Breeders and Owners Show Clinic

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A Brief Introduction to ALSA

A. Origins of ALSA began in Wisconsin resulting in incorporation in 1987.

The Association growth resulted in the establishing of an Office Manager and office to handle administrative duties. This office is presently located in Texas.

B. Focus from 1987 to the present has been on growth of members and shows. First set up as a Llama organization, the Alpaca format was added in 1990, and the name was formally changed to the present Alpaca & Llama Show Association, with the focus on shows, education and judges' training.

C. The Association is governed by a Board of Directors of seven voting seats, elected annually for staggered three-year terms.

D. The Purpose of the Association is to promote alpacas and llamas. This is accomplished by:

1. Enhancing the visibility of llamas and alpacas.
2. Showing the versatility of llamas and alpacas.
3. Establishing guidelines for shows.
4. Educating, approving, and regulating show Judges.
5. Awarding recognition of champion llamas and alpacas in a regional, national, and international show system and recording points for llamas.
6. Educating the lama community in soundness, conformation and fiber, in competitive show skills and in show management.

E. Membership was opened to everyone in 1988. ALSA members receive the Handbook of Rules, may vote, run for office, and become judges. Members are responsible to abide by the Rules and Regulations for shows as delineated in the Handbook, to be ethical in their activities as related to show activities, and to be actively involved in the ALSA programs and shows. Members are encouraged to serve on one of the Committees.

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F. Educational Clinics for breeders, exhibitors and judges are provided to members at a reduced cost at different locations during the year to provide updated information and training for new owners and judges.

What Does ALSA Provide in a Sanctioned Show?

A. Uniformity of equitable rules and regulations for Show Management to allow a standard format for classes, schedules and activities which all exhibitors can understand and expect from show to show.

B. ALSA Judges who have successfully completed a training and certification program, and who are continually exposed to educational opportunities. The ALSA Judging system is a comparative evaluation of animals based on conformation standards accepted in the industry, and judges are trained to accurately select animals and through oral reasons explain the differences.

C. The professional aspect of the promotion of the alpaca/llama industry is upheld through the uniform,

consistent, stable atmosphere of an ALSA show. Shows have been recognized as a credible marketing tool to the public.

D. Exhibitors and Show Management who have participated in ALSA Education Clinics have been trained to exhibit and present their animals to their best ability and best advantage. This offers a more professional image to the new owner or the public and encourages new involvement with the animals.

Why Should I Show My Lamas?

A. Enjoyment and camaraderie of the people and show atmosphere.
B. Promotion of breeding programs and specific animals.
C. Meeting old and new friends.
D. Preparing the animals for the show.
E. The competition of winning.
F. Support and promotion of the industry activities.
G. Educational opportunities gained from judges, other exhibitors and owners.
H. Marketing your program (farm name) and/or specific sale animals.
I. Maybe I should not enter the show ring, but just attend with a display.

Preparation For The Show

A. Personal Preparation
   1. Choosing the appropriate show to attend is important for you and your animals, especially as a beginner. A small local show or event is preferable to a large, congested activity where you have less opportunity to learn.
   2. Paperwork for shows should include:
      a. Entry forms require name, date of birth, sex, registration papers.
      b. ALSA membership - required to participate in Regional Shows AND Grand National.
      c. Veterinarian's papers - Certificate of Health and/or Transportation
   3. Psychological preparation to participate in activities outside your farm include both you and the animals you choose to expose to the public, the other animals and strange places and activities.
   4. Time of year - weather - distance - type of event.

B. The Animals
   1. Selecting the right animal with the disposition for exposure to activity is the primary concern since an unhappy, stressed animal will not make a good impression on you, the judge, other exhibitors or the public. It is imperative to use animals who can tolerate necessary preparations for public exposure.

2. Training the animal to halter, lead and accept public exposure should precede any training for additional performance activities. This should be done over a period of time so not to be stressful and should include the showing of teeth, as required in classes, and foot handling.
3. The veterinarian's role is important for overall herd health and stress-free animals. Regular visits and rapport assure a complete herd health program which allows the vet to write Health Certificates for show or transportation. Test results take some days to complete, so allow time to comply with minimum and maximum days as stated for each test in each different state. Show rules may differ - READ CAREFULLY! Health certificates are required to enter most shows.
4. Attendance at alpaca/llama functions offer chances to observe the procedures and events and provide opportunities for learning. This gives you a chance to make choices appropriate for you, your animals and your programs.

At The Show

A. Show Management Considerations
   1. Show Packets will be provided to every entrant and will include a Schedule of Classes and Events, entry numbers for each animal and/or class, Obstacle Course Diagrams (optional), Exhibitor List and basic information. Paperwork needed will be Health Certificate and Registration papers (or copy) to identify and show to clerk for check-in.
   2. Timely arrival for the show and all the classes will eliminate stress. ALSA rules require check-in at least 10 minutes before each class.
   3. Public Relation events will expose you, your display, your animals and behavior to new people. Be prepared with promotional materials, business cards and animals which will tolerate handling and stress.
   4. People involved may include officials for the hosting show or fair, show volunteers (superintendent, clerks, ring stewards, obstacle course help, gatemen, etc.), show judges and other exhibitors.

B. Stall and Preparation Areas
   1. There will be volunteers to assist you in locating stalls or pens and showing you where the water, manure disposal and grooming areas are located. Many exhibitors find this a good place to meet other exhibitors or new people.

C. In the Arena or Show Ring
   1. In the ring may be the official judge, an assistant judge for performance classes, apprentice judges (in training but have no effect on official judging), ring steward who transmits the judges' instructions to exhibitors and assists with movement of animals during the different positions and requirements for each class and a show clerk.

D. Considerations for the Judge
   1. The Judge is hired to give comparative evaluations and opinions of the animals and exhibitors viewed that day and to offer oral explanations.
   2. The Judge expects exhibitors to know the rules for classes and to follow regulations listed.
   3. Exhibitors should not expect special considerations or compromise ethics of the Judge or other exhibitors.
   4. Evaluation Forms may be provided to furnish comments about the show and the Judge to assist ALSA in making future improvements.

E. Considerations for Exhibitors
   1. Be gracious, helpful and friendly.
   2. Reduce anxieties and stress for animals by offering suggestions.
   3. Be aware of images and perceptions.
   4. Ask for and offer HELP - SMILE - HAVE FUN!

F. Halter Class Exhibitors should:
   1. Walk with animal lead in their right hand
   2. Understand side-by-side and head-to-tail (profile) lineups
   3. Be prepared for the animal to be handled over the top line
   4. Be prepared to have fiber evaluated on heavy wool animals
   5. Know the age of the animal
   6. Present the animal the best they can
   7. Walk around stopped animals in the ring
   8. Walk at a pace to keep animals attention - NOT SLOW

G. Showmanship Exhibitors should:
   1. Present a clean, groomed animal to its best advantage
   2. Understand all Halter Class notes above
   3. Be courteous in the ring
   4. Follow directions given by Ring Steward or Judge
   5. Show the animal, not the handler, in a quiet manner
   6. Allow the Judge an unobstructed view of the animal without making exaggerated movements; quietly step far enough from the animal to allow an adequate viewpoint for the Judge.
   7. Be able to back the animal 3-4 steps and return to original position; you may use any QUIET method the animal responds to including touch, changing hands on the lead or voice.
   8. Have knowledge of the animal and its management
   9. Acknowledge the Judge when doing individual work and returning to designated lineup, after squaring the animal.

H. Performance Exhibitors should:
   1. Show the animal in a correctly fitted halter on a loose lead
   2. Not expect to train the animal in the ring, understanding that NOVICE classes will require some patience
   3. Keep the animal's head at their shoulder for most work
   4. Allow the animal to understand what is being asked of him
   5. Have an established rapport for working with the animal
   6. Consider the approach, execution and exit for each obstacle
   7. Understand that a tight or short lead will be a handler error on each and every obstacle it occurs
   8. Follow marked directions posted for the course in proper sequence or be marked "Off-Course"
   9. Make an attempt at every obstacle but not more than number designated for the course
   10. Walk at a quick pace, NOT SLOW, but not racing

11. Negotiate all obstacles with an animal in llama PACK classes; do not need to do so in OPEN obstacle
12. Use quiet method to back up the animal
13. Understand that pulling the animal through an obstacle is scored as a serious major fault and handler error

Halter Classes

A. The individual halter classes.
   1. Age groups,
      a. Juvenile, yearling, 2 year old, adult
      b. Sex, male & female, plus non-breeder
      c. Wool divisions
   2. Practical tips regarding show halters, lead ropes, and grooming to show your animal at its best.
   3. Variables affecting your animal on any specific day.
      a. Animal's attitude, condition, environment.
      b. Exhibitor's attitude and behavior.
      c. Today's competition.
      d. Judge's opinion.
   4. Movement and show positions. KEEP SHOWING.
      a. Entry and walking in the arena.
      b. Head to tail profile.
      c. Facing the Judge.
      d. Remember the few fine characters in the ring?
      e. Placements are made.
      f. Grand and Reserve.
   5. How do you define showmanship?
   6. How do judges place the classes? Understanding the differences in placements.

B. The group classes.
   1. What are the rules for Get and Produce?
   2. Attributes for the Get and Produce classes.

Halter Class Judging Criteria Definitions

SOUNDNESS is free from flaw, defect, disease or injury.

UNSOUNDNESS is a physical disability that diminishes the function of a part of the body. Potential for unsoundness depends on the use or purpose of an animal.

CONFORMATION is the appropriate arrangement of body parts for assembly into the whole animal. (This takes into account all of the different components making up conformation.)

BALANCE is generally considered to be a component of conformation and may be defined as the proportionate shape or contour of the animal.

A BLEMISH is a noticeable imperfection that does not affect the function, purpose or, therefore, the soundness of an animal, for example: frostbitten ears, scarring.

MOVEMENT is a reflection of the conformation and balance of an animal on the move.

FEATURES OF LLAMAS AND ALPACAS

GENERAL APPEARANCE is determined by all the features which can be observed as you view the animal. There are numerous individual features which make up the complete individual.

CONFORMATION involves the individual structure of each of these parts into a unit. The strength of a chain is measured by the strength of its weakest link, therefore a weakness in one area may offset an otherwise perfect structure. However, some parts, such as the hock joint for instance, have greater relative importance than others; thus a deficiency in this area would have more influence on the serviceability of the whole than a corresponding inferiority of structure in some part. Appreciation of conformation, therefore, consists not only in the detection of points, both superior and inferior, but in attaching to each the significance it bears on the general excellence of the animal or the interference with its adaptability for its intended purpose.

TYPE is the sum total of all features which enable an individual to be better suited to meet the definite requirements of special service or production. It is manifested by form and contour which mark the distinction between an individual that is blocky from one which is angular, for instance.

SYMMETRY is the result of the balancing of parts in such proportions as to give an even, uniform, harmonious appearance of the whole. The animal appears to be assembled from parts which have been constructed one from another rather than formed independently and thrown together.

QUALITY refers to the character of the individual unit of structure, the cell, and the proportion of these to the inter-cellular substance by which they are united into the organization of tissue. Quality is manifested in the texture of the tissue such as hide, hair and bone especially, and by the general finish and refinement of the animal structure as a whole.

BREED CHARACTER - A breed is a group of individuals possessing distinctive characters not common to other members of the same species and so firmly fixed as to be uniformly transmitted. Breed type is the sum total of those distinctive characteristics by which the breed group may be differentiated, as size, form, peculiarities of conformation, color and markings, shape of the head and any distinctive features of performance or production. It is with these distinctive characters the judge is concerned in judging breeding classes or the selection of breeding stock. Utility, however, should be the basis of distinction. In order to maintain breed identity, all distinguishing features should receive consideration, but those of a utility character, which relate to performance or production, should be stressed more than such matters as color, markings, or the shape of the ear, face or head.

SEX CHARACTER is the evidence, other than the presence of sex organs, of the one sex or the other. Masculinity is evidenced by an extraordinary development of the forequarter, the strength of the face line, the hardness of feature, burliness, and the bold, domineering manner, suggestive of the impressive sire. Femininity, on the other hand, is expressed by the absence of special development in the front end, a lightness of shoulder and neck, fineness of feature, and a sweet, matronly expression and appearance.

CONSTITUTION represents such capacity of the vital functions, respiration, circulation and digestion as they are related to insure longevity, fecundity and maximum efficiency in performance or production. It is indicated chiefly by a large, open nostril, the spring and length of the ribs, a sleek appearance of coat, an expression of vigor and a general appearance of thrift about the animal.

DISPOSITION is the mental attitude of an animal, independent of intelligence, and reflected by a cheerful, willing, obedient responsiveness, or sour crabby rebellion.

CONDITION is the amount of finish or fat an animal possesses. Condition is the result of fitting, a process involving a balance between feed and work during which the animal accumulates or reduces fat until the optimum degree of finish is attained.

STYLE is especially important in llamas and alpacas, constituting a most important feature of show, but greatly enhancing the appearance of any animal - the blending together of all body parts into an attractive package.

SUBSTANCE refers to the size and number of individual units of structure and the gross amount of tissue into which they are organized. It is manifested by the scale of the animal in general and the amount of any one tissue in particular, such as bone.

HEIGHT in most animals is measured at the highest point of the withers (top of shoulders) or hip (top of rump).

WEIGHT is simply measured by the scales and is a direct result of nutrition and handling.

SCALE is constituted by the combination of both height and weight.

WAY OF GOING is a definition in itself. The movements of all classes of animals should be taken into account in judging. The particular gait an animal goes, the features of the stride at the gait, the pace or rate at which the animal moves, the action displayed, and the manner in which he/she places or sets themselves while going are all features of the animal's way of going.

SOUNDNESS is the condition in which an animal is physically capable of performing the ordinary service of his type or class; anything which renders him/her incapable, in any degree, constitutes an unsoundness.

BREEDING UNSOUNDNESS is any condition which may prevent a male from impregnating the female, or the female from delivering live, normal young.

Positive Traits Of Llamas

The ideal type of llama that you formulate in your mind serves as a guide in judging. Attempting to judge llamas without first setting up a fixed image of an ideal in your mind is synonymous with driving a car without a steering wheel; it soon ends in tragedy. The ideal type can be learned by observing good individuals in both the live and picture forms. The following list of positive traits should be studied carefully and you should attempt to visualize the animal described.

LLAMA JUDGING CRITERIA. Judging is to be done on a comparative basis using the lists of positive and negative traits and the list of serious faults. The judging criteria is based on soundness and conformation.

A. **Positive Traits**

1. **Overall Appearance.** The llama should be symmetrical, well balanced and proportioned for its age.
2. **Substance.** The llama should have the length and substance of bone evident below the knee and hock in proportion to the overall structure of the llama.
3. **Head.** The head should be carried proudly and alertly. The jaw formation should exhibit correctly aligned bite.
4. **Front Legs.** The front legs should be straight with forward facing toes and strong upright pasterns.
5. **Rear Legs.** The rear legs should be relatively straight from hock to fetlock joint as viewed from the side and straight from hip to fetlock when viewed from the rear. The toes should be forward facing and the pasterns should be strong and upright.
6. **Movement.** All limbs should move freely and smoothly in a correctly aligned pattern.
7. **Fiber.** The fiber should exhibit healthy condition, uniformity, fineness and density with the understanding fiber has a variety of uses.
8. **Reproductive Organs.** Intact male testicles should both be visible and uniform in both size and placement. They should be adequate size for the age of the llama. Female genitalia should appear normal and adequate size for age.
9. **Constitution and Vigor.** The llama should have adequate width and depth of chest, fullness of heart girth and arch to the ribs (spring of rib).
10. **Eye Appeal.** Style, presence and wool coverage may all contribute to the eye appeal of the llama.
11. **Disposition.** A pleasant and tolerant demeanor is highly desirable.

