

A HISTORY OF THE ALPACA & LLAMA SHOW ASSOCIATION

The Alpaca and Llama Show Association has been in existence since December of 1986. The association was originally the American Llama Show Association and was incorporated in Wisconsin. Many of the early shows were in the mid-west. The purpose of the association was to train judges and to describe both halter/conformation and performance classes. Originally, the membership of the association was limited to judges and apprentice judges. The first handbook included general guidelines for halter judging based on soundness, conformation and fiber.

A NEW BEGINNING

In late 1987, the founders of ALSA decided to invite the major breed associations to become involved in the show association. The plan was to form a Board of Directors using two appointees from each breed association, one appointee from Canada and two directors elected from the ALSA membership of judges. Because only one of the breed associations chose to participate, there were actually four directors elected from the judges, two appointed by LANA, and one appointee from Canada. This BOD took office in May of 1988. ALSA has worked with AOBA to develop an alpaca show format which is administered by ALSA. The first alpaca judging clinic took place in 1990 in California and the first approved alpaca show was held during the 1990 LANA show. ALSA is a vital part of the lama industry and one that should not go unnoticed and unsupported.

HALTER CLASSES

The new Board of Directors spent the summer and fall of 1988 working on a complete revision of the ALSA handbook and amending and expanding the association's bylaws. The handbook changes were extensive. The halter classes were divided into three wool divisions, light, medium and heavy. The criteria for these divisions was based on the placement of wool or fiber on the llama. One of the purposes of these divisions was to allow the judge to evaluate soundness and conformation, within a wool division, **without regard to the individual's wool placement or the quantity of wool.** The developers of these halter classes were particularly concerned

with the direction that early llama shows were taking. ALSA believes there has been too much emphasis placed on the quantity of wool as it relates to type, with little attention to the soundness of the llama. Therefore, the ALSA halter classes, although not ignoring wool as it contributes to the overall appearance, **do stress soundness and conformation.** Wool (or fiber) is a part of the judging criteria but with the emphasis on quality rather than quantity. Additionally, these halter class divisions were intended to recognize the different types of llamas and to give each type the opportunity to compete. Halter classes are also divided by sex and age. The age classifications are juvenile, yearling, two-year old and adult.

The judging criteria for the halter classes is based on a list of positive and negative llama traits which was compiled by the late Dr. Murray Fowler and Dr. LaRue Johnson in 1987. The positive traits provide a general description of the llama in the areas of head and jaw, legs, movement, fiber, reproductive organs, disposition and overall appearance. The negative list describes traits such as sickle hocks, angular limb deformities, jaw malocclusions, ectopic testicles, etc. The list of positive and negative traits described in the new alpaca show format comes directly from the llama show format with changes as appropriate for alpacas. **Using the positive and negative traits as the basis, the judge compares the llamas to each other and places them according to this comparison. This system of judging is termed a relative system or comparative system as differentiated from judging to a specific breed standard.** These criteria do not describe specifically the ideal llama but they do take advantage of what is known to be a sound and healthy llama. The divisions of the halter classes themselves deal with the llama types as they relate to thousands of years of selective breeding. We do not need to say how tall or how heavy because we know there is a wide and natural variance. If we said nothing about what is a sound llama, then shows and judging based on market value would be the only justification for our breeding programs. The ALSA halter class criteria takes advantage of what we know and offers a relative and objective alternative to only subjective judging. Our guiding principles in the formation of

these traits were soundness and conformation. Our ultimate goal is the breeding of sound, healthy llamas.

PERFORMANCE CLASSES

In 1988, the revisions to the handbook also included 1986 changes in the performance classes. The original 1986 format included endurance classes. Because of the lack of data available on llama conditioning, it was impossible to set criteria or guidelines for this type of competition so these classes were dropped from the format. The descriptions of the various types of obstacle classes were expanded and clarified. Currently, performance classes include Obstacle, Public Relations Llama, Pack Llama, Performance Champion, Pleasure Driving and Obstacle Driving. Two of these classes were added in 1990 in response to requests from ALSA members. The performance champion is a tabulated award which is calculated at each show. The llama is required to participate in at least two performance classes and then is evaluated on his overall performance in these classes. The handbook includes a detailed list of obstacles and describes certain obstacles that are mandatory in each obstacle class. All of the performance classes include guidelines for equipment, conduct of the class and judging criteria. Both halter and performance classes have a set of specific rules regarding safety and ring etiquette. The ALSA show format places considerable emphasis on performance classes. The overall evaluation of a llama would be deficient if it did not include purpose as part of the criteria. In 1999, the 10th edition of the ALSA Handbook included llama fiber classes and a format for pack trials.

