CONTENTS

The Role of an Equine Appraiser
by Alison Gay
page 8

Counting My Blessings
by Sara R. Fogan
page 10

LANA Farms and Breeders
page 14

The Lipizzan Store
page 16
On September 20, 1565, a document was issued that mentions the sum of one hundred guilders (equivalent to $3,000.00 in today’s purchasing power) which was to be used to build a roofless wooden outdoor riding arena in the immediate vicinity of the imperial Hofburg Palace. This Ross-Thumblplatz in the garden on the Purgkh alhie’ was located in today’s Josefsplatz. This 1565 document is the first mention of today’s Spanish Riding School building.

The stables for the horses for the Imperial Palace were likely completed in 1560, and re-modeled from 1565 to 1569. Construction plans for the Stallburg’s building date back to the year 1559. Originally, the “Maximiliansburg,” as the Stallburg is also called, was intended to be the official residence of then crown prince Maximilian II. It has been speculated that Ferdinand I did not wish to house his rebellious son under his roof at the Hofburg, because Maximilian had taken up Protestantism instead of the crown’s Catholicism. When Maximilian II ascended to the throne in 1564, he, of course, moved directly into the Hofburg, having never occupied the still uncompleted Maximiliansburg. The Maximiliansburg, or Stallburg, later accommodated the art collection of Archduke Leopold Wilhelm, the art-inclined brother of Emperor Ferdinand III. This art collection forms the core of what became the Kunsthistorisches Museum in 1889. Only later were the Imperial Stables used to house the imperial horses. Today the Stallburg accommodates 72 Lipizzan stallions of the Spanish Riding School.

More than a century later, in 1681, Emperor Leopold I commissioned the construction of a covered riding hall. Sadly, this new hall was badly damaged during the siege of Vienna by the Ottoman Empire’s army in 1683.

Then, in 1729, Emperor Charles VI commissioned the renewed construction of a riding school hall, Reitschule,” in the Hofburg complex. In 1735, the famous building designed by Josef Emanuel Fischer von Erlach was completed. It has retained its original form to this day and is considered the world’s most beautiful riding hall. The hall measures 55 meters by 18 meters and is 17 meters tall (180 x 59 x 56 feet).

In honor of this 450th year anniversary, the Royal Andalusian School of Equestrian Art (Real Escuela Andaluza del Arte Ecuestre) from Jerez will be coming to the Spanish Riding School to participate in the gala performance at Heldenplatz. Together with the Lipizzans of the Spanish Riding School, these horses will present an extraordinary show of classical horsemanship.

A herd of mares and their foals from our stud farm in Piber, the future of the school, will be on hand for this celebration of our long past history.

Now, 450 years after the first riding arena was built, and after many years of war and repeated destruction and re-building, the Winter Riding School of the Spanish Rising School will once again be the scene of celebration and a ball. And you are invited!
The Spanish Riding School of Vienna
Cordially Invites
All Members and Friends of LANA
To
The Upcoming Celebration of the 450th Anniversary of the Founding of the Spanish Riding School of Vienna with the Royal Andalusian School of Equestrian Art and with the Mares & Foals of Piber

****
Thursday, June 25
Final Rehearsal Performance

***
Friday, June 26
Anniversary Performance
Fête Impériale 2015 Summer Ball

***
Saturday, June 27
Gala Performance
Manifestation of My Dream
by Jennifer Judkins, M.D.

ENT-Otolaryngologist
Resting Heart Farm in Danby, Vermont

Resting Heart Farm, in Danby, Vermont is a place for horses and its existence is the product of many years of thoughtful manifestation. As a medical physician and horse lover, my path has led me to equine rehabilitation. It’s a small scale operation and so far has been benefiting working draft horses, injured in one way or another. My true passion is for riding and baroque style dressage, but the operation of the rehabilitation part of the farm has always been a bit of a money pit, so I have never been able to invest in a superstar baroque horse.

