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Following The Pulse of Alberta Show Jumping

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**Alexander Grayton: it's
all about that base**



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September/October 2017



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Photo Credit Keara Mudro Photography

ABSJ has some exciting format changes coming soon and we have made space in this issue to tell you all about it!

Alberta's riders have been making exciting changes too, topping podiums, and making tracks all around the world. ABSJ follows the results of Alberta's riders and we also gather the Longines rider rankings monthly from FEI. Stay up to date on recent news and interviews by joining our newsletter and following us on social media.



Holly Grayton on her favorite horse Arthur

Our website is also updated, now including feedback surveys. We're sincere about delivering on your input, so please don't be shy – tell us what you want to read about and who you want to ask questions.

We have some great sports-related articles for you this month with new ideas to practice both in the warm up ring and at home.

Thanks again for picking up this edition of ABSJ!

Holly Grayton - Publisher

Contributing Writers: Holly Grayton | Emily Penn | Sandra Sokolowski | Andrea Harris | April Clay | Nathan Powell | Kathy Prather | Editors - Alexander Grayton, Lynne Burns and Patricia Smith-Grayton

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Show Schedule

September

Sept 2-3 Falkenberg Show - **Equi Cup Show**

Sept 6-10 Spruce Meadows 'Masters'

Sept 20-24 Tbird

Sept 16-17 Amberlea Meadows - **Equi Cup Finale**

Sept 23-24 Tailwind Show

October

October 12-15 Spruce Meadows

October 19-22 Spruce Meadows

October 19-29 Royal West

Go to ABSJ.ca for links to all the shows

Albertans on the FEI Ranking List

Alberta Ranking	Canada Ranking	World Ranking	Rider
1	4	114	Vanessa Mannix
2	5	120	Christopher Surbey
3	8	247	Jaelyn Duff
4	10	279	Elizabeth Gingras
5	15	455	Ben Asselin
6	16	478	Kara Chad
7	17	486	Lisa Carlsen
8	18	513	Kyle Timm
9	22	593	Tamie Phillips
10	34	936	Brenda Riddell
T-11	T-39	1070	John Anderson
T-11	T-39	1070	Jenn Serek
13	43	1196	Jenna Thompson
14	48	1325	Samara Heinrichs
15	57	1798	Julia Stanley



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The Jumps of Spruce Meadows

Holly Grayton

Spruce Meadows is famous for quite a few things, including presenting top sport at every level, meticulous time management, and also the richest event in show jumping around the world. But one thing that always mesmerizes me are the jumps. The jumps themselves are spectacular and world class.

Starting in 1976 at the Montreal Olympics, Spruce Meadows management went about acquiring signature jumps to bring home for use at their venue. It didn't stop there, as they have acquired jumps from almost every major Games since then!

The process was prompted when jump design became more of a factor in show jumping. Before 1976 the jumps were quite plain or traditional, but not long after jump construction became more creative.

Ian Allison, Spruce Meadows VP Media speaks fondly of the Stockholm World Equestrian Games in 1990, remarking that “they did a fantastic job constructing the jumps.” The famous Swedish Butterfly jump then made its

new home at Spruce Meadows and each year following the executive have had their eyes open for new additions.

So what does Spruce Meadows look for in a new jump? Mostly durability and the ability to fit what Spruce Meadows has become well known for: big jumps! “Modern equipment is a little light for here,” says Allison. This means

the flexibility to support a possible 5m set of rails is a must when selecting a possible new obstacle.

It would seem some championship jumps are designed with only the one-week's use in mind, even opting for decals instead of paint on some fences. Allison laughs when I ask if the decal is perhaps more durable.

The ‘Canada 150’ plank was used in a competition this year with 60 or more horses in it... it came down a lot, and will be due for painting at the end of this year's circuit.



Copies of each jump are kept on hand beside every ring in case of destruction, but there are also over 100 rails unpainted waiting to get the



The Jumps of Spruce Meadows Atlanta's 1996 'Mt. Rushmore Wall', and the 'Bicycle' from the 1995 World Games in Den Haag."

The bids to acquire these jumps became a popular idea for a while but Allison believes once show organizers realized the 'TLC' required to keep them in top condition, the frenzy died down. Sometimes another organizer will want something specific but generally, as a jump, if you're looking for a second job Spruce Meadows is the best employer to have!

call up to the big rings. Allison notes, "Walls are great because they can be so different and jump so differently," and they are relatively sturdy and prepared for the many horses that will come galloping at them during the course of the summer series.

As a spectator, these jumps add nostalgia to the event and as a competitor it must also feel pretty awesome to jump something from a World Games! As a photographer they definitely add flair... although to be fair I don't stand by the Canada planks unless I want pictures of rails falling!