NATIONAL POINT SYSTEM

The original llama show format included a national award or point system. The new BOD decided to keep the system but they did add clarifications and refinements. Some classes that were originally point classes were eliminated and requirements for point classes became more stringent. The goal of this point system was to provide a more consistent measurement of an animal's quality. The essence of the system was to obtain champion status a llama must earn a total of 35 points, with at least 10 points in halter and 15 in performance, during at least 4 different shows and under 5 different judges. Points were awarded according to the number of llamas shown in the class. In 1995, ALSA revised their award system and made distinct changes in the

types of awards to be achieved. The Recognition of Merit Award recognizes llamas who continually do well in a specific class and earn the required number of points to be awarded a ROM in that specific class. The ALSA Champion and Elite Champion awards require winning a certain number of Grand and or Reserve Champion awards to achieve the title. The culmination of these achievements represent multiple opinions and competition against multiple llamas.

JUDGES' PROGRAM

One of the most critical elements of the show association is the judges' program. In 1988, the new BOD made extensive changes in the requirements and the training for judges. The first step was to expand the curriculum of the judging clinics. At UC Davis in December of 1988, ten ALSA approved judges attended a weekend clinic which was presented by Dr. Murray Fowler and Dr. Walter Bravo. The purpose of the clinic was to instruct these judges in giving ALSA clinics. The clinic material on soundness and conformation was developed and generously contributed by Dr. Fowler. This material includes slides and drawings. In 1989 there were ten ALSA show/judging clinics given in the U.S.. The requirements for becoming an approved judge were changed in 1989 to include at least two apprenticeships (and again in 1990 to three apprenticeships) after which an apprentice may apply to the Judges' Committee for a recommendation of approval. Each application is considered on the basis of evaluations by the approved judge, self evaluations, judging cards, past experience and input from the clinic instructor. The Judge's Committee, which has 5 members, makes a recommendation to the Board of Directors, which then makes the final decision. This procedure involves at least 13 people in making this critical decision. If an application is denied, it is usually with the recommendation that more apprenticeships be completed. Continuing education for approved judges is available from the Judges' Committee.

CODE OF ETHICS

In 1988, ALSA developed a code of ethics which was included in the revised handbook. Ethics are stated for show management, breeders, exhibitors and judges. The code of ethics is too extensive to present here but the following are some examples. "Breeders should use only humane methods in the

handling, treatment, and training of llamas. A judge must at all times exhibit the highest standard of integrity and avoid decisions arrived at by influence, bias or ignorance.” Protests related to these ethics are made to the ALSA Protest Committee. After careful study, the protest is ruled either valid or invalid and appropriate action is taken. The ALSA BOD recognized that a code of ethics was an integral part of a show association. The integrity of shows is constantly being challenged but perhaps this is both mandatory and beneficial. The function of the association is, in essence, to make rules for the people involved in the shows. With the rules in place, the integrity of the shows is dependent on the integrity of the people involved. These people include judges, exhibitors, breeders, and show management.

fact that the individuals with show expertise felt so strongly about the need for a llama show format that they proceeded without the support of the breed associations. The show format and other aspects of

MEMBERSHIP

The amendments to the bylaws in 1988 included opening the membership to everyone. The first membership applications were mailed in November of 1988. Show exhibitors do not have to be ALSA members to compete in an ALSA approved show, except exhibitors at all ALSA Regional Championships and the Grand National. Only ALSA members have the right to receive the handbook, vote, run for office, become an approved judge and have points recorded on their animals. ALSA handbooks may be purchased by non-members.

Supreme Champions. In 1995, a new award system was developed with Recognition of Merits and Champions. The result is an explosion of llamas being recorded with ALSA.

CONCLUSION

In 1993, ALSA developed a separate Youth Division within the llama show format. This division describes classes particularly for youth and allows the youth to accumulate points towards youth awards.