So imagine my surprise when a run down, out of shape, teenage Lipizzan mare was deposited on my farm in the summer of 2013. Never bred. Never ridden. No papers. Only an interesting story…

I believe in manifestation, so I accepted her immediately, despite her neglected condition. The man who dropped her off said ‘I want her off my feed bill.’ He reported her name as ‘Layla’ and her mother was ‘Tasha.’ That’s all the information I got. Being new to the neighborhood at the time, it took me some time to figure out that there had been a Lipizzan breeding facility nearby which had been closed for some time. So I thought she might actually be purebred. I started searching on line, talked to some other Lipizzan breeders, joined LANA and eventually got in touch with Delphi Toth, who helped me figure out who ‘Layla,’ actually ‘Leilja’ was. Her identity was confirmed with DNA testing. She was a daughter of the black Hungarian driving champion of Danby Hill Lipizzans, Maestoso XXIX-32 (Maestro). I’m still in the process of getting enough information and support to have her registration papers transferred to me, but I was thrilled to figure out her story and to realize that she was turning out to be the horse of my dreams made manifest!
Leilja is the quintessential Lipizzan: wise, kind, unflappable. I was able to get her back into reasonable shape and start her under saddle very easily over the summer of 2013. She has natural balance and wonderful forward gaits. I am hoping to start showing her next summer and am considering a breeding this season with black stallion, Neapolitano XXIX-18, out of the Netherlands. A black foal would be awesome, but a grey copy of this lovely mare would be equally pleasing to me.

My second passion is Equine Portraits. The cover photo of this magazine is a portrait of my Leilja and an example of my work. My portfolio is under construction at www.restingheartphotography.com.

Farm website/blog www.restingheartfarm.net.
The Role of an Equine Appraiser
by Alison Gay
Certified Equine Appraiser
Owner of EquiAppraisal, LLC

[Most horse owners, and owners/managers of horse farms, are not yet aware of our increasing need for appropriately credentialed horse/equine appraisers. L A N A asked this well-qualified professional, who has evaluated Lipizzans, to explain the profession of the equine appraiser and explain under what circumstances we might need to use this professional's services. –L A N A E d i t o r]

What is the purpose of an equine appraiser?

The need for equine appraisers has grown significantly in the past several years. An appraisal provides an unbiased monetary value for a horse after conducting thorough market research and analysis. When you need an equine appraisal, you should hire someone who is trained and has the appropriate credentials. The appraisals and reports produced at my company, “EquiAppraisal,” follow the nationally recognized Uniform Standards of Professional Appraisal Practice (USPAP) guidelines (the same standards used in real estate appraisals). We can appraise a horse in almost any discipline and breed—from international competitors to trail horses. Our most common call concerns the donation of a horse to a school, therapeutic riding center, or other non-profit organizations. In years past, the owner could have any knowledgeable and experienced horse person quote an estimate on the value of the horse for tax purposes. Unfortunately, this estimation method was severely abused; this created the need for unbiased experts in the equine industry who had specific training and certification in the appraisal process. Now, according to the IRS, “taxpayers are required to obtain a qualified appraisal for donated property for which a deduction of more than $5,000 is claimed.”

Equine appraisers are also being used more frequently in court rooms. Often, cases involving divorce, bankruptcy, IRS audits and disputes, lawsuits, and other legal matters will require an unbiased expert to appraise, act as a consultant, and/or to testify as an expert witness. Some equine insurance companies are now hiring appraisers for higher monetary policies or disputes. Incredibly, it is even possible to appraise a deceased horse for insurance purposes or legal issues. Other uses for equine appraisers include fraud, bank collateral, contract disputes, purchases, sales, and syndications.

How did I become an equine appraiser?

Following a childhood immersed in the horse world and a desire to ride, teach, train, and breed horses, I obtained a four-year Bachelor of Science degree in Equestrian Science from William Woods University in Fulton, Missouri. While there, I studied and was exposed to dressage, hunters and jumpers, saddle seat, driving, and several Western disciplines. I had classes on veterinary medicine, breeding, conformation and movement, farrier methods, horse management, nutrition, as well as numerous other subjects.