Negative Traits For Lamas

1. **Angular Limb Deformity.** Excessive lateral or medial deviation of the bones and joints of the front and rear legs.
2. **Humped Back.** An increased convexity or upward curvature of the top line of the back.
3. **Sway Back**. An increased concavity or downward curvature of the top line of the back.
4. **Post-Leggedness.** Essentially a straight line from the stifle to the fetlock without the normal zigzag pattern of the hind leg.
5. **Dropped Fetlock or Pastern**. A weak pastern or less than normal angle of the pastern possibly resulting in the fetlock and or pastern touching the ground.
6. **Cow Hocked.** As viewed from behind, the hocks are excessively deviated towards the midline.
7. **Sickle Hocked.** As viewed from the side, there is marked hock flexion resulting in the hind cannon bone being at an angle instead of nearly vertical.

Serious Faults

1. **Ectopic Testicles.** One or both testicles not found in their usual location.
2. **Jaw Malocclusions.** Either the upper jaw is too short or the lower jaw is too long resulting in protruding lower teeth. Occasionally the lower jaw is too short and the upper jaw is too long.
3. **Female External Genitalia Abnormality.** This includes vaginal shelving (lips of the vulva approaching horizontal plane instead of normal near vertical plane), a tipped up tip of the vulva, a very small vulva, or presence of prominent clitoris (consistent with hermaphroditism.)
4. **Umbilical Hernia.** The presence of a soft fluctuant bulge at the site of the umbilicus.
5. **Gopher Ears.** Short, stubby ears that are not due to frostbite, but are rather congenital and hereditary.
6. **Gonadal Hypoplasia.** Smallness of either one or both testicles.
7. **History of Surgical Correction For:** Angular Limb Deformity, Shortening of the jaw, Hernia, Choanal Artesia, Hermaphroditism, Ectopic testicles.

Comparisons

Judging involves being able to evaluate and compare the positive and negative traits of animals in order to select those with the most desirable characteristics.

"COMPARE - to examine in order to note the similarities and the differences."

The ability to make a comparison between animals must be preceded by the acquisition of characteristics relevant to llama and alpaca production, including:

A. knowledge of anatomy of the llama/alpaca cause and effect of major unsoundness identifying & understanding correct movement perception of intended purpose/use

B. a mental image of an ideal ability to honest observations capacity to make a logical analysis/ conclusion confidence to substantiate decisions

In our mind there is a mental image of what the ideal llama/alpaca may be, based on the accumulation of knowledge stated above; in the show ring the Judge is looking for the animal which comes closest to that picture.

Following that, each other animal is compared to that excellence, and then systematically paired with one similar; as pairs are then compared, the top and bottom categories are reached, often with a middle group left to be compared.

As in any analysis, there needs to be a system to facilitate arriving at the conclusion; the apparent selections would be based on evaluations from a sequence of comparisons. With experience, each Judge may develop his own system of analysis; this is a suggested manner for beginning.

Overview of the group from a distance

Overview of general appearances

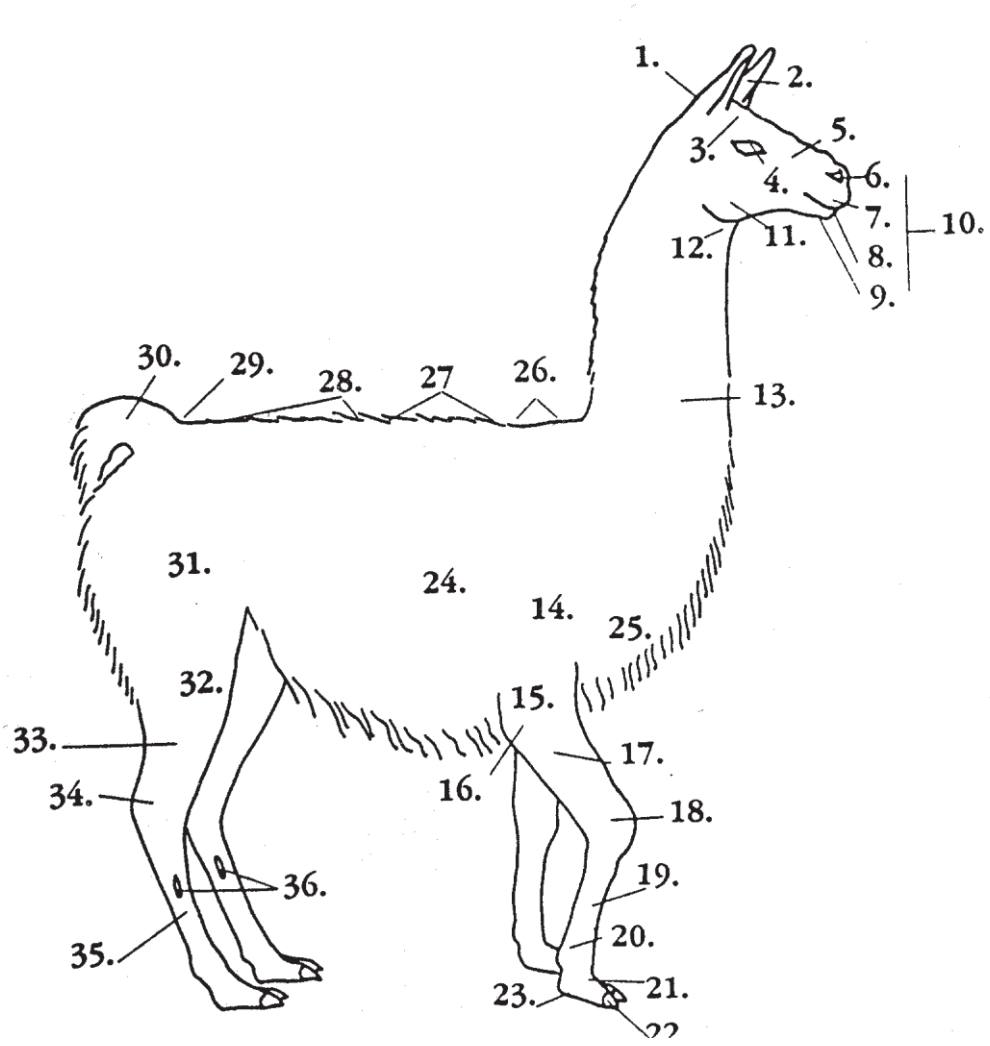
Overview of movement

Individual view:

- approach - head, ear, eye, mouth
- front view - chest/legs
- handle - neck, ribs, topline, rump *(fiber in long wool/alpaca classes)*
- testicles/female genital area
- view from rear - over top/leg width
- feet/pasterns/legs/hocks/knees

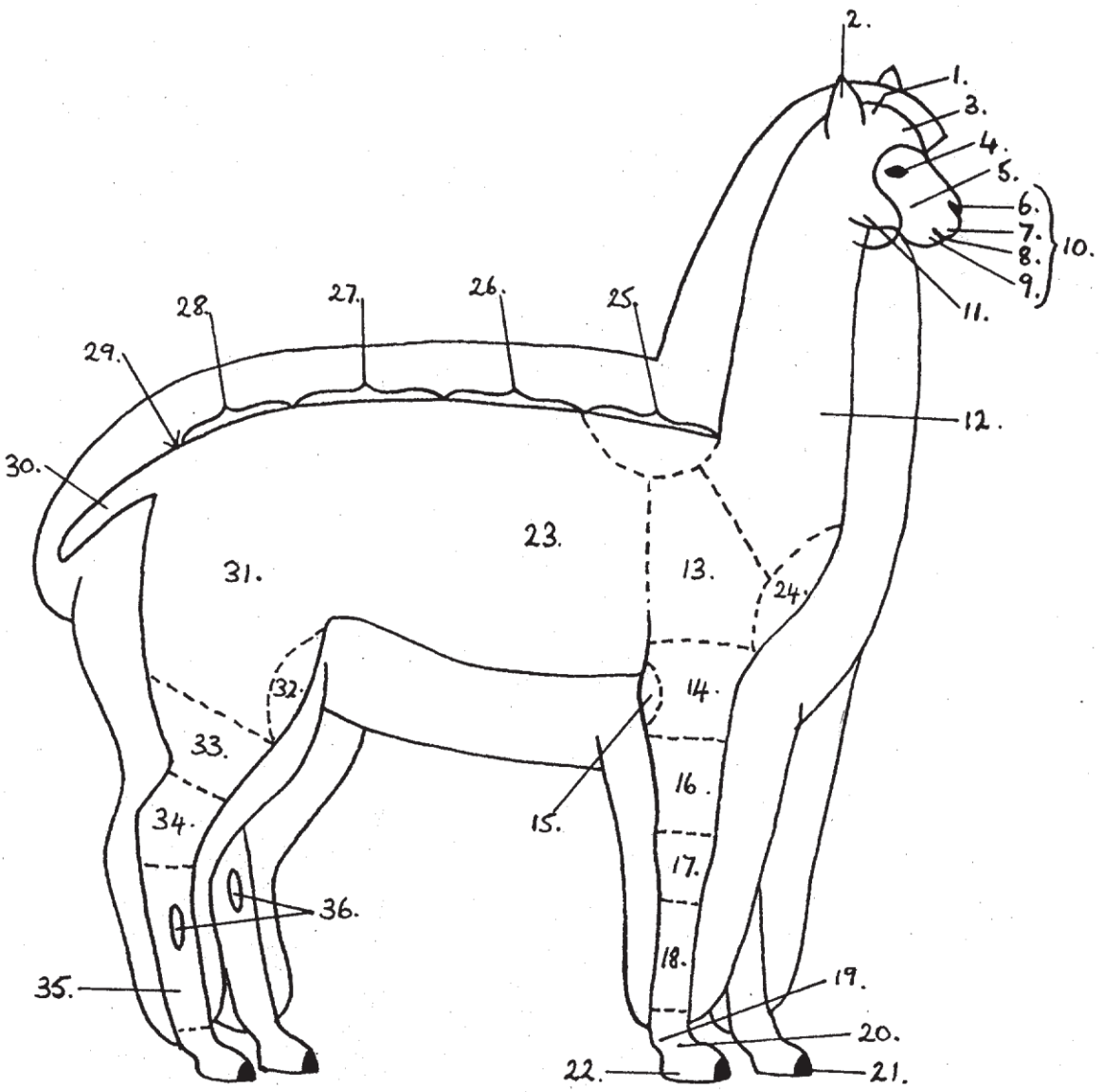
As you pass from one animal to the next, you will automatically be making a comparison to the previous animal, or possibly to one which already stands in your mind as outstanding. Assessing traits in each animal in the same order frees your mind to think of the differences and more easily make the comparisons. Keep in mind always that the best animal in that group may not come close to meeting your requirements for your ideal, but compared to others, the positive traits outweigh those for all others. It is also appropriate to comment on a weakness which could be improved, although your reasons should leave no doubt as to the top placing animal in the class.

Anatomical Parts of a Llama



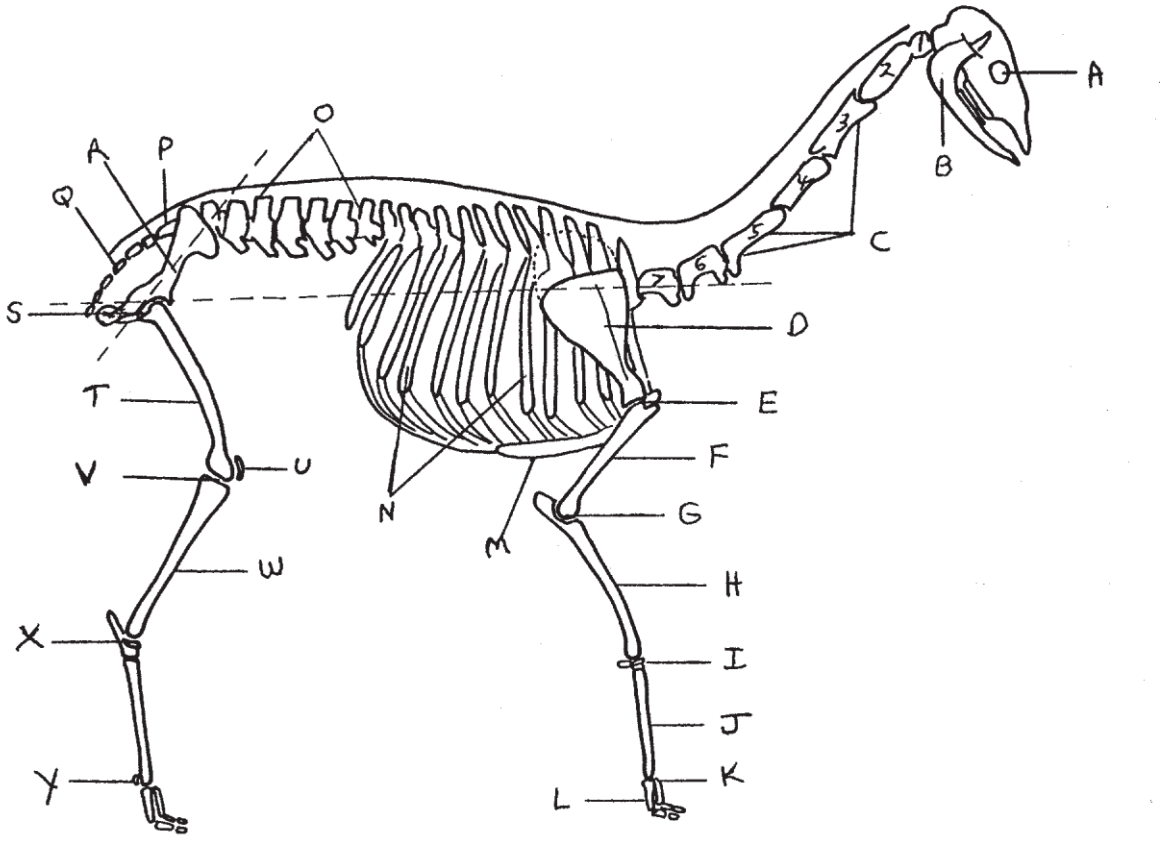
1. Poll
2. Ear
3. Forehead
4. Eye
5. Face
6. Nostril
7. Upper Lip
8. Mouth
9. Lower Lip
10. Muzzle
11. Jaw
12. Throatlatch
13. Neck
14. Shoulder
15. Arm
16. Elbow
17. Forearm
18. Knee
19. Cannon/shank
20. Fetlock
21. Pastern
22. Nail
23. Pad/slipper
24. Ribs
25. Chest/breast
26. Withers
27. Back
28. Loin
29. Tail Head
30. Tail
31. Thigh
32. Stifle
33. Gaskin
34. Hock
35. Hind Cannon
36. Scent Gland

Anatomical Parts of an Alpaca



1. Poll
2. Ear
3. Forehead
4. Eye
5. Cheek
6. Nostril
7. Upper Lip
8. Mouth
9. Lower Lip
10. Muzzle
11. Jaw
12. Neck
13. Shoulder
14. Arm
15. Elbow
16. Forearm
17. Knee
18. Cannon/shank
19. Fetlock
20. Pastern
21. Nail
22. Pad/Slipper
23. Ribs
24. Chest/Breast
25. Withers
26. Back
27. Loin
28. Croup
29. Tail Head
30. Tail
31. Thigh
32. Stifle
33. Gaskin
34. Hock
35. Hind Cannon
36. Scent Gland