Each ring has specific jumps allocated, e.g., the All Canada ring might have all Canadian themed jumps in it while the North American and International rings, like their names suggest, have jumps themed accordingly. This year we saw some new jumps in the North American and International rings from the most recent Olympic Games in Rio de Janeiro in 2016.

Allison explained all of the jumps are organized, as you would assume, with every jump catalogued with all its coinciding parts for the course designers and technical designers to flip through and decide their theme for the week.

Not all of the jump material is imported from abroad though. Some of the fantastic jump design has also been done in-house. Allison says "The Shamrocks, and French columns, and Canada planks (just to name a couple) are to pay homage to the teams that come here. Some of the jumps from championships share this purpose such as the 2004 Athens 'Coin Jump',
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An advertisement for Old Gate Farm. At the top, there is a logo with a stylized 'X' inside a square. Below it, the text reads "Old Gate Farm Presents O. Bon Voyage 2015 Gelding standing 16.1hh Bon Balou x VDL Ulando". A large, well-groomed brown horse is shown in profile, standing in a grassy field. In the bottom left corner of the ad, there is a circular seal with a horse and rider. At the bottom, the text says "Offered in the 2017 Fall Classic Sale Contact Katrina van den Bosch for more information - 403.302.2270".

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Life Tips #3

Sandra Sokolosi

So I have been on a move-better-in-your-life crusade (who has stopped using drive-thrus!?). Look back at the previous two articles in this series if you don't know what I mean. Nevertheless, I have a couple more ideas for movements you can do in your life that will make your riding position more effective and your body healthier.

Think of how many times you go up even just 2 or 3 steps each day. In and out of the house, the garage, the tack room, and so on. Probably at least 20-30 steps each day? If that isn't the case then seek out a staircase a couple times a day. Before you go up the stairs, go into your 2-point position. Climb the stairs without changing

position from the hips up. Make sure you plant your whole foot, including the heel, on each step as you climb. Feel that you are sinking back into your glutes and pushing up from your heel. Does 'butt back and weight in your heel' sound like a familiar refrain? Make a careful note if one leg feels weaker than the other.

The second task is to practice reaching in a way that is going to allow your arm to be more relaxed and free. Most arm tension issues in riders arise from overusing the latissimus dorsi muscle. The 'lats' muscle goes from the front of the arm down past the ribs and waist and

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attaches into the middle and lower back areas. We have made our lives so convenient that we have little cause to ever reach, and this muscle seldom gets used in its stretched position.

Think of reaching into the top shelf in the kitchen or clothes closet with your left arm. Let your weight shift into your left heel, keeping your heel on the floor. Point your right toe to push your arm even higher. Feel the stretch in your whole left side. Reverse to reach with your right arm and make sure that anytime you need to reach you keep alternating sides. Again, note if one side feels a lot different than the other. Doing this as an exercise with an imaginary top shelf is a great way to improve your 'release' and to use in a warm-up before you get on your horse.

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Peter Holmes
Holly Grayton

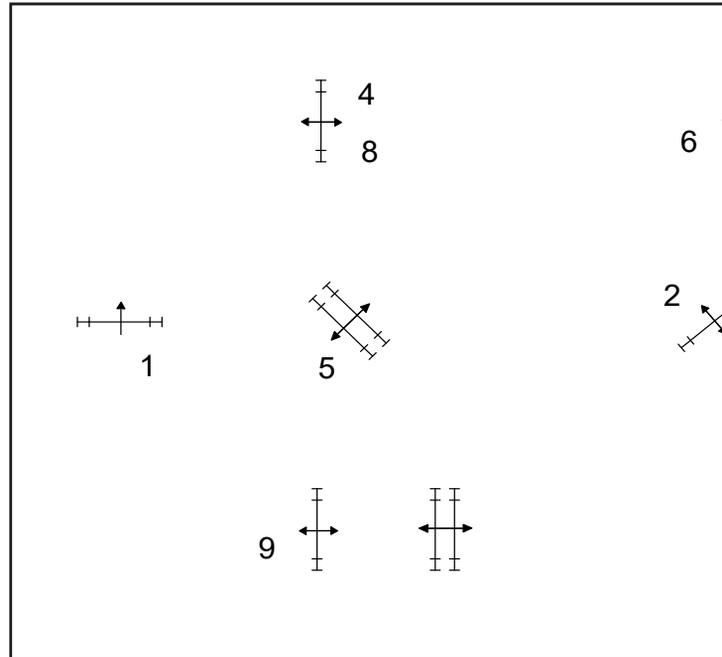


Peter Holmes has been a long time favourite course designer for me. Not only does he hail from my hometown of Victoria, BC, which puts me in his corner, but he is the type of person you want creating your test for the day.