After graduation, I spent a year working in Ireland, primarily at Castle Forbes Stud in County Longford. Castle Forbes is one of the most prestigious show jumping breeding and training facilities in Ireland. Lady Georgina Forbes has owned some of the top international competitors, including Castle Forbes Libertina, Castle Forbes Myrtille, Castle Forbes Lord Lancer, Vivaldo, Quibelle, and Maike.

I also had the opportunity to spend time at a distinguished breeding stable in France that specialized in race horses. Following my return to the United States, I was the show manager for Carl and Rush Weeden of Brookwood Farm, based at Annali Farm, just outside of Chicago. Brookwood Farm is one of Chicago’s leading hunter and jumper show facilities and its horses travel to some of the most competitive shows in the country, including the Winter Equestrian Festival in Wellington, Florida.
Now, with nearly two decades of involvement in the horse industry, I own EquiAppraisal LLC. We serve primarily the Carolinas and Virginia, but are certified to appraise horses nationwide. I am a lifetime accredited member of the American Society of Equine Appraisers (ASEA), have completed ASEA seminars on principles of valuation and expert witnessing, and have passed all ASEA examinations. I am continuously pursuing ways to expand my knowledge in various disciplines and breeds while participating in judging clinics and educational courses—I am even certified to judge non-trotting horses at open horse shows.

**How is the value of a horse determined?**

When determining a horse’s value, I typically focus on the question, “how good is this horse at its job?” The “job” of a trail horse is to have a good disposition, to be trained to know the basics, and to be serviceably sound. This horse’s pedigree and appearance will not have a large weight on its value. On the other hand, for a stallion that is an international competitor in the dressage ring and standing at stud, it will be important to consider his performance records, his bloodlines, the success of his offspring, and his conformation and movement to determine his value.

After an on-site inspection is made of my subject horse (when possible), I search for horses with similarities that have sold recently in a relative market. For example, if I am appraising a nine-year old Saddlebred gelding that competes successfully in the amateur and ladies 3-gaited divisions, I would look for other 3-gaited amateur/ladies horses that are in the same age range and show similar success in the show ring. The comparable horses I use must have sold recently within the region that my subject horse might be marketed and sold. In this instance, the largest factors in value for this Saddlebred are its show records, disposition, and level of training. The horse’s health and soundness, pedigree, conformation, eye appeal, and numerous other factors also weigh into its value.

This process typically takes a couple of weeks to complete (depending mostly on the difficulty of finding comparable horses that have recently sold). Where real estate appraisers search a database for comparable figures, equine appraisers rely on contacts and networking. The cost of the appraisal report will depend on several factors, including the scope of work, distance traveled, and time constraints. At EquiAppraisal, we offer professional appraisal reports at competitive prices and even offer a multiple horse discount if a client needs more than one horse appraised.

www.EquiAppraisal.com

For a free consultation, mention LANA when you call 630-715-1768 or email alison@equiappraisal.com.

Follow EquiAppraisal on Facebook and Twitter for news and specials.
I spent the first day of 2015 hanging out with my horse. Since it was his day off, I took extra time grooming him. As I rubbed the curry comb over his thick winter coat, I pressed my nose against my gelding’s neck and breathed in the smells of hay (sweet), sweat (sour) and dust that comprise his scent. I used a dandy brush to remove the dust and dirt that the currying had brought up, and then ran a softer body brush over him to smooth the gray and white hairs on his back and croup. During the summer, he looks almost white, but his winter coat seems to sprout darker hairs so he looks more gray now. I scratched his withers and that sweet spot on his neck, just below his right ear, where he loves to be rubbed. He sighed and fluttered his nostrils. When I looked at his face, his eyelids were half-closed and his right hind hoof was cocked in a sign of relaxation and contentment. I noticed the tiny gray spots that dotted the area around his eyes and cheek: isn’t it interesting that they looked like the freckles that I have on the same areas of my face? I wondered what he was thinking about at that moment. Was he counting his blessings, as I was?