Camelid Skeleton

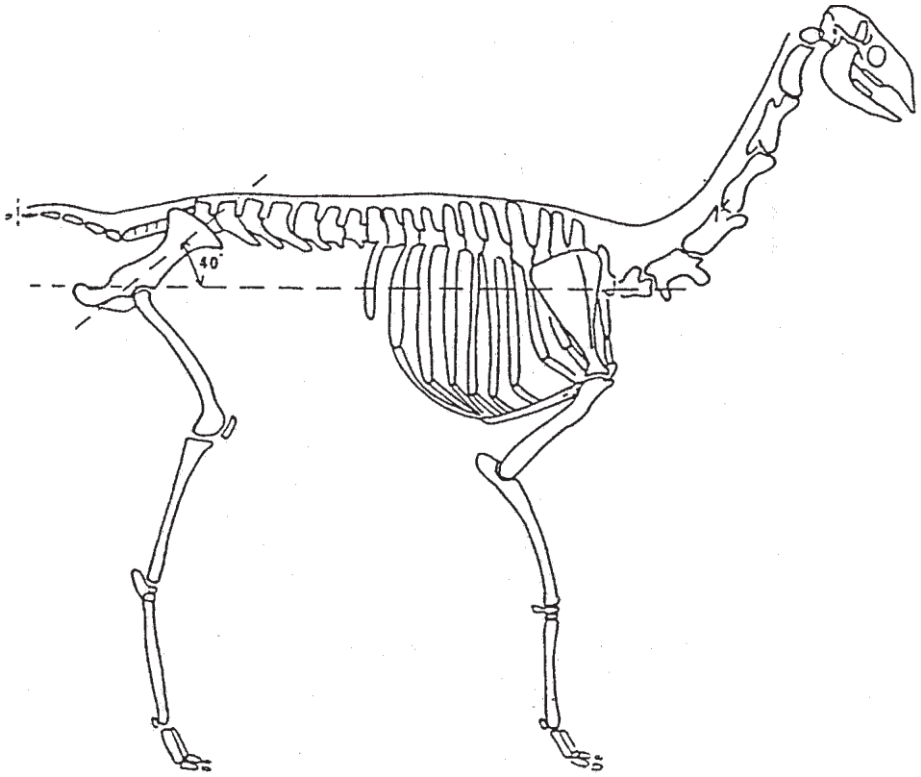


A. Eye Socket (orbit)
B. Jaw (mandible)
C. Cervical Vertebrae
D. Shoulder blade (scapula)
E. Shoulder
F. Arm (humerus)
G. Elbow
H. Forearm (radius)
I. Knee (carpus)
J. Shank (cannon)
K. Fetlock
L. Pastern
M. Breastbone (sternum)
N. Ribs
O. Loin (lumbar vertebrae)
P. Sacrum
Q. Tail (Coccygeal vertebrae)
R. Pelvis
S. Hip
T. Leg Bone (femur)
U. Knee cap (patella)
V. Stifle
W. Tibia
X. Hock
Y. Sesamoid Bone

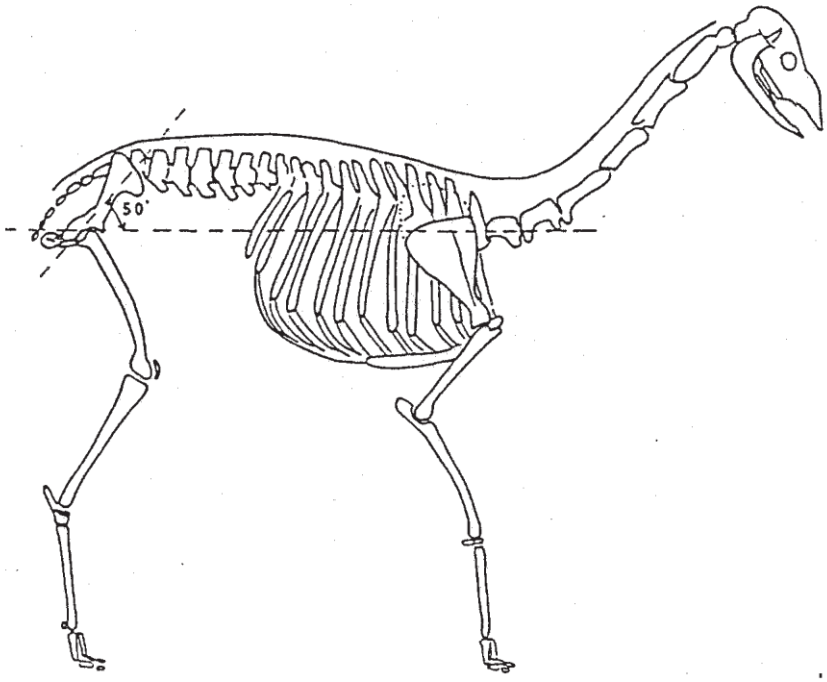
Conformation Drawings

Figure 2: Conformation Diagrams Toplines & Pelvic Attachment of a Llama and Alpaca

2A: Angle of attachment (40^0) of the pelvis to the spine on a llama.



2B Angle of attach-ment (50^0) of the pelvis to the spine on an alpaca



Conformation Balance

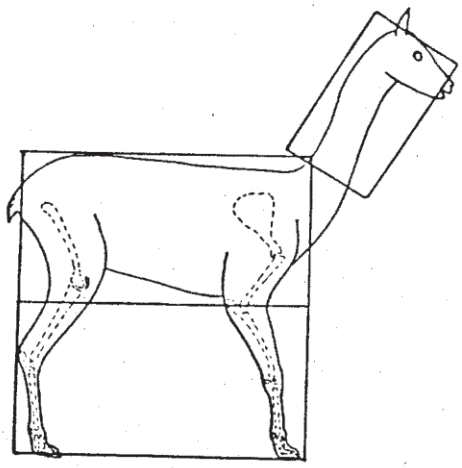


Figure 20. Ideal conformation, illustrated within rectangles. The neck rectangle is the length of the leg.

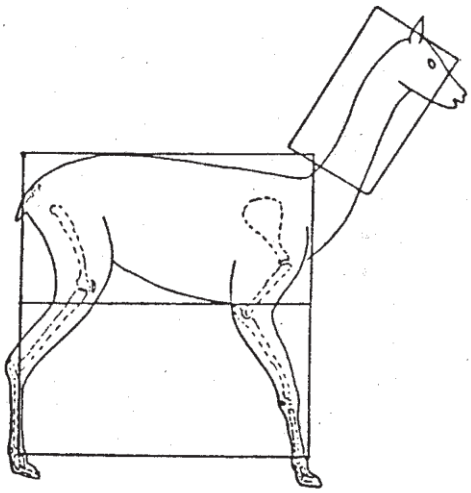


Figure 21. Legs too long, illustrated within rectangles.

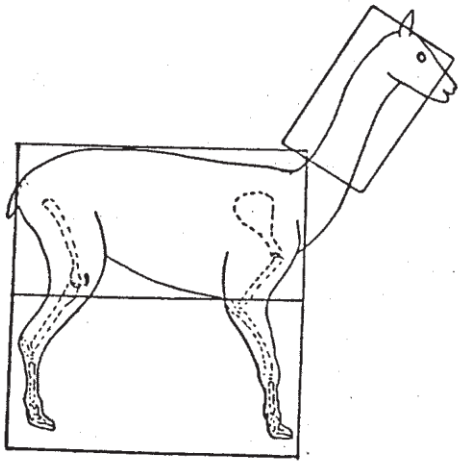


Figure 22. Legs too short, illustrated within rectangles.

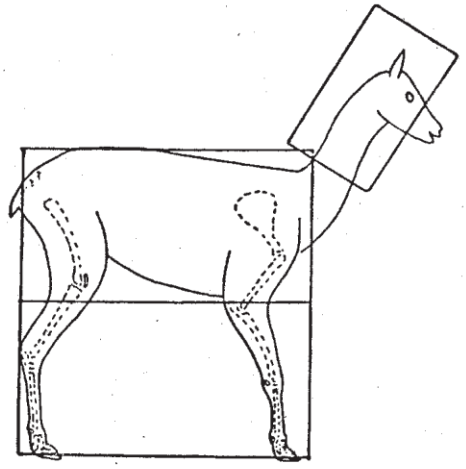
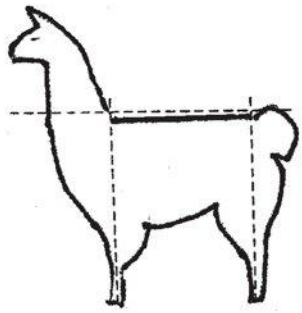


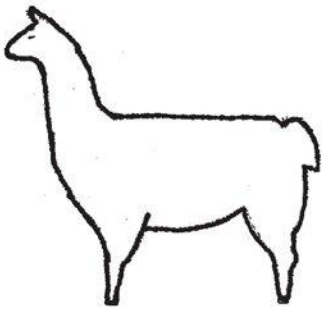
Figure 23. Neck too short, illustrated within rectangles.

Conformation Balance

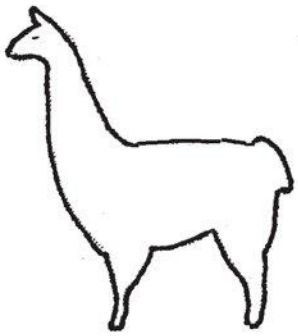


A structurally correct llama is balanced.

Undesirable structure - short necked.



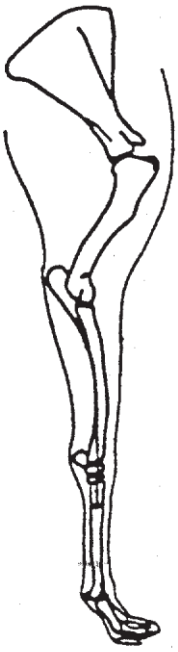
Undesirable structure - long bodied.



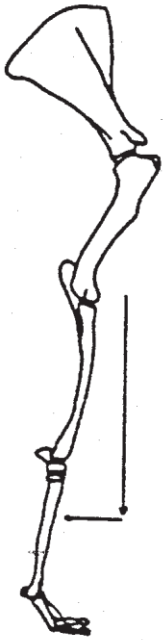
Undesirable structure - long necked.

Figure 3: Conformation Diagrams 1 Foreleg, Side View

The llama's center of gravity is near the shoulder. Therefore, the primary purpose of the forelegs is to hold up weight. From a side view the bone structure should be almost perpendicular to the underline of the body. A "vertical," or "perpendicular," is an imaginary line drawn from the shoulder joint through the front limb to the ground.



3A Normal



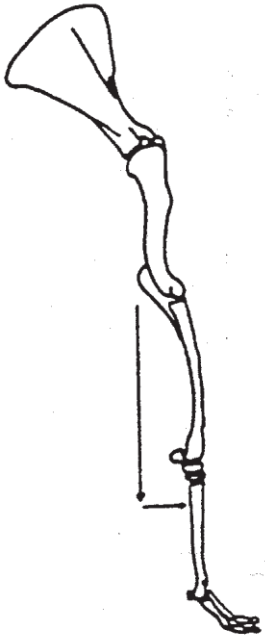
3B Camped Under Camped Back

When viewed from the side, the foreleg is behind the "vertical" or "perpendicular."

Excessive pressures are exerted on forward aspects of the joints.

The tendons on back side of leg are stretched.

Forward balance is impaired.



3C Camped out in Front Camped Forward

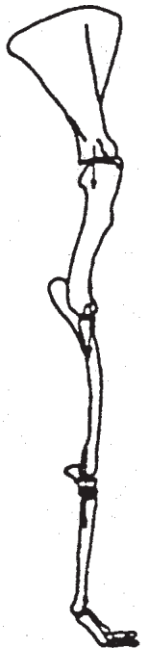
The foreleg is ahead of the "vertical."

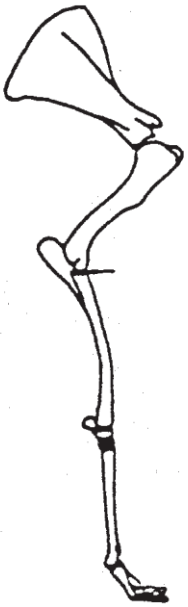
Not as serious as being camped under. The weight of the animal is adequately supported.

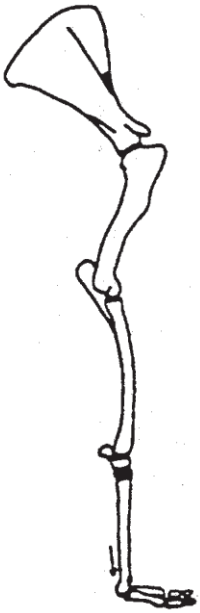
Causes some restriction in stride length.

No negative impact on forward balance.

Figure 4: Conformation Diagrams 1 Foreleg, Side View







4A Straight Legged Post Legged

The bones making up the hind limb are straight up and down. Very little cushion in the limb.

All the forces are directed through the joints, causing compression to the bones.

Arthritis would be the ultimate consequence.

4B Too Much Angulation of the Shoulder

Weakens the limb.

Ligaments and muscles of the shoulder will experience more than their share of the forces applied to the limb.

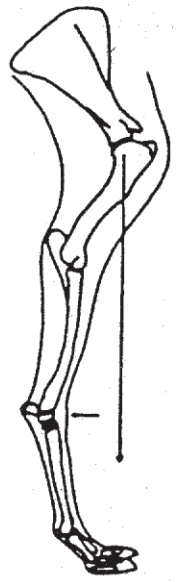
4C Dropped Fetlock Down in the Fetlock Weak Pastern

The normal angle of the pastern should be 40-55 degrees.

The support structure of a dropped fetlock is stretched.

The appropriate angle to the pastern, one of the more important cushions in the limb, has been lost.

Figure 5: Conformation Diagrams 1 Foreleg, Side View



5A Buck Knee

The knee is bent forward, tendons and muscles, as well as the bone structure of the foreleg, are in the position of an animal that is traveling downhill.

Gravity is directed downward and forward from the knee, instead of through the cannon bone.

The knee lacks stability.

The ligaments of the knee are stressed.

The animals is improperly balanced, unstable, more susceptible to stumbling and falling.

5B Calf Knee

This is a serious fault in conformation. The knee is bent backward, away from the vertical line, between the ankle and the upper part of the forearm.

The muscle and tendon structure of the leg is in a constant position of an animal traveling uphill.

A contributing factor to the unsoundness of the pastern joint and ankle.

Angular pressures are exerted on the forward side of the bones in the knee and tension is placed on supporting ligaments. Arthritis is the potential result.

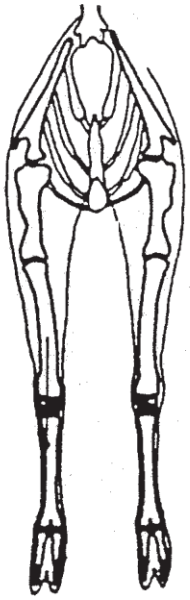
5C Cocked Ankle

A serious conformational fault.

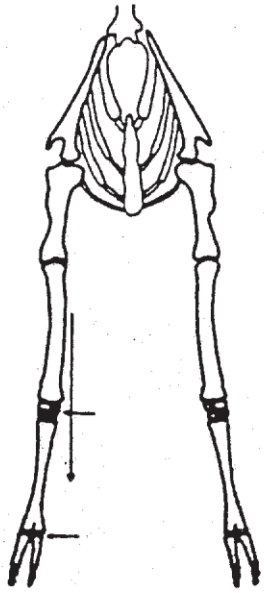
The relationship of the cannon bone to the pastern is totally out of position.

Figure 6: Conformation Diagrams 1 Foreleg, Front View

From a front view you should be able to draw a vertical line from the point of the shoulder through the center of the knee joint, continuing down through the center of the ankle and between the two toes on the ground.



6A Normal

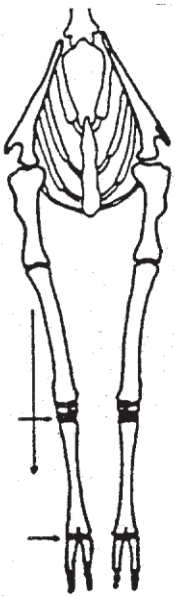


6B Base Wide

Forelegs are angled out from the perpendicular with the feet placed further apart than the top of the limb.

Provides stability but restricts the free flowing movement of the limb, and diminishes the efficiency of gaits.