To be successful, a show association must be attentive to the needs of their particular animal industry. Until 1993 there was no consistent support from the major breed associations. Individuals in this show association worked together to create a more stable base for llama shows. Interestingly, these individuals have come from the LANA show committee, the ILA show committee, and the first ALSA Judges. This comment is made only to illustrate the

THE PURPOSE AND FUNCTION OF ALSA

The Alpaca and Llama Show Association has been in existence since December of 1986. The association is incorporated in Wisconsin as a non-profit corporation. There is an elected seven member Board of Directors. The original purpose of the association was to train judges and to describe both halter/confor-

mation and performance classes. A show association offers individuals the opportunity to unite and work together in the very critical area of shows. A show association is a multi-faceted organization. Its purpose includes:

A. ESTABLISHING A FORMAT FOR SHOWS WHICH ENCOURAGES CONSISTENCY, QUALITY, CREDIBILITY

1. Decides Types of Classes
2. Describes the Classes in Detail
 - a. Purpose
 - b. Conduct of the Class
 - c. Requirements — Age, Sex, Experience, Equipment
 - d. Judging Criteria
 - e. Rules for Safety and Fairness

B. APPROVES SHOWS

1. Supplies Show Format
2. Provides Show Materials
3. Assistance in Planning
4. List of Approved Judges
5. Advertisement

C. EDUCATION OF EXHIBITORS, SHOW MANAGERS AND SHOW PERSONNEL

1. Show clinics help participants to be knowledgeable
 - a. Know and Understand Rules, Class Descriptions, Show Etiquette
 - b. How to Organize and Put on a Show
 - c. Understand the Judging Criteria

D. JUDGES' TRAINING PROGRAM

1. Develop Requirements
2. Provide Initial Training and Continuing Education
3. Judge's Committee to Evaluate and keep records on Judges

E. RECORD SHOW POINTS & AWARD CHAMPIONSHIPS

1. Provides a Process for a More Complete and Meaningful Measurement of an Animal.
2. Develop Criteria
3. Keep Records

F. CODE OF ETHICS FOR SHOW MANAGEMENT, BREEDERS, EXHIBITORS, JUDGES

1. Anticipates Problems
2. Protest Committee
 - a. Evaluates validity of protests and takes necessary action

G. ALSA HANDBOOK

1. Contents include Membership Info, Llama and Alpaca Show Formats, Youth Program, Awards System, Class Rules and Descriptions, Judging Criteria, Ethics, and the Judging Program.

ESSENTIALS OF JUDGING

“Judging is an art, the rudiments of which may be acquired by study and practice.” Judging clinics or other forms of organized teaching provide prospective judges with knowledge of conformation, soundness, methods, rules, and other essentials of judging. Proficiency can be attained through knowledge and years of experience and constant practice. Visits to ranches or farms, shows, auctions, and lama conventions are valuable ways for the student to observe and evaluate large numbers of lamas. Livestock evaluation is a subject which involves the comparison of differences. If only one animal is judged, it is a matter of comparing it with some standard, namely the ideal of its kind. If two or more animals are judged, then each animal must first be compared with the ideal and then with the others in the class. Clearly defined ideals of the various types of livestock come only through constant contact with types that are representative sound, conformationally correct lamas.

Judging is an art based on keen observations, analysis and decision making skills. The parts of an animal must be learned and the relative importance of various parts in relation to the whole based on anatomy and purpose should be mastered. Judging is not a mathematical formula or a congregation of percentages, but instead is an art which takes sound judgement and a lot of practice. To be logical in your analysis, you must cast aside all prejudiced ideas and approach the task in an honest and open-minded manner. It is important in any livestock judging to have unbiased information of what constitutes merit in breeding animals. This means the judge must develop a spirit of fairness without prejudice. The judge must be honest in

his search for facts and be able to recognize them when they exist. The judge must be able to appraise values from the marketing point of view and still recognize the importance of certain traits in a breeding program. A judge should be careful that his enthusiasm for perfection in certain points does not interfere with his judgement of their total value. He must develop an open mind and be guided by the conscientious appraisal of facts as he is capable of observing them, on the basis of the information he has at hand. When one allows prejudice or biased opinion to place a class, he is catering to his emotions and is basically disqualifying himself as a competent judge.

A judge of livestock often meets very challenging situations. These come when large groups of uniformly high-class animals are judged, and decisions are necessarily close. Close decisions, regardless of the number of individuals involved, call for considerable nervous stability on the part of the judge. The most useful assistance the judge can possibly have on such occasions is his ability to recognize value, deep regard for honesty and his discipline in independent thought and action. He cannot have confidence in his effort to make decisions unless he has well in hand the basic facts involved. The conscientious judge has only one person to please in his decision, namely, himself.