When I worked for Jonathan Asselin I remember watching him riding one of Peter's courses and Peter was right beside me jumping

up and down with each effort the horse made hoping he would beat the course he had set. Some 15 years later Peter did the same thing for me in a 1.20m class standing beside my

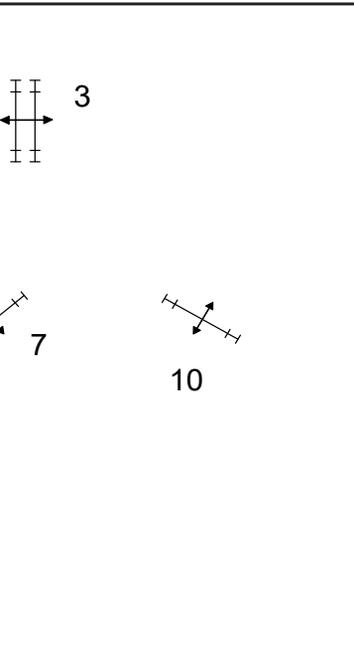
husband! Peter is a class act and really wants the best for horse and rider.



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Equestrisol quoted Peter as saying, "For a while I did get course designers disease – doing things that are clever, but not so good for the horses; it wasn't good course designing. I remember one day Albert Kley (Spruce Meadows Riding Master) said to me 'Peter, what are you doing?' It was the trainers who talked me into coming back down to earth. Your perspective changes a lot with experience – you see things from a different



viewpoint. With good course design, you want horses to go well. In the end, your goal is for the riders to have success on course and the horses to enjoy it. I truly love watching horses jump. My favourite moment is when a rider pulls up after completing a course and pats their horse.”

It was a natural fit when I was thinking of asking a course designer for an at-home course to keep our horses sharp during show season.

The course as Peter describes it:

The course has jumps set off the rail so horses can exercise on the flat without moving jumps. A straight line of maybe 6 strides is used (#3-4) on course for pace practice and some bending lines where riders could do varying strides (eg. 7-8, 5-6) for jump off practice.

At a show, one course is set up for many horses to compete over. Riders choose their pace and line to find the best striding for their horses. Show jumping is more than just a numbers and distance game however, and the horses way of going makes things much easier or harder. A good course tries to allow the horse to maintain a consistent rhythm not to interrupt the horses forward movement with sharp or awkward corners.



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Alexander Grayton: i

Emily



The year 2007 marked a new chapter for Alex's sport career, with numerous career bests including a victory in the National Talent Squad



Success in the horse industry is not easily found. It takes more than hard work and determination. It takes skill and patience too. Alexander Grayton of Grayton Farms is someone who can attest to this, and exhibits those characteristics necessary for the top of the sport.

Although he started riding horses recreationally at only 6 years old, it has truly been in the last 12 years that Alex has endeavored into the performance side of horse sport. At the age of 20 Alex competed in his first National Grand Prix with his horse Firmament 5.

Alex has a knack for being light but effective with his horses, and as he rose through the ranks he started getting some opportunities from owners and trainers. Working for three years with renowned horseman and trainer Frank Selinger, Alex rode several of St. George's young horses in competition and training. It was here that Alex began to discover his passion for developing young horses.

Final at the Royal Winter Fair in Toronto, and Grand Prix placings in Ocala and in FEI Competitions in Wellington.

In 2008 Alex began training with Ian Millar. He and his wife Holly traveled all over the continent competing with Millar Brooke Farm, including five months in Florida for the Winter Equestrian Festival. Several years later, Alex still recalls the

t's all about that base

Penn

training philosophy instilled from his time with Ian: “repetition, practice, review, and execution were all part of the daily routine. The attention to detail, the smallest nuances in training, and thoughtfulness

about the whole exercise was remarkable.”

This opportunity to train with Ian opened new doors for Alex. He gained valuable experience with two horses in the Grand Prix that winter, as well as spending time competing in Europe. During his time in Europe, Ian

introduced Alex to legendary Dutch horsemen, Emile and Paul Hendrix. This is where Alex's already keen interest in young horses began to thrive.

Alex's ability for not only choosing successful horses but also training programs that developed these horses grew dramatically thanks to this relationship with the Hendrix brothers. Over the last nine years, Emile and Paul Hendrix have worked with Alex and Grayton Farms to develop their business and young horse development. As a new generation emerges at Stal Hendrix, Alex has continued working with the Hendrix's sons, Tim and Michel. Great friends and business partners, Grayton Farms currently has no fewer than seven horses from Stal Hendrix, with over twenty over the past years bought and sold.

“One of the biggest parts of our business is providing quality sales horses for the North American market

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that have proven records, are lovely to ride, and are more than qualified to grow with their new owners. With thanks to Stal Hendrix for supplying us with these horses, we have many references across the continent that are continuing to exceed expectations,” says Grayton.