When in motion, the legs will wing out.



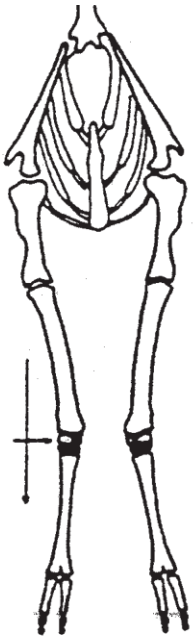
6C Base Narrow

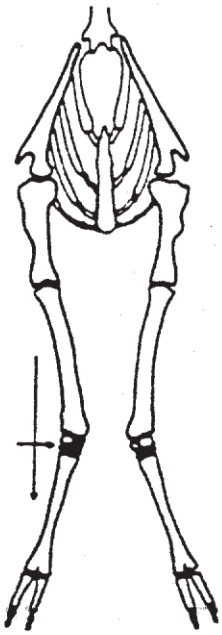
Forelegs are angled in towards the perpendicular, with feet placed closer together than the top of the limb.

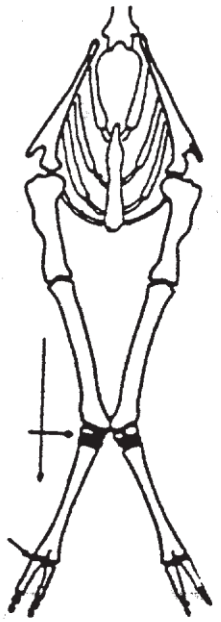
Reduces stability.

In motion, the animal will tend to "rope walk."

Figure 7: Conformation Diagrams 1 Foreleg, Front View







7A Slight Knock Knee

The knees angle in slightly.

In motion, the forelegs will appear to "dish in" a bit.

7B Moderate Knock Knee

The inward angle of the knees is more pronounced.

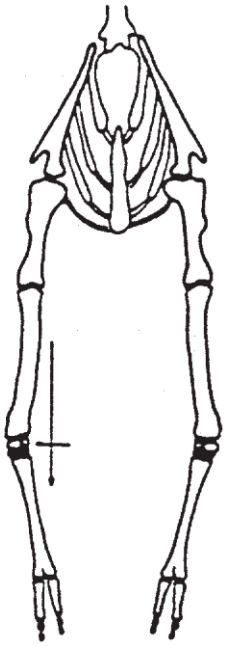
Instead of a free flowing movement, the forelegs will noticeably "dish in."

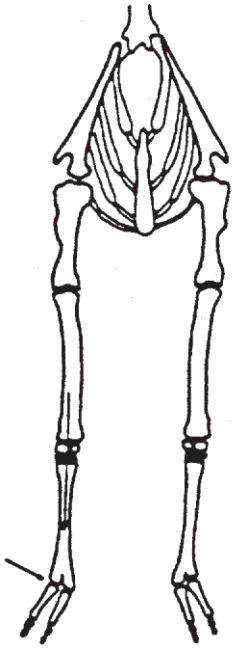
7C Severe Knock Knee

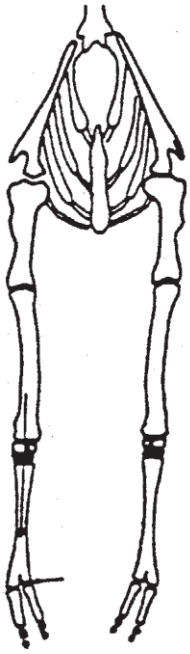
The knees are severely angled in.

Structurally unsound . . . marked reduction of mobility.

Figure 8: Conformation Diagrams 1 Foreleg, Front View







8A Bowed Legs

The leg curves outwardly at the knee. This can occur in any one, or all four limbs.

In motion, the leg(s) will tend to wing out.

8B Splay Footed

When viewed from the front the pastern is twisted outwardly from the vertical midline of the limb.

This can occur at any one of the joints (the shoulder, elbow, knee, or fetlock) and can be seen in one or both front legs.

Commonly associated with knock knees.

In motion, this results in a gait known as “dishing” or “winging in.”

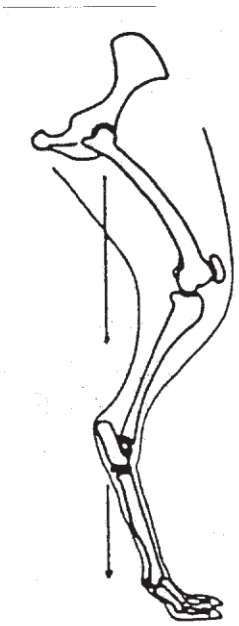
8C Pigeon Toed

When viewed from the front, the pastern twists inwardly from the vertical midline of the limb.

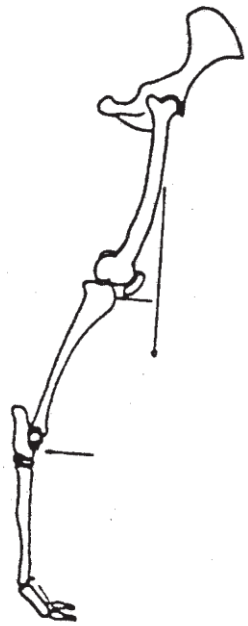
This can occur at any one of the joints.

Figure 9: Conformation Diagrams 1 Rear Leg, Side View

In the rear, the “vertical” or “perpendicular” is an imaginary line drawn from the hip joint directly through the back of the hock joint, to the ground behind the rear foot.



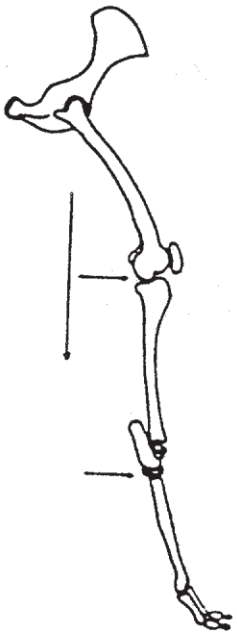
9A Normal



9B Camped Out Behind

The limb is positioned behind the vertical.

Impairs balance, stability, and maneuverability.

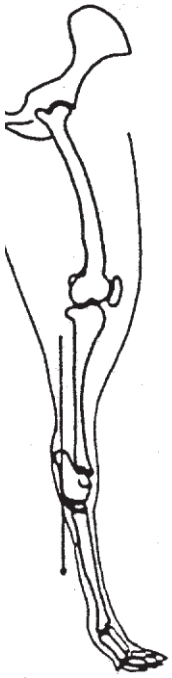


9C Camped Under Behind

The limb is positioned in front of the vertical.

Impairs balance, stability, and maneuverability.

Figure 10: Conformation Diagrams 1 Rear Leg, Side View



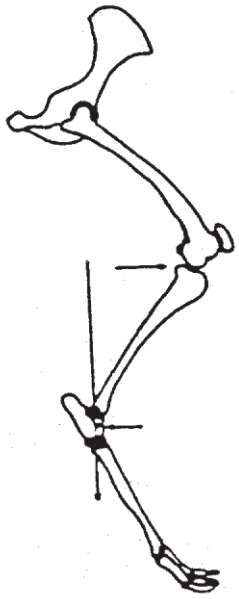
10A Straight Legged Post Legged

Very little cushion in the limb.

All the forces are directed through the joints, causing compression to the bones.

This animal would not be able to sustain work over a long period of time.

Arthritis would be the ultimate consequence.



10B Sickle Hock

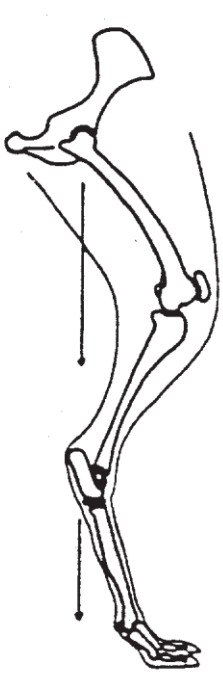
Weakens the limb.

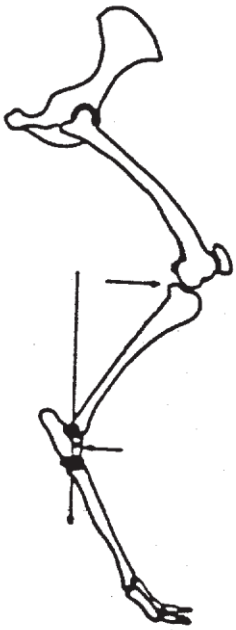
Places excessive stress on the ligaments of the hock.

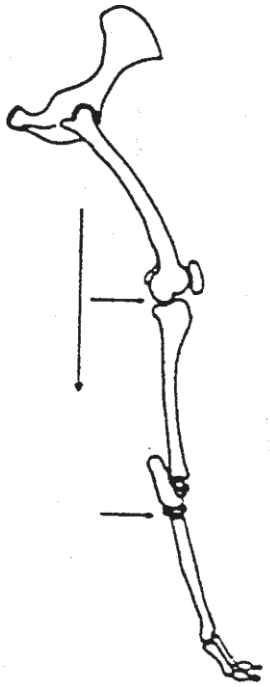
The efficiency of the hind limb movement is impaired.

Figure 11: Conformation Diagrams 1 Rear Leg, Side View

A closer look at Sickle Hock vs. Camped Under Behind: These faults are sometimes mistaken for one another . . .







11A Normal

The cannon bone on the hind limb is usually slightly off vertical.

11B Sickle Hock

Weakens the limb.

This places excessive stress on the ligaments of the hock.

The efficiency of the hind limb movement is impaired.

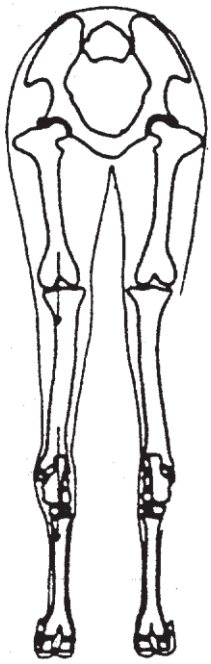
11C Camped Under Behind

The limb is positioned in front of the vertical.

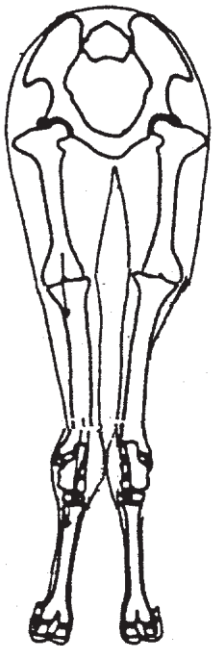
Impairs balance, stability, and maneuverability.

Figure 12: Conformation Diagrams [1] Rear Leg, Rear View

At the rear the "vertical" is drawn from the hip joint through the hocks to the ground behind the center of the back of the foot.

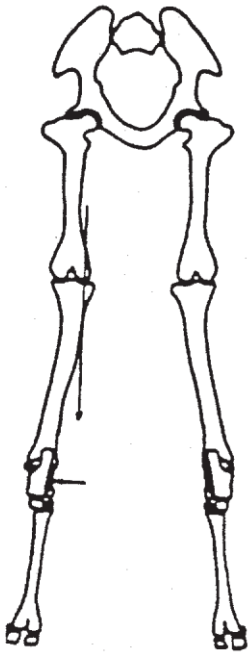


12A Normal



12B Cow Hocks

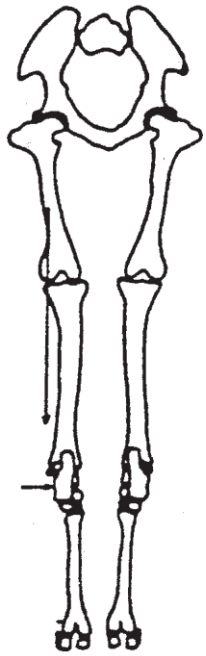
The points of the hock are closer to the midline because of twisting of the hind leg.



12C Base Wide

Provides stability, but restricts free flowing movement of the limb and diminishes efficiency of gaits.

When in motion, the legs will scribe in an arc,

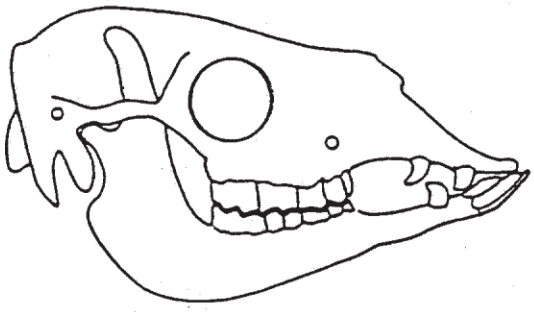


12D Base Narrow

Reduces stability.

In motion, the animal will tend to "rope walk" (appear to be trying to balance on a tight rope.)

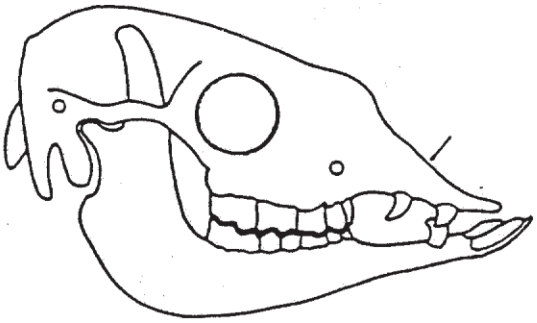
Figure 13: Conformation Diagrams 1 Non-Limb Problems



13A Normal

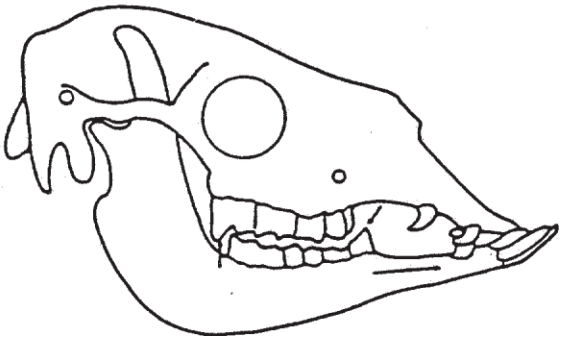
The lower front teeth press against the hard pad on the upper jaw to shear forage.

The cheek teeth are arranged so that the upper and lower rows mesh to provide an efficient grinding surface.



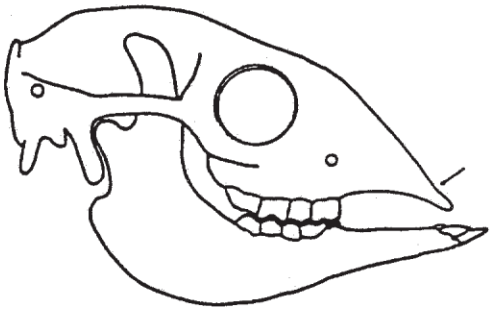
13B Shortened Upper Jaw in an Adult Male Llama

The fore part of the upper jaw is shortened.



13C Elongated Lower Jaw in an Adult Llama

The lower jaw is lengthened out of position so that the cheek teeth don't mesh.



13D Shortened Upper Jaw in a Baby Llama

Movement

Movement is probably the most critical point of evaluation for a Judge to utilize, as almost every serious conformational fault and strength will be pronounced in the animal on the move. As you spend more time evaluating animals, you will learn most of your judging will become clear to you as you view the animals on the move. Also, remember to take into consideration lamas do not always move out easily on their own, one at a time. They normally walk more freely following others; also, babies are still not comfortable in the ring and often drag and resist moving well. Lamas normally do not give you a good view at the trot.

Good handlers have the ability to conceal faults with their adept maneuvers and poses while standing, but those characteristics will be obvious as the animal moves around the ring or changes positions in line. This is a good reason to attempt to keep an eye on the entire line up, or to quickly view the entire group on the move in a circle; this allows you a comparative moving view. Moving a few animals which appear to be very close in a difficult class, often gives you an advantage in making the placements. This also gives the exhibitors and audience the opportunity to see the same points you will mention in your oral reasons.