Paraphrased from “Livestock Judging and Evaluation” Purdue University

CHARACTERISTICS OF GOOD LAMA JUDGES

Judging is evaluating a lama on its type, quality, conformation, movement, soundness, fiber quality and disposition relative to (1) its intended purpose and (2) how closely it approaches the ideal lama. Judging involves being able to appraise the comparative excellence of two or more lamas. At this point, judging begins to assist breeders in selecting and culling breeding stock. Eye appraisal and pedigree studies are our most useful tools in breed improvement. Truly successful judges have several qualities which set them apart.

1. KNOWLEDGEABLE ABOUT

LLAMAS/ALPACAS. They know what type of lama they are looking for; they have a clearly defined ideal; they recognize good movement, correct set of feet and legs; and they know where to look for the various unsoundnesses and blemishes.

2. KEEN POWERS OF OBSERVATION.

They know how to look at a class and where to stand to see what they need to see. They have learned to observe and evaluate the whole lama and all his parts.

3. LEARNED TO MAKE COMPARISONS.

They compare individual to both the ideal and to every other lama in the class. They know the importance of various faults or virtues and how much weight to put on each. They have learned to work not only with differences, but also with degrees of difference.

4. DECISIVE.

The quickness with which decisions are made is second only to the accuracy of the decision themselves. Developing the first three steps fully leads to the fourth. No one can respect a judge who, by his slowness, indicates indecision. One can easily see a system of judging is imperative.

5. DEFEND PLACINGS WITH ORAL REASONS.

This ability depends partly on natural talent, but primarily on acquired knowledge and practice. A good set of reasons is dependent on (1) accurate observation, (2) a large and effective vocabulary, (3) an orderly system, and (4) the ability to talk in a conversational and convincing manner.

6. POSSESSES INTEGRITY.

Never should a placing be compromised based upon any outside influences. Once in the ring, your job is to judge the group of lamas, at that moment in time, for their intended purpose. Circumstances will arise that will test your dedication to this point.

7. ACCENTUATE THE POSITIVE.

A beginning judge of lamas should remember his task is to identify the best lama in the class (i.e., the lama most likely to succeed in performing his intended task), not the worst lama or lama least likely to succeed! A great deal of time must be spent learning the correct anatomical relationships. An equally great amount of time will be spent understanding deviations from these correct relationships. The tendency may very well become one of scrutinizing a lama for its faults only and overlooking strong points that make a lama suited for his task. The good judge locates, evaluates and mentions in his oral reasons the prominent faults a lama has. The excellent judge handles faults exactly the same, but he also makes a conscious effort to locate, evaluate and mention those positive characteristics that help the lama offset his faults.

Paraphrased from "Evaluation and Judging of Horses" Purdue University

WHAT IS A JUDGE?

JUDGE: An appointed arbitrator in a contest or competition; one whose critical judgment or opinion is sought.

TO JUDGE: To determine authoritatively after deliberation; to form an opinion; to think and consider and render a decision.

EXPERT: A person with a high degree of skill or specialized knowledge; "One who has made 3 correct consecutive decisions, favorable to the viewer, may often then be designated an expert".

A GOOD JUDGE: is one who . . .

- makes unbiased decisions based on sound knowledge
- uses past experience to make comparisons
- considers each situation as an individual — not common to all
- maintains consistency in selections regardless of personal preferences
- uses best fair judgment in all decisions with show management and exhibitors
- makes selections based on animal quality regardless of handler or exhibitor
- respects the industry and owners for their efforts in development
- adheres to a moral code of ethics and presents him/her self in a professional manner
- protects his/her reputation with consistent equitable behavior in and out of a show ring

A GOOD ALSA JUDGE: is one who . . .