Alex has also found great success himself on Hendrix horses. Wilanka and Candy Girl Alex rode at the Grand Prix level with each of them placing in World Cup Qualifiers at Thunderbird Show Park, as well as many other FEI competitions. And of course Henry 255, whose 8 year old year was remarkable to say the least – in 8 weeks of Grand Prix classes that year, Henry was placed every week, and jumped faultless rounds in the FEI division in every class for all four weeks of the Spruce Meadows Summer Series.

The passion for horsemanship is what makes Alex stand out as a rider and a trainer. Since training with Ian, Alex has started his own business in Priddis, Alberta, known as Grayton Farms. Here in addition to developing young horses, his role as a trainer has taken off with superb references and results from his students.

Alex’s decision to focus primarily on young horse development stems from his passion for that process, but also from the need for it. Grand Prix horses are

expensive, and not all riders can or want to produce them from a young age before they become such a valuable commodity. Alex’s calm and consistent riding along the way gives these young horses confidence in the bigger classes and prepares them for the challenges of being a top Grand Prix horse.

When choosing a young horse, Alex looks at both physical and emotional attributes; “It is obvious that a horse must be ‘talented’ to succeed at the highest level. He must be physically capable of completing the tasks in a Grand Prix course. Scope, carefulness, elasticity, technique are key.” But it takes more than just that. It is the rideability that takes a talented horse to the top level, and that is where Alex’s keen skills as a rider come in. He acknowledges that training the mental side of a young horse is just as important if not more than the physical. “Young horses need to learn early and often that their rider is trustworthy and worth listening to. This means the rider must be fair, clear, and consistent in the message he gives.”

Alex is the first to say that the rider won’t always be perfect – a rider can’t be right all the time –

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Alexander Grayton: it's all about that base must be consistent."

That consistency is key to coaching riders, just as in building young horses. Alex trains young riders with strong building blocks that are undeniable and encompass a swathe of situations instead of just dealing with issues as they pop up. This idea of teaching for the rule, not the exception, is Alex's main philosophy for coaching. "I try very hard to avoid teaching thousands of exceptions and never a rule; rather I would prefer to teach the rule upon which we can build."

Turning towards his own riding and goals, Alex continues to bring up a string of young horses and has the dream of winning the International Grand Prix at Spruce Meadows on a horse he has developed. His ultimate goal in sport is to represent Canada on a Championship team and to continue producing top-level young horses. Alex has the patience and the skills to make these dreams reality as he continues to develop his business and exceptional horses along the way.

but he knows that the horses will forgive us for our mistakes if we remain true to our principles. Alex emphasizes that it is always important to remember that the horse's only concern is if what we ask them to do is possible or not.

Alex is a technical rider and his attention to detail carries over into his coaching. He believes in a strong base and that there is always a purpose behind an exercise, lesson, and instruction. His articulate nature provides clear and concise instruction that is logical as well as adaptive for each individual horse and rider. He believes that: "the principles being taught never change; the path we follow along to learn and apply the principles will change from horse to horse and rider to rider, but the principles

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Mind Make Overs

April Clay

The ‘shoulds’ and the ‘have-tos’
Many riders don’t see the initial problem with telling themselves they should and have to do something. It can feel motivating to some. But if the sheer number of these kinds of statements accumulates, it can feel more like pressure.

“Not only did I think I should not have bad riding lessons or make mistakes, I thought my horse should always behave the way I wanted him to. And I do mean always” says Dennis, a self proclaimed perfectionist. Not surprisingly, ‘should’ thinking often goes along with perfectionism. After all, should is a way of stating an expectation, and in the most rigid way. If you tend to think this way, you also need to ask yourself whether you extend these statements to others. Do you believe your horse, your coach and your friends should behave a certain way? Do you often feel disappointed when they don’t?

Makeover: If you are feeling a lot of pressure from ‘shoulding’, there are a few fixes. One is to be a little freer or looser in your thinking. Instead of rigid, impossibly high expectations, try adapting some flexibility. Instead of one acceptable outcome, encourage yourself to aim for a range. Dennis came to realize that good and bad days are necessary to training. He also expanded his definition of acceptable mount behavior. “Now I really keep in mind that my horse is going to have good and bad and everything in between days. He will not be perfect, no matter how much I want him to be. He is no machine, and neither am I, so I decided to

choose not to treat both of us that way.”

The second fix is one Dennis just described, it involves changing your ‘shoulds’ to ‘I want to’ or ‘I choose to’. This language shift will help you dissolve the pressure that goes along with this habit. Instead of feeling like you are forcing yourself to do something, you will be refocusing yourself on what you have the power to choose.

What if?

‘What if’ thinking is the hallmark of the anxious mind. What if I fall off, what if I make a fool of myself, what if I can’t get my nerves under control, what if my pace is too fast. In the ‘what if’ land of thinking, thoughts breed like rabbits. There is no end to the number of catastrophes your mind can dream up.