Points to Remember:

This is a PACING animal and the normal fluid gait is best adapted to an animal which is not so broad as to inhibit the movement of the long forward reaching rear limbs. These limbs are set close to the midline of the body to minimize the side to side rolling which is necessary to shift the center of balance.

MOVEMENT, as a reflection of the balance and correctness of the structure of the animal, will be in a straight forward line moving off all four feet from a square pattern.

GAIT is a reflection of conformation.

LAMENESS is indicated by an alteration in the gait. It can be caused by a structural change that results in a shortened stride or peculiar way of swinging the limb. Or it can be a painful gait described as follows;

Swinging leg lameness: Pain associated with swinging the limb while moving. Usually involves muscles, tendons or ligaments that are stretched during locomotion.

Supporting leg lameness: Pain when pressure is applied to bones and joints when the limb strikes the ground.

Shifting leg lameness: When multiple limbs are involved in a painful condition that makes the lama appear lame in one limb one day and another limb on another day.

Excerpts from work of Dr. Murray Fowler, DVM

Some terms to consider:

Impact: A striking of one thing against another

Compression: To squeeze together, to make smaller by pressure

Thrust: To push with force

Torque: A force causing rotation

Cushion: Something to counteract or absorb a sudden shock, jar or jolt.

Compensation: An increased activity of one organ to make up for weakness or loss of another organ.

Elasticity: Having the ability to spring back to an original size or shape.

Excerpt from work of Dr. Murray Fowler, DVM

Movement should be viewed from the profile, or side view for:

overall balance in body and stride ..... rump and tail set
fluid, easy movement ..... flexibility of hock
strength of the top line ..... strength of pasterns
juncture of neck to body ..... angulation of the shoulder/hip/hock

Examples: short, choppy stride	=	straight shoulder
	=	post leg
	=	short hip length
long, over reach stride	=	too much angle to hock/hip
	=	low tail set/sloped rump
	=	short torso/long hip length
bobbing head	=	front leg faults
bobbing tail	=	rear leg faults

Movement as viewed from the rear may indicate:

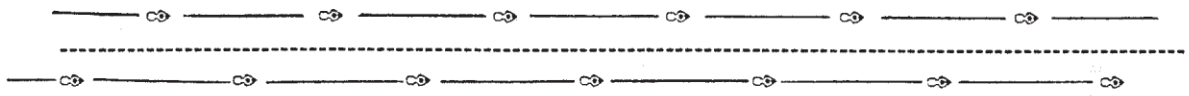
rear feet pointed out	=	close at hocks
	=	stiffness of hocks
front toes pointed out	=	close at knees
	=	turned out fetlocks
view over the top/spring of rib	=	body capacity
	=	fluid, easy movement
width between back legs	=	in line with front
	=	body capacity
	=	straight rear legs
	=	base wide/base narrow
	=	rope walk/cross-over

Movement as viewed from the front may indicate:

Front toes pointed out	=	close at the knees
	=	twisted at the knees
	=	turned out fetlocks
Rear toes pointed out	=	cow-hocked
	=	long toe nails
	=	stiff hocks
Knees moving to outside of normal straight line	=	excessive chest width
	=	obesity
	=	loose shoulders
	=	excessive twist to fetlocks
Width between front legs	=	narrow, restricted movement
	=	base narrow/base wide
	=	obesity
	=	loose shoulders

Gait Deviations

Normal Gait

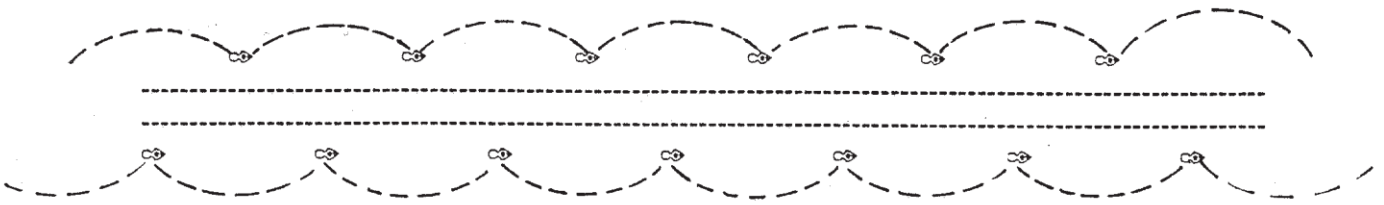


Dishing In

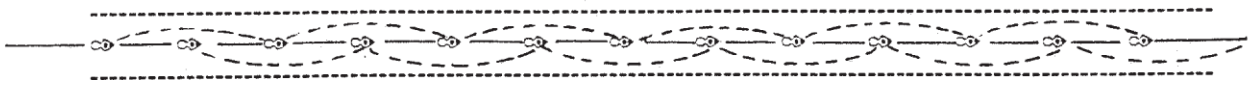
Base Narrow, Knock Kneed, Cow Hocked, Splay foot, Bull Dog Front

Winging Out

Pigeon Toed, Base Narrow, Straight Shoulder, Bow Legged



Rope Walking



The Gaits of Llamas And Alpacas

By Murray Fowler, DVM

The natural utility of llamas, and to a lesser extent alpacas, depends on their ability to move freely in a variety of terrains. This they need to do in order to carry loads and graze. Nature has endowed these animals with a conformation that fosters the pace for their medium-speed gait. The restricted use of llamas and a tendency to hot-house feed these animals in the United States has diminished the crucial need for pacing, but perhaps it would be of benefit for owners and breeders to know why the llama and alpaca move as they do and how conformation supports their natural gaits.

The objectives of this presentation are to encourage you to observe the animals you intend to purchase, and urge you to obtain the background information that will enable you to evaluate what you see. This, in turn, should stimulate you to think about the significance of conformation as it relates to gaits and encourage you to delve further into the subject by watching your own and other llamas and alpacas. The ultimate objective is to foster the development of a strong llama and alpaca industry through concern for sound conformation.

A few terms should be defined. A gait is a way of going or a method of locomotion. Foot-fall is the sequence in which a given foot strikes the ground. A lead is the forelimb that leads out and sustains the brunt of the weight of the animal in a gallop.

Normal Gaits

There are fixed natural gaits; the walk, pace, trot, gallop and pronk.

Walk

The walk is an evenly spaced four-beat gait (each foot strikes the ground separately and in sequence). The foot fall sequence is LF, RH, RF, LH. Three feet are always on the ground. This is the slowest gait, and can be sustained for long periods. It is also the most stable gait, providing the greatest base of support.

Pace

The pace is a medium speed, two-beat gait in which the fore and hind limbs on the same side of the body move in unison. A smooth solid footing is more desirable for the pace. The pace is the least stable of all animal gaits, neither does it facilitate a rapid change of direction when moving. To understand the reason for this gait, it is necessary to know that camelids (all of which pace) evolved in open plains habitat. The South American progenitors of modern species continued to evolve in open plains habitats east of the Andes. Only recently (evolutionarily speaking) have the camelids adapted to a mountainous terrain. The pacing gait served these animals well for millennia.

An animal must keep the center of gravity of the body in balance or it will fall or have to expend extra energy to work against gravity and remain upright. The center of gravity shifts continuously as movement occurs. In the case of the pace, the shift is from side-to-side so that the center of gravity is over the two legs that are on the ground. With each stride, the body moves back and forth. In a wide bodied animal (horse), the shift is striking and causes a pronounced rolling motion. High energy expenditure is necessary to move the body. The closer the limbs are to the midline of the body, the less rocking motion and the less expenditure of energy.

Camels are much wider and heavier bodied than llamas and alpacas. People susceptible to motion sickness may become ill while riding a camel because of the side-to-side swaying, even at a walk.

Trot

Some llamas and alpacas routinely trot instead of pace. Others may trot at slow speeds, but switch to the pace as they increase speed. The trot is a two-beat gait in which the diagonal for and hind limbs move in unison. The trot is more stable than the pace.

Gallop (Run)

This is the fastest lamoid gait, but it is fatiguing and can be sustained only for a few moments. Many of our "over-fed" llamas have difficulty attaining the gallop. The gallop is a three-beat gait in which two diagonal legs are paired. The second and third beats are the successive beats of the unpaired legs. The sequence of footfall (right lead) LH, RH - LH, RF. Propulsion in the gallop is chiefly from the hind limbs (camelids don't have strong propulsion muscles). The forequarters sustain the load of the animal as it alights. In the camelid gallop, at no time are all four feet off the ground.

Pronk (Stott)

Pronking is a form of locomotion in which the animal thrusts the body upward and forward, and lands on all four feet at the same time in a stiff-legged stance. The pronk is commonly used by deer, pronghorns, African-antelope and gazelles. The impala is a notable pronker and may bounce six to eight feet in the air. The springbuck derives its name from this behavior. Wild species use the pronk to keep track of or elude predators and to jump obstacles.

Pronking may also be employed in playing and this seems to be its use in both adult and juvenile llamas. This type of display may also be exhibited when new animals are introduced into an enclosure. Some animals enjoy this behavior and will begin playing in the twilight. One llama begins and others join in the fun.

Conformation and Soundness

By Murray Fowler, DVM

History and Genetic Issues

Llamas were domesticated approximately 7,000 years ago and have served humans by providing food, clothing, and transportation of goods throughout the Andean countries. The wheel was not in use in the steep mountainous countries of the pre-Incan and Incan cultures. Anything that was moved from place to place had to be carried by humans or their llamas. Dependence on the llama as a beast of burden necessitated animals with stamina and strong, sound limbs. Llamas, especially white ones, were slaughtered ritualistically for religious reasons. Alpacas were domesticated during the same time period, primarily for the production of fine-quality fiber. Alpacas also were slaughtered for food. The carcasses of alpacas that died from disease were used for food, as were old, injured, or otherwise nonproductive alpacas.

Little is known of the conformation of prehistoric domestic lamoids. Rock paintings and ceramic artistry frequently distorted body characteristics. Restoration of paleontologic specimens indicate that the progenitors of domestic lamoids had strong, straight limbs. Likewise, the modern wild counterparts of the domestic lamoids, the guanaco and vicuña, have straight, sound limbs.

Yet in both North and South America today, a high prevalence of crooked legs and other structural faults appear in domestic lamoids. There may be an historical explanation. When the Spanish invaded and conquered the Incas, they attempted to completely destroy the Incan culture, including destruction of the domestic animals (llamas and alpacas). Sheep, cattle, horses, mules, and donkeys, were introduced to supply food, fiber, and transportation of goods. The fact that these introduced domestic animals were ill adapted to the country, especially to areas of high altitude, meant little to the invaders. Llama and alpaca production was discouraged, sometimes with violence, until only isolated pockets of llama and alpaca production persisted, with the Quechua and Amyra Indians, in inaccessible locations at altitudes above the absolute tolerance of other domestic animals and European humans. No records exist, written or oral, of prehistoric llamoid breeding and production practices. Populations that probably numbered in the multimillions were reduced to remnants. In more recent times, llamoid populations have expanded, especially as scientists have documented how magnificently these animals are adapted to the harsh conditions of the Andean Puna or altiplano (high plains).

Currently, small herds of alpacas and llamas are maintained by a single or expanded human family. Male animals tend to be used for years, with minimal rotation. This type of culture promotes inbreeding, with hazards well known to breeders of other domestic animals.

The initial foundation population for North American llamas was small, with no importations from South America for 50 years prior to the 1980's. Evolutionary ecologists have described a bottleneck phenomenon in which a wild population with great genetic diversity suffers a sharp population decline to the brink of extinction, but then rallies to expand to significant numbers again. Now, however, the genetic diversity is small, and many problems arise as a result.

The alpaca and llama may have been subjected to such a bottleneck phenomenon. Although no basic genetic studies have been conducted to determine genetic diversity, it may be that such was the case, and now any breeding practice that involves inbreeding or line breeding promotes homozygosity, with increased likelihood of the appearance of undesirable conformational traits that may lead to unsoundness.

Such background information may enable North American veterinarians to counter the often-repeated statement by llama and alpaca breeders that conformational faults are normal for these species.

Conformation traits are inherited in all species studied to date. There is no reason to suspect otherwise for lamoids. It also is known that cer-

tain conformation faults often lead to unsoundness. Although llamas are not required to perform on a race track, animals to be used as packers surely must be sound and have a conformation conducive to maintenance of soundness.

Even in alpacas, which primarily are fiber producers, breeders must select for soundness. Otherwise, structural unsoundness may permeate the breed, as has happened in certain breeds of cattle (dwarfism) and dogs (hip dysplasia).

Soundness Examinations

Veterinarians usually have not been asked to conduct pre-purchase soundness examinations, even though large sums are expended when buying lamoids. At auctions the buyer may find it difficult to obtain a pre-purchase examination, but such an examination ought to be recommended and encouraged. As breeders and veterinarians develop more confidence in one another, more animals will be given a pre-purchase examination.

The basic soundness examination of lamoids is similar to that done for a horse. The animal should be observed for overall conformation at rest and while moving. Then a systematic examination of accessible organ systems should be performed, using visual inspection and palpation, assisted by diagnostic procedures (ophthalmoscope, oral speculum, thermometer, stethoscope). During this examination, it would be desirable to leave a list of congenital/hereditary defects at hand so that adequate assessment of these may be made (see Fowler, 1989[2] or the article on obstetrics and neonatal care in this volume).

It may be impossible to fully assess an animal for breeding soundness until maturity is reached (see article on reproduction in this volume). A suggested chart for a soundness examination is found in other publications.

No breed or species conformation standards have been established for either the llama or alpaca, even though there are many shows where animals are judged according to the ideals of the judge(s) selected for the show. The lack of breed standards complicates the veterinarian's assessment of conformation, but balance and its immediate or potential effect on the soundness of the individual can be evaluated.

Gaits

All camelids have three natural gaits: the walk, pace, and gallop. Some llamas will trot or use a mixed gait, between a pace and a trot. These relatively long-legged animals are uniquely adapted to the pace. The legs, both front and rear, are set closer to the midline than in other species and avoid the wasted energy expended in rocking from side to side at the pace. There is no flank on the rear limb, which is attached to the pelvis in a small area. This, in conjunction with a narrow abdomen, allows free movement of the rear leg. Lamoids also have a narrow chest, again ideal for the pacing gait. Respiratory capacity is more a factor of chest depth than width.

Conformation

The neck of an alert llama rises vertically from the withers area. The backline should be straight, with a slight slant forward, so that the withers is approximately 2 inches lower than the tail head. The fiber coat may obscure visualization of this slant. The tail set depends on the disposition of the animal - the more elevated the tail, the more alert or angry the animal. The ears also reflect status and should be assessed by the veterinarian. In an alert llama, the ears are erect or slightly forward. The degree of agitation or anger is reflected by the degree of flattening of the ears onto the neck.

Llama forelimb joints tend to be more straight than those of horses but, basically, the llama can be evaluated similarly to a horse. Over-extension of the carpus (calf knee) is seen and may be associated with angular limb deformity. Although llamas are not used for racing, this conformational fault may lead to unsoundness of the carpus. Over-extension of the fetlock (dropped fetlock) is another serious defect, especially in animals intended for packing.

Disposition & Fiber

Disposition

Disposition may be one of the most difficult characteristics for a judge to evaluate in a show ring, yet it must be considered as a breeding characteristic that is definitely passed on to offspring. As breeders indicate this as a priority for selection of potential sires and breeding females, then we as judges must take it into consideration in our overall view of the animal.

Disposition in breeding quality (halter) animals may be recognized as:

POSITIVE when the judge observes the following;

- comfortable rapport with the handler
- responsive to handler request/not balky
- inquisitive/interested in what is happening
- ears forward/attentive
- comfortable when handled by the Judge

NEGATIVE observations could include the following;

- obvious dislike of handler
- obvious uncomfortable attitude in the ring
- ears laid back most of the time
- ears laid back at Judge or other people
- aggressive behavior toward other animals
- inability to tolerate handling by the Judge
- not responsive to handler

Since disposition is not a conformation trait, it does not carry the consideration that conformation would in evaluation, but it would most definitely be used to determine close placings or to eliminate an animal from your top group.