I know that I have a great deal to be thankful for. I have a loving family and good friends. I have my health and a good home. I have traveled abroad; I got to live and work in England for seven years. My decision to train as and become a certified hypnotherapist enabled me to launch a career that has never ever felt like “work.” But my greatest blessing—the sweetest part of my life for which I am most grateful—is my horse.

As I started to think back I realized that I had loved horses and riding since I was a very little girl, but I never had a horse of my own until I was in my mid-thirties. I bought my first horse, Geeves, from my first training barn. This Thoroughbred gelding was gentle and kind, but years of training and competing as a hunter had taken a toll on his body. By the time I bought him, before he was retired as a lesson horse, he had developed severe arthritis. His jumping days were over, but he was still able to do low-level dressage work. However, I knew that advanced dressage movements would—could—never be in his repertoire. If I wanted to ride piaffe, canter pirouettes and tempi changes, it would have to be on a different horse. When he died in November 2010 at the respectable age of 25, the pain of his loss was tremendous. But through my sadness and tears, I knew that I would share my life with another horse some day.

At first, everyone assumed that I would choose a Warmblood or maybe even another Thoroughbred as my next dressage horse. For the most part, I did too. After Geeves passed away, I leased a part-Arabian mare to continue training while I worked through my grief. I had been used to riding my big 16.2 hands tall Thoroughbred for the past seven years, but I had to admit that I actually felt more comfortable, secure, and confident riding and handling a smaller horse. When I applied my leg aids, my calves and heels were exactly where they should be, and were supposed to be, to communicate what I wanted to do. Form to function. I opened my mind to the new and very real possibility that an ideal horse for me might well be “outside the box” of those bigger horses I was used to riding and seeing in dressage competitions. Maybe the smaller Arabian would be a good equine partner for me, I thought.

And then Laurel van der Linde introduced me to the ultimate dressage horse—the Lipizzan—and a brand new world of dressage and life with these majestic horses opened up to me. Laurel van der Linde is an interesting woman who, I learned later, began as a ballet dancer, then became a Broadway dancer, then a creator of audio books, then children’s books, including The White Stallions: The Story of the Dancing Horses of Lipizza, published in 1994 and now sadly out-of-print.

I met Laurel at a café where I worked before Geeves died. We became friends as we chatted about horses and dressage while I prepared her lattes. I learned that she was also a dressage trainer who specialized in training Arabians at Avalon Arabian Farms, her breeding and training facility in Castaic, California. During the course of one of our conversations, she mentioned that she also owned the purebred Lipizzan stallion Favory Alisa II, or “Amadeus.” She told me that she had two half-Arabian/half-Lipizzan geldings for sale. One was Avalon’s Gawen, by the Lipizzan Amadeus. The other was Avalon’s Galahad, by her late Arabian, Calypso Bay, out of the Lipizzan mare, Alisa, who was the mother of Amadeus.
My eyes must have bulged out of their sockets when Laurel told me that she owned a Lipizzan stallion. During my years training in and learning about dressage, I knew that these were the ultimate dressage horses. I still have memories (albeit very fuzzy) of watching a dressage performance by Lipizzans, in the style of the Spanish Riding School, in Anaheim, California when I was seven or eight years old. Our seats had been so far back and I was so small that I couldn’t really get a good view of the fantastic horses and riders. Nonetheless, I still appreciated their haute école techniques, especially the courbette. In 1988, I had an opportunity to watch a performance at the Spanish Riding School during a trip to Vienna; unfortunately, I caught the flu during my visit and never made it to a performance. When I watched a dressage competitor ride a Lipizzan in the 2008 Olympics, this image so impressed me that I started to wonder whether I would, or could, ever have an opportunity to ride one myself. Indeed, this idea must have planted so deeply in my subconscious mind that it manifested into reality. Suddenly, thanks to Laurel, I had a chance to see a Lipizzan up close, and also to touch one, and, I realized, maybe even to own one someday.