Kara has such a mind. “Especially just before a show, I can spend hours thinking of things that might go wrong. I usually don’t sleep well for the same reason. It’s like I want to get ahead of the game by thinking of how I could prevent all these things from happening. But, usually I just get exhausted.” ‘What if’ thinking is exhausting. It takes a lot of brainpower to keep up with the onslaught of possibilities. It’s also tiring in another way, as it is tied to the stress reaction and an overactive adrenal system. So no, that physical sensation of tiredness is not just in



your head, it’s very much in your body.

Makeover: Practice thinking, ‘what is’. Every time you feel the urge to predict the future, bring yourself back to the present and anchor yourself there. This way, you will be dealing with what is happening in the moment and lower your overall sense of anxiety and doom and gloom. Chanting ‘what is’ to yourself as your mantra when you are tempted to think ahead can assist you in staying
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in the 'now'. Kara adopted a slightly different twist for her mantra: "I decided to keep going back to 'what now'. I like those words, they feel calming and help me focus on what is directly in front of me. Sometimes I also use the phrase 'ride your now horse' to remind me of what is happening right now underneath me- not what I think could happen or might happen. A cue change has been very powerful for me".



"I'll try"

There once was this strange looking little guy who proclaimed "Try not. Do. Or do not. There is no try". His name was Yoda and he was full of pearls of wisdom just like that one. Have you ever tried to pick up a pencil? You either do or you don't. Usually when people say 'I'll try' it's a weak statement of intent.

Stephanie's coach was the one who first caught onto her 'try' habit. She kept hearing her say it again and again. "I'll try to keep my leg on better", "I'll try to keep better control of my pace." Her coach says: "I really started to see a definite pattern in Stephanie's language. Whenever I would give her instruction on what to do in a lesson she would often respond with 'I'll try'. Then a weak attempt would follow. I would reiterate the directions, and get the try thing again. I felt like pulling my hair out some days".

Stephanie's coach is right, a whole lot of 'trys' in your language usually signals doubt and apprehension. Typically there is a lack of commitment in whatever follows.

Makeover: Forget about trying. Commit to what you are doing. When Stephanie's coach would give her instruction, she began to routinely say out loud "I commit to getting those five strides" or whatever the direction might be. It made her feel like she was attacking her task instead of shrinking from it.

"I love my new word commit", she says "it makes me feel like I am really going after something. It also makes me think more about what I need to do to make it happen. I think before, I was just being more passive all around."



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'The difference I feel in my horse is obvious, I can't believe we didn't try this sooner' -Alex Grayton



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The Warm

Andrea Harris



I start every ride off, with a calibration of the aids. What that means is you want to balance your horse, get them to accept the aids, and be on the aids.

I like to get on and I let my horse walk and relax and then I start mostly with transitions. I want to then calibrate my horse to the aids meaning that the lazy horse needs to get light off the leg, and the hot horse needs to wait and relax and accept the leg. I start by just trotting and walking, and using transitions.

I start adding change of direction then I start to add shoulder in and haunches in. Also turn on the forehand and turn on the haunches. I'm looking to get the

horse to move laterally off of my leg.

So rarely is there a time when I go 20 strides or 20 seconds on my horse where I haven't asked for something.

Counter canter is one of my favourite exercises, because it gets the horse to think about the leg. We want to be able to ride with leg to the jumps.

All horses are strong after the jump and all



Up

horses pull after the jump. But does it mean that they're in front of the leg?

So in my warm up that's what I'm looking for. I ask all the buttons – lateral, lengthening, shortening, rhythm and relaxation.

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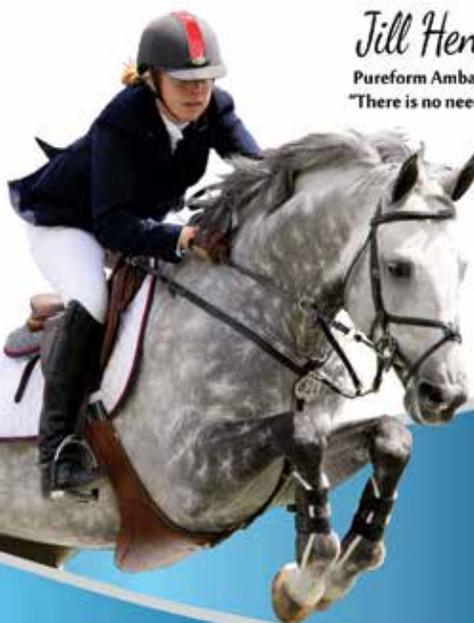


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What Your Horse Wants in a Rider

Holly Grayton

What kind of rider is your horse looking for?

We talk a lot when shopping for horses about what type of horse we would like to have. Everything from age, size, temperament, and experience, but we never seem to reverse the thinking to talk about what kind of human the horse wants? In fact, we might well ask, “what lifestyle and program best suits this horse?”