Fiber

Fiber may be used as an additional judging consideration. Within each llama fiber division the following criteria may be used:

- Fineness
- Crimp
- Uniformity
- Density

The placement of fiber on the llama should not be used as a determining factor in class placings.

Alpaca Emphasis Guide

The only major difference between llamas and alpacas in show ring evaluation is that alpaca judging follows the 50-50 emphasis guide.

Emphasis Guide. Judging is to be done on a comparative basis, using the list of positive traits and negative traits, in accordance with the Emphasis Guide.

A. Soundness, Conformation and Type: 50% Full Fleece Halter; 100% for Shorn Halter.
   1. Balance and proportion for age.
   2. Constitution and vigor.
   3. Width and depth of chest, fullness of heart girth and spring of ribs.
   4. Tail set, topline, legs.
   5. Reproductive organs.
   6. Structural integrity, indicated by the size of bone below knee and hock which should be in proportion to the size of the alpaca.
   7. Correctness of feet and legs should be demonstrated in the alpaca's movement.
   8. Correctness of bite (teeth).
   9. Alpaca Type.
      a. Head, ears, tail set, teeth, overall poise, presentation, posturing, and range of motion.
      b. Fiber should cover the entire body with the exception of the eyes, muzzle, mouth, belly, genital area, udder, inside of legs and arm pits.
      c. Phenotypic appearance should reflect breed type Huacaya or Suri.

B. Fleece: 50% Full Fleece Halter.
   1. Hand, softness and sheen/luster of fleece.
   2. Fineness of fleece: Uniformity and fineness of prime fiber. Minimal to no presence of guard hair.
   3. Density of blanket: indicated by number of fibers per unit area and visually by the amount of skin exposed when fleece is parted.
   4. Uniformity throughout the prime fiber and individual locks.
   5. Uniformity and consistency of fiber and individual locks.
   6. Consistency of fiber character reflective of breed type indicated by:
      a. Huacaya: density and crimp/ crinkle.
      b. Suri: luster and locks.
   7. Abundance of fiber coverage.

Evaluating Fleece/Fiber On The Live Animal

A. Over-All View
   1. General Appearance for Type and Style related to Huacaya or Suri.
   2. Obvious Positive Traits/Obvious Negative Traits.
      a. Density/Openness.
      b. Coverage over body parts.
   3. Comparisons within the class group.

B. Hands-On
   1. Approaching the animal and handler.
   2. Establishing the first impression/substantiate your opinion.
   3. Handbook stated criteria relative for each species.
   4. Quiet, gentle approach and hands-on to reduce fear and maintain control.
   5. Handling for body condition and overall density of coverage by hands.
   6. Three locations for opening and appraising the fiber:
      a. Point of shoulder.
      b. Midline of side.
      c. Point of hip.
   7. Overall uniformity and coverage.
   8. Absence of guard hair.
   9. Effects of grooming/condition and cleanliness.
      a. Clean, washed fleece should not be penalized if the architecture of the lock and the fleece through out may still be evaluated.
      b. Animals presented with extreme amounts of debris may be penalized if it interferes with the appraisal of the fiber characteristics or detracts from the overall general appearance of the animal.
      c. Acknowledgment of Show Rings as public presentation should be made by a judge.

C. Huacaya Fiber/Fleece Characteristics
   1. Fleece must be carefully parted and opened to allow vision of the skin for assessing the density, or number of fibers in a given area, and how much of the skin line is exposed to indicate the openness of the fleece.
   2. At the same time, an appraisal is made of the crimp and/or crinkle present and is evaluated for:
      a. the tightness or openness of the zig-zag.
      c. the expression/extension of the crimp from the skin to the tips.
      d. the uniformity of the crimp/crinkle throughout the individual fibers and through the entire fleece.
   3. Hand and fineness must be appraised throughout the fleece and it is important to understand they are not always in direct correlation, as hand does not always indicate fineness, since it may be related to the sheen (or luster) coating each strand or to the presence of hairs.

D. Suri Fiber/Fleece Characteristics
   1. Suri locks should be gently lifted from the ends upward to expose a portion of the skin where the lock definition and density of locks may be viewed. Fiber which is matted at the skin will not form locks, and older fleeces may exhibit this characteristic.
   2. Lock Definition: the incidence of individual locks along a portion of skin.
      a. Definition at the skin and at the end of the lock.
      b. Distinctness of the definition.

c. Feathering or fanning out at the skin - may be due to fleece age on the animal, the degree of fineness within the fleece, or a lack of lock definition.

d. Type of lock formed - may differ and should not be penalized unless it is obviously a result of intermediary fibers with little Suri distinction.

e. Narrowness of the defined lock relative to overall appearance. Flat locks may appear wider as they do not form any twist; it is the definite definition of the lock which is most important.

f. Uniformity of the locks through out the fleece from front to rear.

3. **Luster**: The shine or brilliance reflected from individual fibers and locks.
4. **Hand**: Associated with the feel of softness and relative to the luster and fineness within the fibers.
5. **Length** of locks relative to age, growth rate and shearing date.
6. **Absence of crimp** within the lock.
7. Condition and quality should not be affected by washing correctly; Suri fleece which has been blow dried may exhibit matting and lack definition of the locks.
8. Expression and appearance of the fiber on the neck and lower leg may often be an indication of the type and quality of locks, especially on animals which have been shorn and not grown back to have the length of formed lock on the blanket area.

E. Balancing Conformation and Fiber/ Fleece:

1. 50/50.
   a. Select for conformation first
   b. Select for fiber first
2. Degree of differentiation from ideal for positive and negative traits.
3. Heritability of traits.
4. Comparisons within the class group.

F. **Oral Reasons** to confirm and explain:

1. The obvious traits.
2. The unseen characteristics and their relative importance.
3. Breed characteristics specific to Huacaya or Suri.
4. Accuracy of statements.
5. Use of correct, accurate terminology.

Fiber Terminology

APRON: Coarse fiber which forms an overcoat around the chest of the alpaca.

ARCHITECTURE: pertaining to the fleece: the general structure and lay of fibers within the locks which go together to make up the fleece as a whole.

BELLY FIBER: Fiber harvested from the belly, usually of a coarser quality.

BLANKET: the back and side of a fleece from the base of the neck to the base of the tail and the sides from the back bone to the belly including the haunches.

BREAK: a weakening of fibers in the staple which will break under strain.

BRIGHTNESS: the property by which fiber reflects light.

BRITCH FIBER: Fiber off the lower thigh of the rear leg of the alpaca.

BRITTLE FIBER: Long tapering dry tips usually caused by weathering.

BURRY FIBER: Fiber contaminated with burrs *(seeds, etc.)*

CARPET FIBER: Coarse hairy fiber.

CLASSING: Grouping of fleeces according to type and quality.

CHARACTER: The characteristics of fiber lock or fleece determined by qualitative evaluation of crimp, staple length and configuration, handle or softness, and lustre. It indicates good breeding and growth.

CONSISTENCY: uniformity throughout a fleece of fineness, staple length, character *(crimp, staple configuration, hand)* and density.

COARSE: Fiber of large diameter and low count.

COTTED: Fiber naturally felted on the animal.

COUNT: Refers to Bradford Count, a method of indirectly assessing fiber diameter.

COVERAGE: the distribution of continuously growing fiber over the alpacas body, neck, legs and head.

CRIMP: The waviness found along the length of the individual fibers throughout the blanket. The waviness in crimp occurs uniformly in the fibers of the lock in the same plane.

CRUTCHINGS: Fiber from the britch and inner thighs.

CURL: Waviness found along the length of individual fibers throughout the blanket that lies randomly in different planes and gives the fleece a curled looking appearance, e.g. Suri alpacas.

DAGS: Lumps of dung

DEBRIS: material that can be found contaminating a fleece.

DENSITY: Number of fibers per square unit measurement of the alpaca's body.

ELASTICITY: The ability of a fiber to recover it's original size and shape after extension.

FELTING: the irreversible tangling of fibers together.

FLEECE WEIGHT: The yield or weight of the spinable fiber from shearing. To be relevant, the age of the alpaca, the particular shearing (i.e., first or subsequent) should be identified and the length of time the fleece was on the animal.

FIBER FINENESS: Refers to the fineness of the individual fiber and is measured in microns.

GUARD HAIR: The somewhat thicker, straighter and longer fibers found in the fleece.

HANDLE OR HAND: The tactile quality of the fleece to the hand.

LOCK: a naturally occurring tuft of fiber within the fleece.

LUSTRE: The sheen, gloss or shine of the fleece and fiber.

MATTING: the inextricable meshing of fibers in the fleece.

MICRON: A unit of measurement equal to one thousandth of a millimeter.

MUSHY: Fiber lacking in character. Fleece wool with weathered and worn tips which cause irregularity of fiber length in processing.

NOILS: Tangles that occur as a result of short fiber contamination.

OPEN FLEECE: A type of fleece (as Shetland sheep or camelids) which does not hang together as a unit and tends to have lower grease content, as opposed to a closed coat (for example, Merinos and most fine wooled breeds of sheep) where the wool surface does not open and is characterized by high grease content.

PRIME FIBER: the best quality fiber that a particular alpaca has to offer. This may include some neck fiber.

SECOND CUTS: short pieces caused by poor shearing.

SEEDY FIBER: Fiber containing seeds.

SKIRTING: Fiber of lower grade removed from fleece.

SLICKNESS: smoothness and slipperiness of fiber.

SOFTNESS: the tactile quality of the fleece.

SORTING: breaking of a fleece up into qualities.

SOUND: fiber without breaks or tenderness.

STAPLE: single lock of fiber.

STAPLE LENGTH: The average length of fiber within the fleece when measured from its point of origin at the animals skin to the tips of the individual fiber.

STRESS BREAK: occurs at one point across the fibers in the locks.

SUN BLEACHING: the changing of color of the tips of locks when exposed excessively to the sun. This can also be the cause of damage by drying out the tips of locks and causing tenderness at the tips.

TIPPY: A form of lock which indicates the fibers within the lock are not all close to the same length. The more "tippy" the lock the greater the disparity in the fiber length. Since fiber growth rate in the blanket is roughly inversely proportional to the diameter of the fiber, a lock with a wide variety of fiber lengths will also have a wide variety of fiber diameters, that is to say, an inconsistent lock.

TENDERNESS FIBER: Weakness in the fiber. It may be general, which results in breaks at random places in the fibers in the lock under tension, or it may be a stress tenderness, where all of the fibers break in the same place along their length, indicating something happened at one point in the growth of the fleece to produce a break at that point.

UNIFORMITY: Refers to the degree of consistency from one area to another within the fleece of fineness, staple length, character (crimp, staple configuration, hand) and density.

GENERAL TENDERNESS: fibers break in random locations along the fibers. Indicates generally weakened fleece.

YIELD: The amount of clean fiber obtained from a particular alpaca.

Placement & Grading Of Fiber

Grades of Fiber

At this time there are three grades of fiber recognized on the alpaca. As more experience is gained in the handling and judging of fiber it will be found there are many different grades of fiber, but for the most part three grades are easily distinguishable. The grades are prime, seconds and thirds.

Prime - (1st grade) is the best the alpaca has to offer.

Seconds - (2nd grade) very close to prime but with some guard hair dispersed through it.

Thirds - (3rd grade) leg fiber, apron, top knot and tail. This thicker "hair" is only slightly better than belly hair.

In judging alpaca fiber, it can be said the better alpaca in a group of animals has any one, or all of the three following attributes:

A. more prime fiber in area coverage

B. more prime fiber density (fiber per unit area)

C. better quality prime fiber.

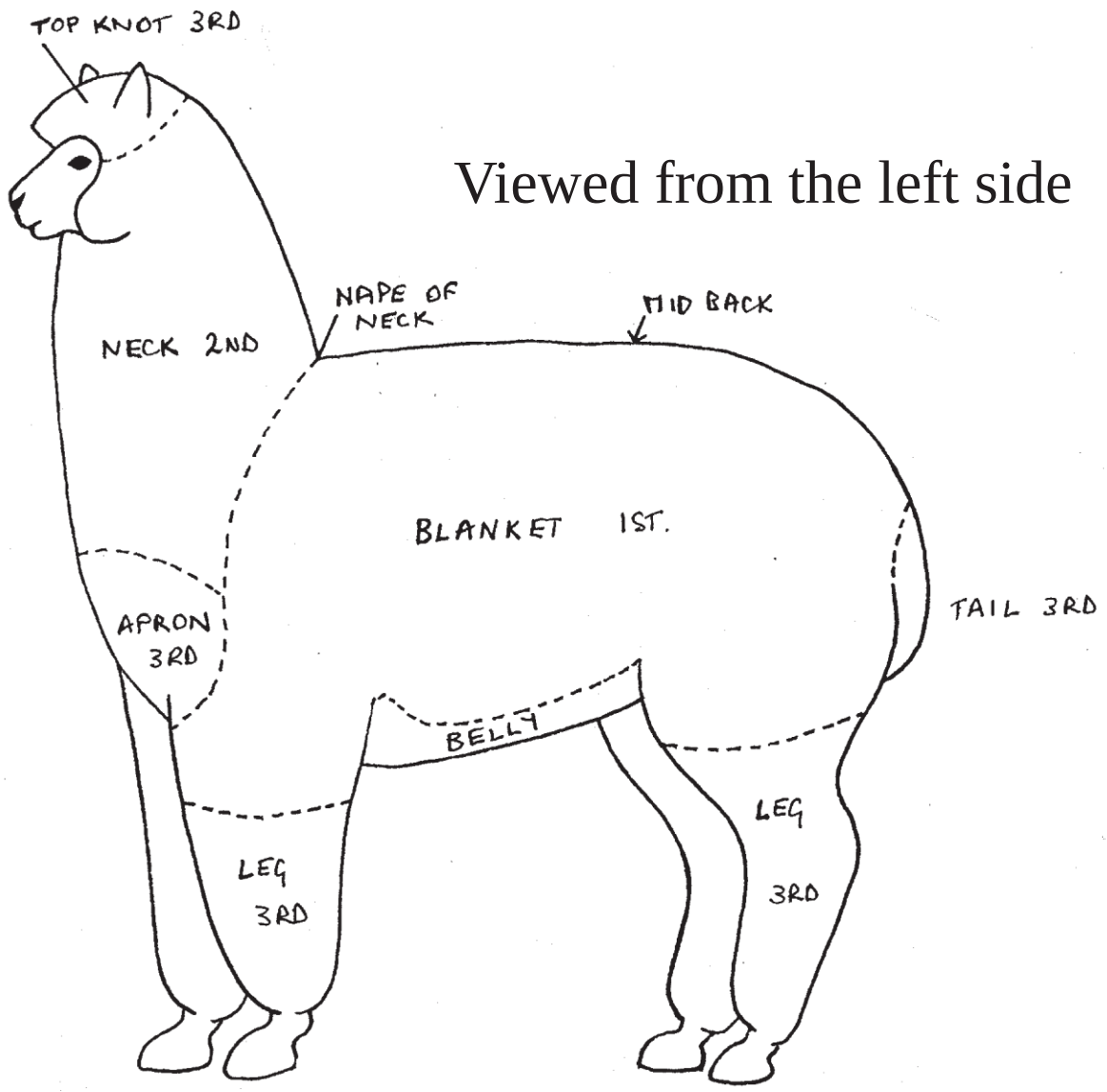
Placement with relevant grading of fiber

Top Knot: Top of head is usually heavy in guard hair and is usually grade 3 or thirds.

Neck: Front, back and sides of neck, usually has a small amount of guard hair scattered through it and is usually grade 2 or seconds. However, there are alpacas that have some neck fiber comparable to blanket fiber.