Over the course of the following weeks, I spent several hours with Laurel at her farm. During those visits, she introduced me to Amadeus and turned him out to play so I could get a sense of the natural talent of the Lipizzan. While we watched him trot and gallop around the arena, she described the Lipizzan’s even and patient temperament, and athleticism. She explained that all of the haute école movements were based on things the horses did naturally. Then, as if to emphasize her point, the stallion went up onto his hind legs and maintained a beautiful levade in front of us for several seconds before cantering away again. Laurel didn’t know whether both or either of her part-Lipizzan geldings would execute any airs-above-the-ground, but both were trained in dressage and certainly had the breeding in their pedigrees.

With the image of Amadeus’ levade still dancing in my head, Laurel sent me home to read (devour) a couple of books about the breed. Since I was starting to look for a new horse, she also gave me a DVD to watch to show me the horses she was offering for sale. I couldn’t wait to watch the clips. Even though I had never met either of them, I knew in my gut that she had already sold me one of her part-Lipizzan geldings.

Avalon’s Galahad clinched the deal for me the instant his image appeared on my computer screen. I was mesmerized watching him move, transitioning smoothly between walk, trot and canter strides. His hooves never seemed to touch the ground as he trotted across the arena. His silvery coat had some areas of darker gray that resembled armor. Looking back, it is funny to me that the horse impressed me as being chivalrous the first time I saw him; his name was “Galahad” after the Knight, Sir Galahad, of King Arthur’s Round Table.

AVALON’S GALAHAD
C Alypsio Bay (Arab) x Alisa
Alisa (Pluto III Almerina III x 166 Amelinda)

The first time I officially “met” my horse, Laurel turned Galahad out in the riding arena to free lunge him so I could see how he moved. At her vocal command, he broke into a perfectly cadenced trot down the rail. She used vocal and hand signals to ask him to transition up to the canter and then down to a walk. He negotiated a set of cavaletti at all three gaits. He executed a perfectly square halt and then she asked him to change to the other direction. I commented that his movement seemed lighter than his brother’s; Laurel agreed. Laurel explained that she liked to cross Lipizzans with Arabians to create a lighter sport-horse, but some crosses were lighter, others larger. Galahad was bred, trained, and had the correct conformation to be a dressage horse. He had also been taught to jump low cross-rails in case we ever needed to get over an obstacle on a trail ride or if I ever wanted to give jumping a try.
I was already falling in love with him when Galahad broke away from us to play. The white and dark gray hair of his mane streamed over the crest of his neck as he galloped, his tail flagged in the style of his Arabian breeding. Suddenly he started to gallop toward me, only to veer away at the last moment. Laurel and I laughed at his antics, and he did it again. I could have sworn he had a mischievous glint in his eye as he darted past me again. Was he flirting with me? Then, in a spontaneous demonstration of his Lipizzan breeding, Galahad jumped up and twisted his body around in mid-air; the movement looked like a cross between a pirouette and the beginning of a capriole without kicking out his hind legs. Of course, I was impressed, but he already had me at “hello.”

I knew that Galahad was destined to be my horse from that first moment that I sat in the saddle and “my” gelding sighed and cocked his left-hind hoof, patiently waiting for his first instruction. He was completely calm and relaxed as I settled into the saddle and found my stirrups. Nonetheless, his body still felt active beneath me, i.e., almost fluid, completely contained yet ready to go into motion with just a whisper of a breath. It was almost as if he was taking that moment to size me up: can I trust her? What do I need to do to show her that she can trust me?

Fortunately, Laurel knew it too. “It looks like he’s made up his mind,” she said with a laugh.