People selling horses often say things like “oh, this horse wants a kid” or “he would like an older amateur to take care of”... but does he? Maybe it’s more important to him to have a quiet barn and get down to work when it’s time to ride?

In my experience horse-to-human match up is just as important as human dreams of the ideal horse. Take for instance a horse I had years ago called Charly. Charly had a somewhat judgmental way about him; he was very polite and mannerly, but I wouldn’t say friendly or excited to see me. In fact, he seemed to enjoy his alone time. I would have described him as business-like. That said, when we competed together I felt I could do no wrong, he was constant and unwavering in his job of teaching me,

he tidied up my mistakes and gave me confidence to reach for more.

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In contrast, another horse I had, Acaprio, was attuned and particularly friendly. All I had to do it seemed was think about him and he was at the gate! He could have spent all day being doted on and never was the least bit perturbed that he wasn't out in the field or snoozing or that I was dragging things out, for him time spent together was fun!

So when you think of these two different horses,



what home would suit them best? Surely Charly would not have wanted a kid to play with all day, and Acaprio would have lost his love for life if he'd been matched with someone who was all business.

September/October 2017

What Your Horse Wants in a Rider

The same can be said in the riding program. Although business-like, Charly was not one to be drilled on. I think he found it redundant. If I repeated the same exercise over and over he never seemed to improve. If anything I think he was glaring back at me as if to say 'we have done this lady, move on.' In contrast Acaprio would have done a left shoulder in 1000x if I wanted. So I had to go into each training session with these things in mind each day. And if I'm honest at that point in my life I preferred Acaprio's style both in the barn and riding, I wanted to type A myself into oblivion. When I got on Charly I had to set limitations to my own personality and my expectations for the ride.

My point is when you go shopping for a new horse take a few minutes to explore the match from both sides. Notice the personality behind the talent. Being excited to work with your horse will draw you out to the barn to develop your skills. Having a good match will bring your horse's talents and personality to life too!



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First Aid Facts and Tips

Kathy Prather

My name is Kathy Prather and I have been a licensed paramedic for almost 35 years working in a variety of areas within Emergency Medical Services (EMS). This includes rural Alberta (High River, Strathmore), way up north on a drilling rig and with the City of Calgary EMS for 25 years. I've owned an EMS business for many years that provides experienced paramedics to high-risk sporting events, Calgary Police Service and other venues in Calgary and surrounding areas. Hart Paramedical Inc. is honoured to have highly respected clients such as Spruce Meadows, Rocky Mountain Show Jumping, Teesdale Equestrian, Paramount Equestrian and MC Equestrian to name a few and it remains a privilege to provide professional services to such esteemed horse equestrian events.

I got into teaching First Aid and CPR early in my EMS career when I would respond to sudden death calls and find the family distraught because they were too terrified to do CPR (CPR courses back then were very intense). I decided then to start teaching and my main focus was to take away the fear and anxiety and make first aid training fun and easy to learn. I am passionate about teaching to a variety of individuals and professional groups.

Relevant facts

- Heart attacks and strokes are the most deadly diseases in Canada. More people die of cardiovascular disease than ALL the combined cancers! 29% of all deaths in Canada are from heart disease, claiming more than 33,600 lives per year.
- Every 7 minutes in Canada someone dies from heart disease or stroke... that's 206 people dying every day.
- Cardiovascular disease costs the Canadian economy more than \$20.9 billion every year
- Risk factors for heart disease
 - 9 in 10 Canadians have at least one risk factor for heart disease or stroke
 - 4 in 10 have three or more risk factors
 - Risk factors include smoking, stress, diabetes, obesity, alcohol, physical inactivity, age, family history, ethnicity (aboriginal people are 1.5 to 2 times more likely to develop heart disease than the general Canadian population)
 - More than 2 million Canadians have diabetes and it one of the most common chronic diseases in Canada and prevalence is on the rise
 - 59% of Canadians report being overweight or obese
 - Cities in Alberta, Saskatchewan, Ontario, New Brunswick, and Nova Scotia were significantly higher in obesity population than the national average for adults
- Signs & Symptoms of a Heart Attack
 - Vary from person to person and they may not always be

sudden or severe

- Chest pain is the most common symptom of a heart attack in both men and women, while some people will not experience chest pain at all
- Women, the elderly and the diabetic patients show signs and symptoms of a heart attack differently. May complain of back pain, indigestion or general malaise (extreme unexplained tiredness – usually a few days preceding a heart attack)
- Common symptoms are:
 - Denial
 - Chest pain (pressure, squeezing, burning or heaviness that can radiate to neck, jaw or even teeth)
 - Shortness of breath
 - Sweating
 - Nausea or vomiting
 - Light-headedness