Apron: Chest at base of front of neck. There is usually guard hair found in this area and it may migrate up into the neck a short ways. The smaller the apron area the better. This area is grade 3 or thirds.

Blanket: Covers the back, sides and rear of the alpaca. It extends down to a sharp dividing line where it meets the belly fiber at the sides. This dividing line extends into the front and rear arm pit area. The transition from wool fiber to hair is usually pretty sharp so the wool fiber can be shorn pretty easily without hair contamination. This fiber is the "Prime Fiber" of the alpaca and is graded 1 or prime.



Legs: The dividing line between leg fiber (hair) and blanket fiber (prime) may shift up and down a little from alpaca to alpaca. Fiber is on the outside of the legs only. The further the dividing line is situated down the leg, the better. Leg fiber is grade 3 or thirds.

Nape of Neck: Where the neck joins into the withers. Occasional guard hair or intermediate fiber should not migrate onto the back at the withers. This would result in contamination of the blanket.

Mid Back: This is an imaginary line down the middle of the back dividing the blanket into left and right sides. There should be no obvious weathering found along the line of the mid-back.

Judging Criteria For Fiber

According to the emphasis guide, in Full Fleece Halter, the fleece is equal to 50% of the judging with soundness, conformation and alpaca type being 50%. In Shorn Halter soundness, conformation and type is 100%. Judging is done on a relative or comparative basis using the positive and negative traits and the emphasis guide.

Definitions

Unshorn Huacaya Fleece Positive Traits

The following traits are not necessarily in order of priority.

A. Hand.
B. Fineness.
C. Density.
D. Uniformity of density, fineness and crimp/crinkle throughout the blanket.
E. Character including crimp.
F. Condition and quality of fiber throughout the fleece and lock.
G. Abundance (fiber coverage overall).
H. Absence of guard hair in blanket.
I. Sheen.

Unshorn Suri Fleece Positive Traits

The following traits are not necessarily in order of priority.

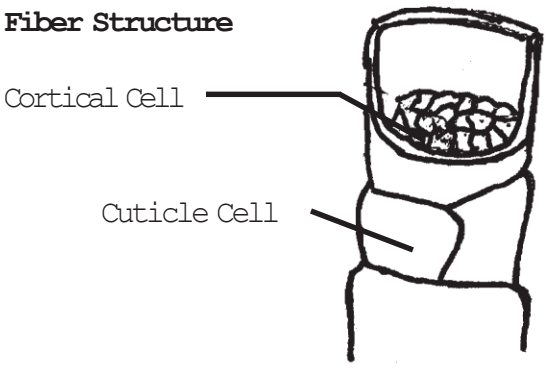
A. Hand.
B. Luster.
C. Consistent lock formation.
D. Density.
E. Character without crimp.
F. Fineness.
G. Uniformity of lock formation and fineness.
H. Condition and quality of fiber throughout the fleece and lock.
I. Abundance (fiber coverage overall).
J. Absence of guard hair in the blanket.

Negative Traits

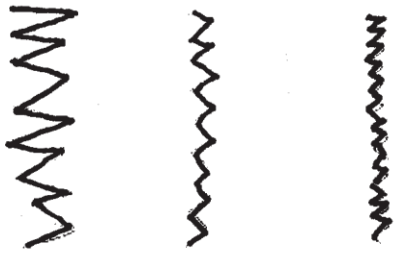
A. A tender staple with pronounced weakness or a break along the length of the fibers.
B. Lack of uniformity within the fleece and the lock.
C. Brittle fiber.
D . Presence of parasites.
E. Matting or cotting.
F. Excessive guard hair.
G. Stress Breaking (weakness and breaking of all fibers in the lock at the same point).
H. Weathered (showing cotting and pitting at the tips).
I. Dung tags.
J. Vegetable matter and debris.

NOTE: See the Llama Fiber and Alpaca Section of the ALSA Handbook for further information on fleece show entry requirements.

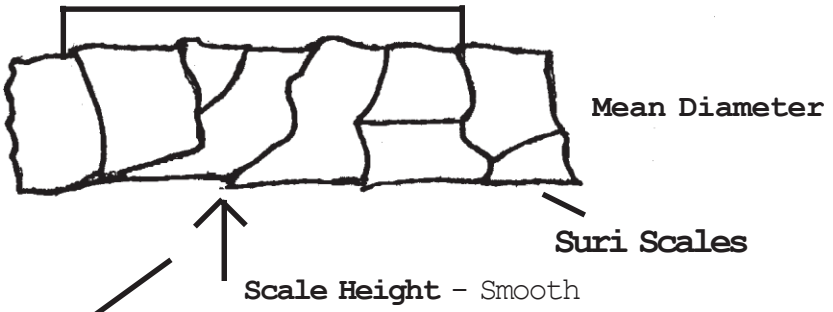
Alpaca Fiber Descriptions

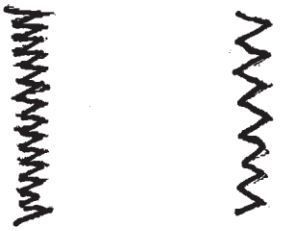


Expression of Crimp

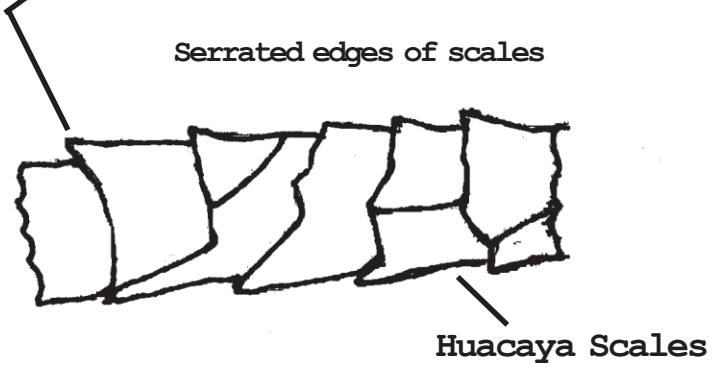


Wide Medium Narrow

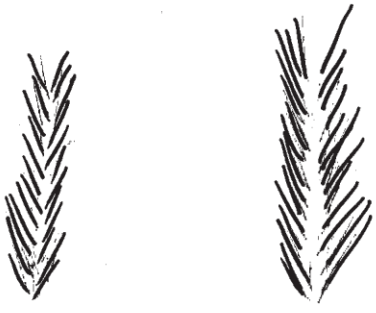




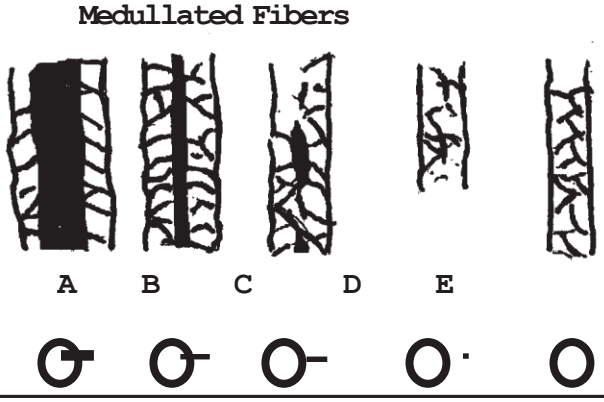
Stronger (Tighter) Weaker (Open)



Expression of Density



Closed (Less skin shows) **Open** (More skin shows)



Fleece Show Entry Tags

Entry Tag
Alpaca Fleece Show

Number _____

Breed Division _____

Age Division _____

Color Group _____

Color Class *(Code)*_____

Shearing Method _____

Date of Shearing _____

Growth Time *(Months)* _____

Weight *(Pounds)* _____

Annual Weight *(Pounds per Year)* _____

Cut Here

Number _____

Alpaca's Name _____

_____

Exhibitor Information:

Name _____

Ranch _____

Address _____

City _____

State _____ Zip _____

Phone _____

Price _____

For Sale: Yes No

Note: *The bottom half will be separated by the clerk and reattached after judging.*

Entry Tag
Llama Fleece Show

Number _____

Age Division _____

Fiber Division_____

Date of Birth_____

Sex _____

Date of Shearing (Mo/Yr)_____

Date of Prior Shearing (Mo/Yr)_____

Growth Time (Months) _____

Fold to Here

Number _____

Llama's Name _____

_____

Exhibitor Information:

Name _____

Ranch _____

Address _____

City _____

State _____ Zip _____

Fold Here

Phone _____

Price _____

For Sale: Yes No

Note: *The bottom half will be separated by the clerk and reattached after judging.*

Performance Classes

A. Review the types of performance classes and the divisions within the classes.
   1. Obstacle - Novice, Advanced, Masters, Open
   2. Public Relations - Novice, Advanced, Masters, Open
   3. Pack - Novice, Advanced, Masters, Open
   4. Pleasure Driving
   5. Obstacle Driving
   6. Performance Champion and Reserve Champion

B. The Youth Program - Junior & Intermediate (an overview)
   1. Showmanship
   2. Obstacle
   3. Public Relations
   4. Pack
   5. Youth Performance Champion

C. Conformation as it pertains to the ability of the performance llama to function.

D. Conditioning of the performance animal.

E. Obstacles, styles, difficulty, safety.

F. Packs, types, regulations, safety.

G. Public relations performance.

H. Driving considerations.

I. Performance training.

J. How to properly complete the obstacles.

K. Performance criteria, method of scoring performances.

L. Practice sessions.

Approved Performance Classes

Performance classes are designed to present or simulate conditions and obstacles that would be encountered in certain situations when llamas are required to perform. These classes should demonstrate the intelligence and versatility of the llama.

List of Approved Performance Classes

A. Obstacle

B. Pack Llama

C. Public Relations

E. Obstacle Driving

F. Performance Champion and Reserve Champion

Class Divisions

These divisions are to be used for Obstacle, Pack, and Public Relations. The Young Pack Llama class is an age division of the Pack class. Llamas may be entered in only one of the divisions offered for each class.

A. **Open.**

1. Open to all entries who meet the specific criteria for the respective ALSA approved class.
2. To be offered when only one division is available.
3. To replace Advanced and Novice divisions.
4. Open Pack must be offered in conjunction with Young Pack as a combined class.

B. **Advanced.**

1. Open to all entries who have previously placed first, second or third place in Open, Novice or Young division of the respective ALSA approved class.
2. Must be offered in conjunction with the respective Novice division.
3. Must not be offered in conjunction with the respective Open division.

C. **Novice.**

1. Open to all entries who have fewer than three ribbons in either first, second or third place in Open, Novice or Young division of the respective ALSA approved class. After placing once in either first, second or third, the llama may enter Advanced.
2. Must be offered in conjunction with the respective Advanced division.
3. Must not be offered in conjunction with the respective Open division.

D. **Masters**

1. For all animals that have completed the requirements for an ALSA Advanced Performance Champion. Once a llama has entered Masters, it is cannot to enter Advanced.

E. Pleasure Driving

IMPORTANT RULE: Lamas are to be entered in the class division for which they are eligible at the time of the show. A llama can be entered either in Youth or Non-Youth (Open, Novice or Advanced, Masters) classes. The animal can only enter one class.

SPECIAL NOTE: Alpacas may be entered and placed in llama performance and Showmanship classes if there are no alpaca performance classes offered.

Definitions For Performance Classes

A. **Course**. The course may be located indoors, outdoors, or a combination of the two, and must include the minimum required obstacles for each class. The course for each specific class should be different and reflect the intent of that class with all mandatory obstacles included. An obstacle course that has obstacles that are on the course, but not being used for the current course, shall be marked with pylons or other markers to let exhibitors know that the obstacles are not part of the current course.

B. **Off Course** includes forgetting an obstacle, taking an additional obstacle, taking an obstacle out of sequence from the posted course, or intentionally skipping an obstacle or specific requirement. Cannot finish ahead of anyone that completes the course.

C. Any **deviation** from the posted course such as: taking an obstacle backwards, taking multiple jumps in the wrong order, going in or out of the wrong door of the trailer, etc., will be penalized as a major fault.

D. A **Loose Lead** is one in which the handler has his/her hand on the lead rope in a position which permits the lead rope to form a "J" from the llama's head to the handler's hand.

E. A **Tight Lead** is one in which the lead rope is persistently stretched tight from the handler's hand to the animal's head and is not the result of giving necessary direction on a particular obstacle.

F. A **Short Lead** is one in which the handler's hand is close to the animal's head, resulting in restriction of movement of the animal's head and neck.

G. **Refusal.** The determination is made when the animal has been presented to the obstacle and (1) plants all four feet refusing to budge, (2) will not respond to pressure on the lead rope to move forward, (3) steps to the side of the obstacle to avoid the obstacle, or (4) takes a step backward from the obstacle. Includes placing only 1, 2, or 3 feet in or on an obstacle, except such obstacle as the sidestep where only 2 feet enter. This should not be confused with "Incomplete", where the animal does not totally complete an entered obstacle.

H. **Lack of Rapport** is the lack of an animal-human trust between animal and handler. Lack of smooth flow is the absence of a smooth flow and transition of handler and animal through the obstacle.

I. **Potential safety hazard** is when the handler or animal does something in performance of the obstacle that can potentially create a hazardous situation to the handler or animal.

Obstacle Judging Criteria

The following criteria are the basis for the formation of an ideal mental picture of a llama proceeding through an Obstacle, Public Relations, or Pack Class.

A. Rapport, mutual confidence and trust between animal and handler are desirable.

B. The animal should follow the handler through the course on a loose lead.

C. The animal should be allowed the freedom to pause momentarily before attempting an obstacle.

D. Entries are penalized for the following categories of faults:

1. Handler Errors including but not limited to:
   a. Tight Lead.
   b. Short Lead.
   c. Dangling free end of lead rope.
   d. Inattentiveness to animal.
   e. In Pack class, fastening any strap before the front cinch.
   f. In Pack class, halter too tight for trail work.
2. Minor Faults, including but not limited to:
   a. Touching of obstacles.
   b. Too wide or too tight in turns.
   c. Slow response to handler's request.
   d. Inattentiveness of the llama.
   e. Bad disposition or unwillingness.
   f. Nervousness, agitation, fearfulness.
   g. Poor jumping form.
   h. In Pack class, improper placement of pack or filling out of panniers.
   i. In Pack class, improper cinching.
   j. In Pack class, dangling straps that reach below the knee of the animal.
   k. In Pack class, spooking during saddling.
   l. Llama persistently out ahead of handler.
   m. Too slow of pace through course.
   n. Moderate safety hazard. (i.e. reaching under llama to pick up rear foot.
3. Major Faults, including but not limited to:
   a. Knocking down of poles, jumps, or other obstacle parts.
   b. Stepping out of obstacle confinements.
   c. Extreme irritation, spooking, or nervousness.
   d. Not accepting pack.
   e. In Pack class, excessive shifting or bouncing of pack.
   f. Rushing out ahead of handler on exiting or entering an obstacle.
   g. Failure to execute a complete stop.
   h. Improper or unsafe knots when tying lead rope.
   i. Major safety hazard. (i.e. standing in the space where the llama would jump as it is coming out of the trailer or wrapping lead rope around hand).
   j. In Pack class, loosening front cinch before back cinch.
   k. In Pack class, fastening any strap before the front cinch.
4. Incompletions.
   a. Not closing a gate.
   b. Missing an upright pole in a weaving obstacle.
   c. Not completing one of a series of jumps.
   d. Not backing all the way.
   e. No response to request for change of pace.
   f. Losing pack or added items.
   g. Off side of bridge or ramp without another successful attempt to complete the obstacle.
   h. Entering, but not successfully completing or exiting any obstacle or activity.

Obstacle Class

The purpose of the obstacle class is to demonstrate the well-trained animal's obedience and willingness to complete the activities requested by the handler.