I smiled and patted his neck. I had watched the muscles in his hindquarters ripple as he went through his paces on a lunge-line; I had seen him turn and also stop on a dime. I knew how powerful and agile he was, and that he could go fast and jump high into the air. We hadn’t even moved forward yet, and I was aware that Galahad would be a horse that would probably test my boundaries and experience as an equestrienne. He would also be the best horse to teach me what I wanted and needed to know about dressage, horses, and even life. At that moment, all I knew was how comfortable and right I felt sitting on his back. It felt like I had come home at last.

Nonetheless, I wasn’t completely prepared for what it would actually feel like to be on a Lipizzan until I was in the saddle. Once I was on his back riding him forward, I was even more in awe of Galahad. He was the first horse I had ever ridden where I completely understood the statement that the “engine” was in the hindquarters. Every acceleration and deceleration started and stopped there—and all I needed to start a transition was to draw or exhale a breath and squeeze my calves or heels. Any shift of my weight was another instruction: back up, turn, stop or switch leads. I felt like he was reading my mind throughout the ride, but there was nothing automatic about him; there was nothing I could take for granted. His walk was even and forward, his trot easy to post or sit, and his canter felt like a rocking chair. Oh, he was very easy to ride, but every stride had to be ridden. His ears continually flicked forward and back, listening to everything my voice and body told him. I learned very quickly that if my body stopped moving, his would too.
As my mind wandered from the past back to the present, I finished grooming my Galahad and took extra time brushing his legs and barrel, careful not to press too hard near his flank and belly where I know he is ticklish. After I cleaned his hooves, I gave him a few slices of carrot and apple and led him back to the paddock to turn him out with the other geldings for some playtime. I unfastened his halter and told him what a good boy he was and thanked him for choosing me to be “his person.” Then, as I usually do, I gave him a kiss and a pat on the neck before he turned away and cantered across the paddock to join his nephew, Avalon’s Gawen, nibbling on leaves from the overhanging pepper tree.

Avalon’s Galahad is, and always will be, my dream-come-true horse. I think everyone who owns or has ridden a Lipizzan (or part-Lipizzan) knows how amazing it is to be a part of their perfectly controlled power, strength, and breathtaking agility. Their intelligence, patience, ability to forgive, and willingness to try are off the charts. I have owned him for nearly four years, yet I still get goose-bumps knowing that I am a guardian, of sorts, to this rare breed. If Lipizzans had not been developed for the Hapsburg Royal Family to ride, if the Lipizzans hadn’t been protected and saved through many wars in Europe over the past 450 years, if Colonel Alois Podhajsky, the Director of the Spanish Riding School during World War II, had not been able to persuade General George S. Patton, a fellow horse-lover, to help rescue the breed at the end of World War II, then Galahad could not have become part of my life. I still get shivers when I climb onto Galahad’s back to ride, just like I did the first time I sat on him. I’m sure I always will. As the saying on that popular T-shirt says, “When I count my blessings, I definitely count my horse twice.”

Sara R. Fogan, C.Ht. is a certified hypnotherapist based in Southern California. She graduated with honors from the Hypnosis Motivation Institute in 2005. For more information about Calminsense Hypnotherapy® or to set up an appointment, please visit her website and blog at www.calminsensehypnotherapy.com
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Stallion Standing: Neapolitano Jawela

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Millbrook, N.Y.
Phone: 845-677-9635
e-mail: jni@iannuzzi.net
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Phone:
Email:
Website:

Additional Information for Lipizzan Farm & Breeder Directory

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   training — specify type
   instruction — specify type
   boarding
   other — specify

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Please attach a copy of your preferred farm logo or photo.
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- Legendary White Stallions
- Florian

Saddle Pads with embroidered logo

Books
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- Daffs and Passage
- Mary Stewart: Airs Above the Ground
- My Horses, My Teachers
- A Ruler’s Survival: Tyranny
- White Stallion of Lipizza
- mijn Muster’s Perfect Horse
- Training Strategies for Dressage Riders on Cinco
- The American Lipizzan: A Pictorial History