First Aid Treatment for Heart Attack

- Position the patient in a comfortable position (usually sitting)
- Remain calm!
- Call 911 to activate EMS
- Assist the patient with any medication they may have to help with possible heart attack or angina (nitroglycerin)
- Give acetyl salicylic acid (ASA) 325 mg and ensure they chew it! Also ensure they have no allergies to ASA, asthma, recent bleeding, head injury or signs/symptoms of stroke
- If the patient becomes unconscious and stops breathing (or is only gasping for air), start CPR and get an

AED

Stroke (brain attack)

- A stroke is an interruption in the flow of blood to the brain; there are two types of stroke:
 - oa blood clot blocks an artery (ischemic stroke) – this is the most common kind of stroke (80 %)
 - oa blood vessel breaks (hemorrhagic stroke) – 20% of strokes are due to aneurysms
- Signs/Symptoms – Use FACE acronym
 - FACE – is it drooping. Ask them to smile
 - ARMS – can you raise both arms?
 - SPEECH – is it slurred or jumbled (get them to repeat a simple sentence back to you; “It’s raining cats and dogs outside”. Or are they able to speak at all?
 - TIME: call 911 immediately if they have any of these symptoms
- First Aid Treatment for Stroke
 - Reassure and place in position of comfort – usually sitting
 - Monitor airway and breathing
 - Commence CPR if breathing stops
 - DO NOT give ASA to patients with Signs/Symptoms of a stroke!

If you have any questions please never hesitate to stop by and chat! You'll find me at most of the horse shows, reading a book or walking my much-loved Airedale Baloo. Better yet, book a CPR course and learn to save a life!

Becoming a Farrier

Nathan Powell

Many people who grow up riding horses want to find ways to stay in the industry in order to mix work with passion. Becoming a farrier is a great way to do just that. Nathan Powell is a renowned and accomplished farrier based in Southern Alberta; he is a five-time Canadian team member for the international farrier team championships in England, four-time Canadian Champion, and is particularly interested in working on sport horses. ABSJ caught up with Nathan to learn about his path with his trade and his love of horses.

ABSJ: Being a farrier is a very old craft, is it something that has been passed on to you, or was it something that you discovered on your own?

Nathan Powell (NP): It's a very old craft... apparently the second oldest! My dad was shoeing horses until I was 12. I must have liked it, as I went on to farrier school at 18.

ABSJ: How much schooling did you have to go through to become a farrier?

NP: I attended Olds College for their one-year program, which included a 400-hour apprenticeship that I filled with long time Calgary farrier Ron Tucker. Further education came from more apprenticeship, attending clinics and traveling to farrier competitions internationally.

ABSJ: How does the quality of farrier work affect the sport of Show jumping?

NP: I feel that the quality of farrier work has a large effect in show jumping. It can change many of the functions of the horse's body for a higher performance level. Joint alignment in the lower limb can potentially reduce times between necessary maintenance. Adequate traction can also affect soundness and performance.

ABSJ: How often do horses need new shoes or care? How does this vary with sport horses compared to pleasure horses?

NP: Care intervals depend on the horse: it can vary from 3 to 8 weeks. A healthy functioning foot will grow from the hair to the ground in 1 year. An unhealthy foot, whether it is due to poor farrier work or an unhealthy horse, will not grow enough foot to have strong feet. For show, work or pleasure, the care intervals will depend on the horse, its activities, and its living environment.

ABSJ: Do you work as a team along with other health care providers and trainers to assess any lameness or issue?

NP: Working with the other people involved with the horse is key to doing a proper job. It has taken years for me to be able to shelve my ego and learn how to collect information. As a farrier you generally only see the horse every 6 weeks. Grooms, riders,

body workers, saddle fitters, barn staff and veterinarians all have information that is potentially useful in better understanding what and how the horse lives between farrier visits.

ABSJ: Is it a very physically demanding job?

NP: Yes it is a physically demanding job. Many factors play into it becoming that – work environment, client relationship and horse behavior. It is important to have

a safe, clean, well-lit place to work, preferably with a hard floor. I don't expect the best working conditions on farms, just the best that is possible. Having clients where trust is shared and communication is open allows the farrier to relax and be able to concentrate on the shoeing, making it more enjoyable and therefore much less tiring.

ABSJ: Are there different techniques or new technologies you use?

NP: New ideas and techniques are important to keep up with in this day and age with the technology that we enjoy. That being said, it is sometimes very difficult to separate the trends and fads from the evolution of the craft itself!

ABSJ: Do you attend shows to help with maintenance? Or is it all done before the shows begin?

NP: In my own business I much prefer to perform work at home barns, as often the working conditions are better and safer and the horse is familiar with the surroundings. It is helpful to go and watch some of the horses showing in order to have a good understanding of what is the goal and end result of everyone's efforts.