A. Equipment.
   1. The animal must be shown in a clean, well-fitted halter and lead.
   2. The animal will not wear a pack for this class.

B. Conduct of class.
   1. If there is just one Judge, the competitors will work through the course one at a time.
   2. If there is more than one Judge for the course, the next competitor begins the course as soon as the Judge is ready and the first section of the course is clear.

C. Course.
   1. The Novice division must use 8 obstacles, the Open and Advanced divisions 10 obstacles.
   2. All courses must include the mandatory obstacles described for this class.
   3. The obstacle course must differ from the Youth obstacle course and the Pack course by at least 4 obstacles.
   4. Obstacles in Open or Advanced divisions must reflect a higher degree of difficulty than the Novice division.
   5. The Obstacle course must differ from the Public Relations course by at least 4 obstacles.

D. Mandatory Obstacles.
   1. Bridge or ramp.
   2. Jumps.
   3. Flexibility and maneuvering.
   4. Change of pace.
   5. Backing. (Only one backing obstacle permitted per class.)

Public Relations Class

This class is for the llama who participates in community activities, goes to schools, hospitals, service clubs, parades, charity functions, children's homes, rehabilitation therapy with a variety of patients, T.V. or other media appearances for promotion.

A. Equipment. The llama should be shown in a clean, well-fitted halter and lead.

B. Conduct of the class. Same as for the Obstacle class.

C. Course.
   1. The Novice division must use 8 obstacles, the Open and Advanced divisions 10 obstacles.
   2. The course must include the mandatory obstacles for this class.
   3. The P. R. course must differ from the Obstacle course by at least 4 obstacles.

D. Mandatory Obstacles.
   1. Stairs or Ramps.
   2. Pick up foot and show pad or teeth in confinement area.
   3. Loading in a vehicle.
   4. Backing. Recommend going around and between obstacle such as chairs, tables, beds, desks, etc. (Only one per class.)
   5. Crowd petting and touching. You can only use exhibitors or ALSA members as petters.

E. Optional Obstacles.
   1. Llama wear a hat around course.
   2. Handler grooming llamas in confinement.
   3. Give llama to stranger (ALSA member or exhibitor) to walk around and return llama to handler.
   4. Walk through confinement with different texture materials or messy room.
   5. Llama views self in mirror.
   6. Weave through school desks or nursing home chairs, beds, desks, etc.

See the ALSA Handbook, Page 43 for additional optional obstacles.

Pack Llama Class

This class is designed to present or simulate the conditions and obstacles actually encountered when packing llamas on the trail. The Young Pack division of this class is for young pack llamas in training who should not carry full weight because of their physical immaturity.

A. Age Divisions.
   1. Young Pack - 18 through 36 months.
   2. Pack Llama - 37 months & over.

B. Requirements for Pack Llama.
   1. Llamas must carry a pack system with two cinches and a total weight of at least 20 lbs. and is required to have removable panniers.
   2. Exhibitors must provide a saddle and panniers, suitable for back country use, complete with weight and fill material as per regulations.

C. Requirements for Young Pack.
   1. All exhibitors must provide their own saddle and panniers, or training pack with two cinches, complete with fill material as specified in Young Pack equipment.
   2. Young Pack scoring will be combined with Open Pack or Novice/Advanced Pack depending on the skill level of the llama. Youth Pack llamas will carry pack as above in #1 with lightweight bulk material. Young Pack llamas then compete in the respective pack course (Open, Novice or Advanced) against the pack animals with weighted packs, depending upon the llama's level of experience.

D. Equipment for Pack Llama.
   1. Halters, lead ropes and pack should be sound and practical for use in the back country. All the packs must have removable panniers except for Young Pack and Youth Pack.
   2. The halter shall be adjusted to allow the llama to graze and comfortably chew.
   3. The panniers must be filled out to simulate a pack loaded for an actual packing trip.
   4. The handler shall wear clothing suitable for packing.

E. Equipment for Young Pack.
   1. Same as for Pack Llama, Part 11. Section 8 D.1. & 2.
   2. The main compartments of the packs shall be filled out with lightweight, bulky items to show the young llama is capable of maneuvering with its pack.

F. Conduct of the class.
   1. Conduct is the same as in the obstacle class.
   2. Show management shall provide a scale for weighing packs. Show management shall check young and weighted packs before classes.

G. Course.
   1. The Novice division must use 8 obstacles, the Open and the Advanced divisions 10 obstacles.
   2. When possible, the course should be set in natural conditions.
   3. When necessary, a course simulating natural conditions may be set up in an arena.
   4. The course must include the mandatory obstacles described for this class.

H. Mandatory Obstacles.
   1. Bridge or ramp.
   2. Step-over or 16¨ maximum jump maneuver when carrying 40 pounds.
   3. Manageability.
   4. Take off the pack.
   5. Flexibility and maneuvering.

Scoring Instructions For The Judge

The following method of scoring must be used for all approved performance classes. Exhibitors expect all judges to use a consistent method of scoring so they have a more consistent evaluation of their performance.

Each obstacle or activity will be worth 10 points. Points will be subtracted for faults as described under judging criteria.

Rules for Scoring

1. A handler and llama must make at least one attempt at each obstacle or they will be considered off-course.
2. A llama and handler going off-course can not place over an animal that completed the course.
3. If the same fault occurs at each obstacle, points may be subtracted each time.
4. The animal completing the course with the most points wins.
5. Tie breakers must be determined by the Judge before the class begins. An easy method in determining tie breakers is to instruct the clerk that the tie breakers will be obstacles 2, 4, 6, 8, and 10 in each performance class.
6. The Judge(s) shall audit and sign the final class placings. Upon the Judge's signature the class results are final.
7. The Judge must indicate an off-course by circling the appropriate box for that obstacle on the score sheet.
8. A sample score sheet is provided in this manual. It is suggested that one score sheet be used for each animal to facilitate the finalizing of placings for the class.

Performance Scoring Chart

Score numerically 1 - 10 (with 10 being perfect) on each obstacle
If entire box for any obstacle is circled, the exhibitor was "off-course"
and cannot be placed ahead of anyone completing the course.

Obstacle #1	Obstacle #2	Obstacle #3	Obstacle #4	Obstacle #5	

Obstacle #6	Obstacle #7	Obstacle #8	Obstacle #9	Obstacle #10	

Total Points _____

Sample for scoring an off-course.

Obstacle #1	Obstacle #2	Obstacle #3	Obstacle #4
3	0	6	8

Showmanship

A showmanship class is a demonstration of the handler's ability to show their animal to its best advantage at halter. Judging is based on the exhibitor's basic skills in fitting, grooming, following directions, and style and ability in presenting the animal to a Judge for evaluation. The animal's conformation is not to be considered. Handler's attire should be neat, clean, conservative and appropriate for the class.

The purpose of a showmanship class is to evaluate exhibitors in the proper manner of showing llamas and alpacas to their best advantage in halter and conformation classes, or to effectively present their animal to prospective buyers.

Class Divisions

Handlers ages as of January 1 of each year.

1. **Adult:** 19 years and older. **Senior** 15-18 years
2. **Intermediate:** 14 through 18 years old
3. **Junior:** 8 through 13 years

Handler

The handler should be neat, clean, properly dressed, prompt, alert, confident, poised and courteous.

1. In accordance with the tradition of the show ring it is suggested exhibitors wear long sleeved shirts, jackets, long pants, or skirts. No sport pants or open toed shoes are allowed. A conservative, neat tailored style is appreciated.
2. The animal's number should be clearly visible for the judge and ring steward. No ranch or animals names can be worn.
3. Exhibitors should be natural. Over showing, undue fussing and maneuvering are objectionable.
4. Exhibitors should be courteous and sportsmanlike at all times.
5. Exhibitors should be attentive to instructions from the judge or ring steward at all times.
6. Exhibitors should be attentive to their animal's appearance and work to show him/her at their best.
7. Exhibitors should not visit or converse with other contestants in the arena, or people outside the arena during the judging.

Animal and Equipment

The animal should be clean and free of debris, in good condition and with toenails trimmed. Lamas should be brushed out and alpacas should have their fleece properly prepared for evaluation. The halter and lead should fit properly, should be clean, in good repair and safe.

The animal should be trained to lead out at a brisk walk and to stand quietly in a balanced posture. Llamas and alpacas should allow touching of body, parting of fleece, and examination of teeth.

Showing the Animal

This breaks down into two major categories:

Ongoing Evaluation, which encompasses the entire time an exhibitor is in the arena. Exhibitors should keep showing until the entire class has been placed and has been excused from the ring.

Individual Evaluation, which encompasses individual routines exhibitors are asked to perform, one at a time, on a one-on-one basis with the judge.

1. The Judge may post the showmanship pattern, with specific written instructions, prior to the class, allowing enough time for exhibitors to familiarize themselves with it.
2. Exhibitors should encourage their animals to walk out briskly on a slack line, never giving the appearance of having to drag their animal or jerk on the lead.
3. Exhibitors should be careful to leave a safe distance between animals, never crowding or coming into contact with others.
4. Exhibitors should always lead their animal from the left side, holding the lead line in his/her right hand at least 8 inches from the halter. The remaining portion of the lead should be held in a the hand.
5. When lining up, exhibitors should stand or set up their animal squarely on all four feet. Exhibitors should stand facing their animal at a 45 degree angle off its left shoulder. Exhibitors should move smoothly from side to side, passing in front of their llama as the judge moves figure 8 coil in his/her left hand. At no time should the lead be coiled around the animal. Exhibitors should always be in a position where

they can see both their animal and the Judge. Exhibitors should be sure the Judge has an unobstructed view of their animal at all times.

Suggested Individual Work Judges May Choose From

1. Backing and leading forward a required number of steps (usually the length of the animal). Judge is looking for the animal to back easily, in a straight line, with minimal questions and handling by the handler.

   Exhibitors should:

   a. Stand at the animal's left side, facing the rear

   b. Carefully change hands on the lead line

   c. Back the required number of steps

   d. Change hands, face forward, and walk forward the same number of steps.

   e. Set their animal back up.
2. Leading from the right side. As a rule, llamas and alpacas are led on the left, so the judge is observing how well the handler and animal work from the other side.
3. Changing positions in line. This should only be done with 2 handlers to avoid confusion.

   Exhibitors should:

   a. Leave his/her space by walking forward and clear of the line.

   b. Turn to the right (make a haunch turn) and go back through his/her space in the line and clear the line again (bringing the animal behind the line).

   c. Turn to the right *(make a haunch turn),* enter their new place in line from the rear

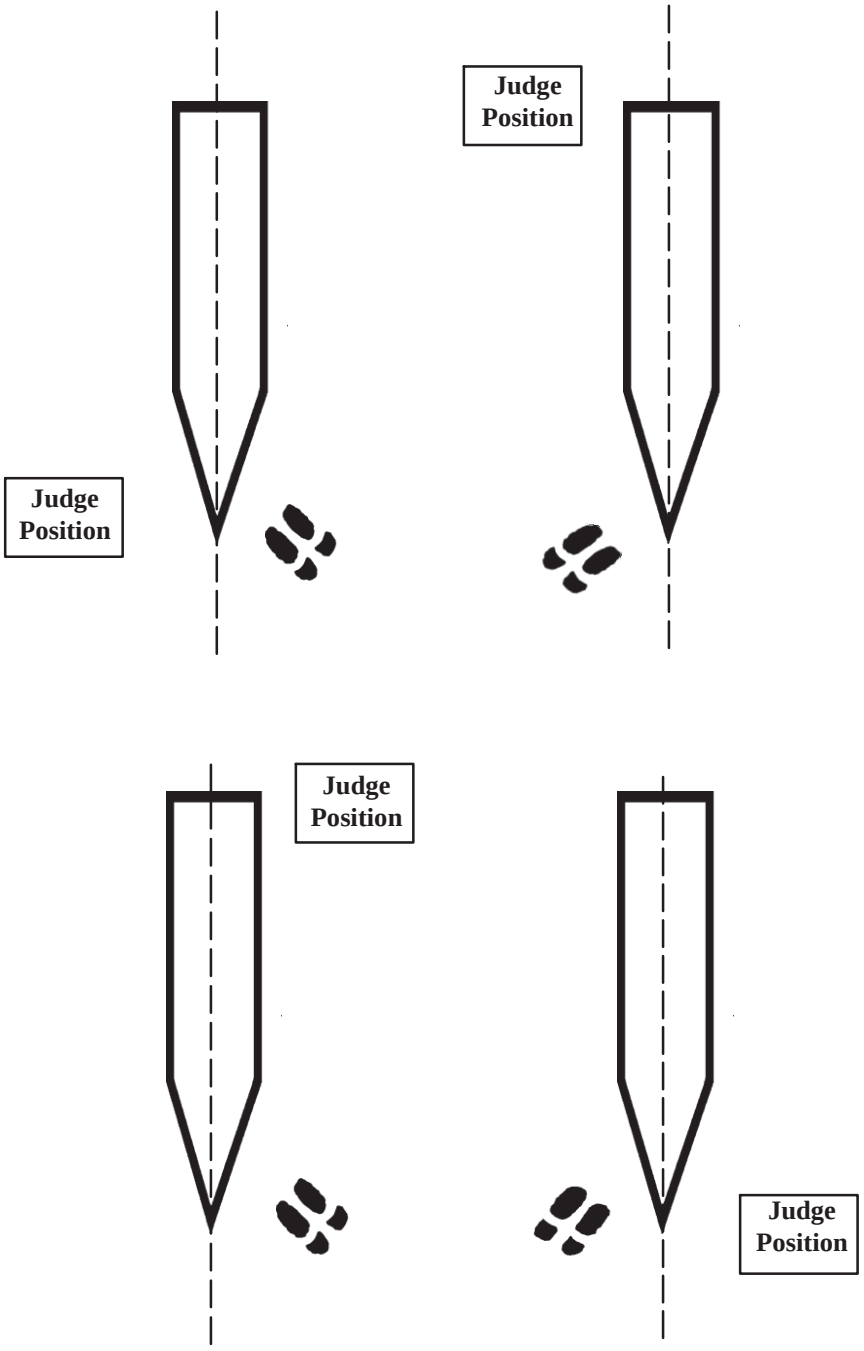
   d. Set their animal back up
4. Exchange animals. Judge should have the ring steward hold the first animal in line, while handlers are moving down the line to next animal, as the last person in line cannot take possession of it until the rest of the line has changed hands. The Judge does this to determine whether it's the handler or the animal that makes the team look good/bad, can the handler work effectively with any animal, can he/she calm down a problem animal and show it to it's best advantage.
5. Demonstrate a haunch turn, or a forehand turn in either direction, 90 degrees, 180 degrees, or 360 degrees.
6. Answer question on general lama knowledge or conformation.
7. Demonstrate a change of pace.
8. Touch the animal to check grooming and animal handler reaction (the handler should smooth fiber back into place when the Judge is done).

Showmanship Pattern (Sample)

1. Enter the ring at a brisk walk and circle clockwise until instructed to stop. Keep two animal lengths between exhibitors.
2. You will be asked to line up head to tail (profile) down the length of the ring.
3. Next the line may be asked to move out to the outside of the ring circling clockwise until instructed to stop.
4. You will be asked to line up side by side down the length of the ring.
5. The Judge will move along in front and back of the line.
6. Each handler will be asked to do an individual workout. When instructed by the judge, move in a straight line to the Judge, stop, and set your animal for inspection. The Judge may do a walk around your animal at this time.
7. The Judge may work the line, asking for changes of position, exchanging animals, etc.
8. The Judge will ask individuals to leave the line and form a new line for final class placings.
9. Each handler may also be asked a question on lama anatomy.

Showmanship Pattern

Relative Position of Handler, Judge and Lama



Keeping toes pointed toward the animal's eyes, the handler should face the llama diagonally at a 45^0 angle off the llama's shoulder, in front of and to the side of the head, moving slowly and smoothly from side to side to avoid standing between the judge and the lama.