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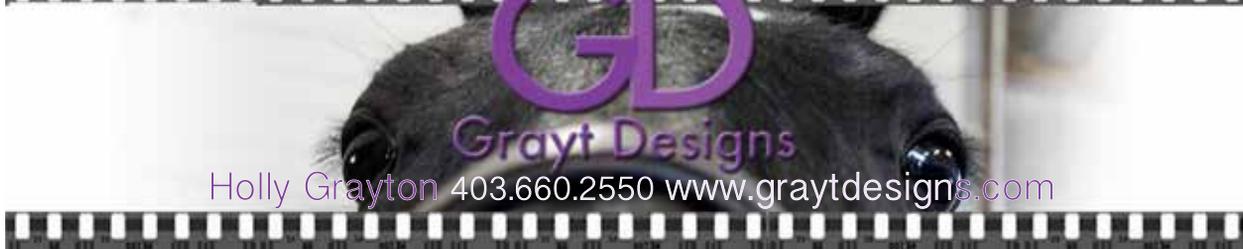
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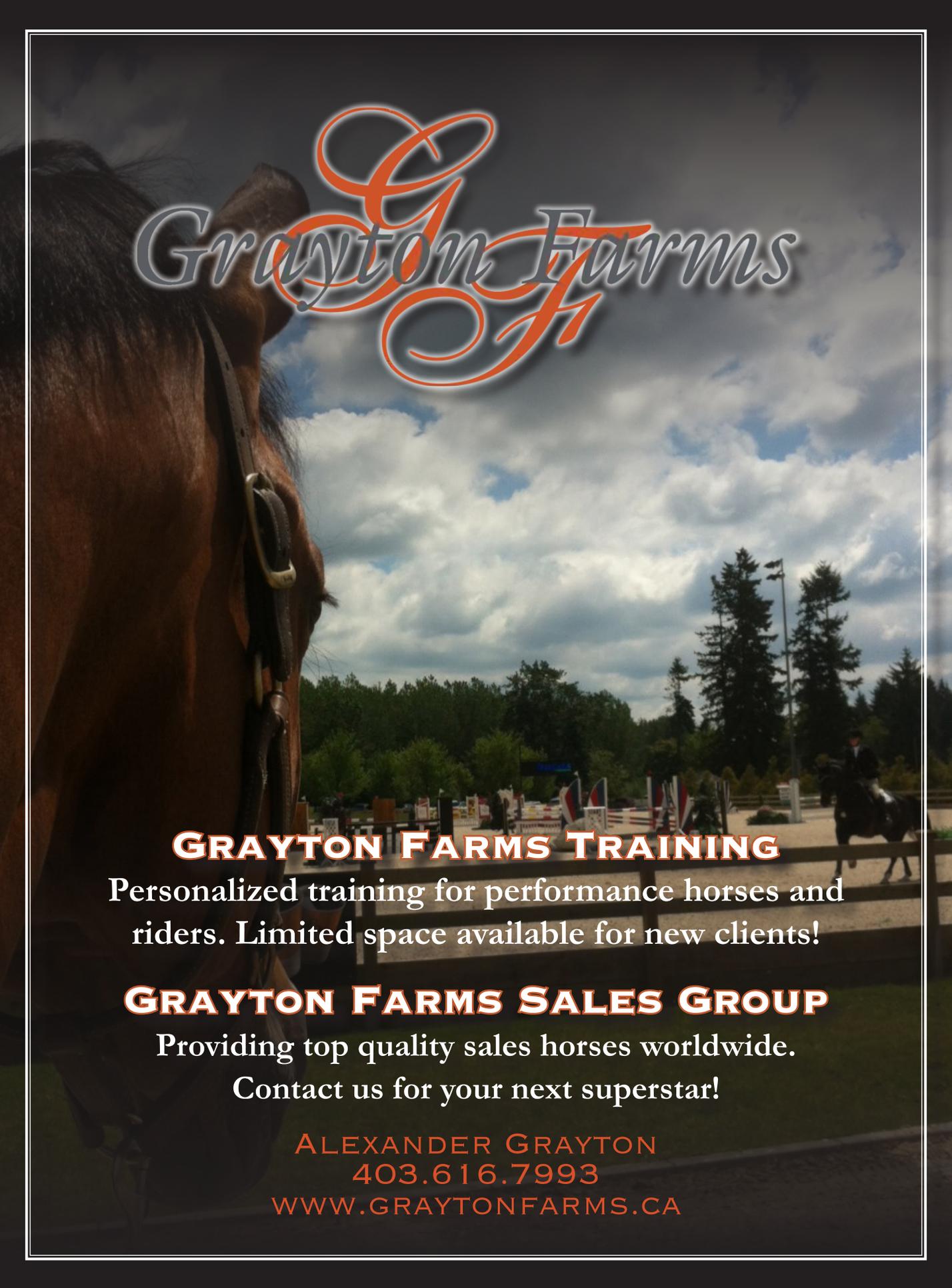
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