- meets and utilizes all the criteria listed above, but in addition also
- has knowledge of and utilizes **ALSA RULES for Shows and Judges**
- understands the **ALSA** philosophy with regard to both Owners and Exhibitors
- respects the justification for **ALSA RULES for the Camelid Industry**
- understands the balance necessary between **CONFORMATION, FIBER QUALITY,** and the overall **AESTHETICS** of the animal
- respects a Judging assignment also as a form of **PUBLIC PRESENTATION** of Camelids
- considers him/her self as an **EDUCATOR** when presenting **ORAL REASONS . . .** also keeping in mind the presentation of a **POSITIVE PUBLIC IMAGE**
- does **NOT CONSIDER** options contrary to **ALSA RULES** and **STANDARDS**
- acts as a **PROFESSIONAL REPRESENTATIVE** of and for **ALSA** at all times
- assumes some obligation for promoting good breeding and selection techniques by virtue of the evaluations made in a show ring under **ALSA Rules/Guidelines**

JUDGING IS AN ENORMOUS RESPONSIBILITY!

A judge must be knowledgeable in all facets of a lama show. The show committee, ring crew, exhibitors, and spectators are expecting that individual to set the example of honesty, integrity, and confidence. Judges must be arbitrators, diplomats, and ladies or gentleman at all times, conducting themselves in a manner befitting a judge, a title that implies dignity and importance.

A judge must be impartial if hoping to have a distinguished future in the field. No favor or special treatment may be given to any one individual without doing a disfavor to all others. By manner and dress, a judge can show inaccessability to exhibitors. Never arrive on the grounds until absolutely necessary to fulfill responsibilities. Dress above the type of show. Only give instructions to exhibitors through the ring steward or to all as a group so each hears exactly the same comments.

A judge must be totally familiar with the ALSA handbook. This is the basis for ALSA shows and has been thoughtfully and carefully written. It is a judge's responsibility to help the

show management to interpret the rules if the show format does not seem to comply.

A judge must be confident in ring procedure. The spectators, exhibitors, and ring crew look toward the judge as the manager of all that happens in the ring. The judge has absolute authority and control of the situation and should use that power wisely. The ring crew should be made aware of all requirements of themselves and exhibitors while inside the ring. Exhibitors should have procedures explained thoroughly, either verbally through the ring steward, judge, or written and posted in a conspicuous place. A judge should do everything he can to make his procedure clear to spectators, keeping foremost in his mind the welfare of exhibitors and animals. A judge should be polite, make precise requests, and be attentive at all times.

A judge must remember his responsibility and position and live up to the challenge. The great majority of judges fulfill these responsibilities to the best of their ability. Those who do not, bring criticism and disrespect, not only to themselves, but to all judges and the entire showing endeavor.

MAKING DECISIONS

DECISION: The passing of judgment on an issue under consideration; The act of making up one's mind; firmness of action; A conclusion of judgment; a verdict; an opinion

A judge renders a DECISION (an OPINION) based upon:

1. Knowledge
2. Experience
3. Previously made decisions
4. Perspective/preference
5. Vision/Creativity
6. Confidence Level
7. Reputation (his own or acquired) as an EXPERT in a specific given field

CONFIDENCE LEVEL indicated by - Consistency - Making a Statement - "Guts" - the Easy Way Out - "I'll Show Them" - Flexibility - "Let's Not Rock the Boat"

A. KNOWLEDGE

1. An accumulation of learning from other knowledgeable people or information presented
2. From a wide variety of sources over a period of years; not limited in scope
3. Assimilated from INDUSTRY exposure and experience (both specific and related)

B. EXPERIENCE

1. Gathered over many years from a variety of related exposures
2. Within individual livestock/camelid breeding programs and evaluations

3. With viewing large numbers of animals (all types)
4. with DECISION-MAKING PROCESSES in all aspects

C. PREVIOUSLY-MADE DECISIONS

1. With GOOD and BAD results
2. With RESPONSIBLE ACTIONS
3. With a LEARNING CURVE
4. With INDUSTRY CHANGES and BIASES
5. With CORRECTING MISTAKES

D. PERSPECTIVE/with recognition of . . .

1. Industry Trends and Biases
2. Individual Programs for Breeding
3. Easily Recognized Selections
4. "Type Cast Selections: . . . CONFORMATION . . . BIG . . . WOOLY . . . SILKY . . . MOVEMENT
5. EXPERT LEVEL . . . Mediocrity is always at its best . . .
6. Individual Aspirations

E. VISION/CREATIVITY

1. Do you have IT?
2. Can you afford to have it? What will it cost you?
3. Can you live with it? How will it affect you or your program?
4. Is it PRODUCTIVE or DESTRUCTIVE for the industry?
5. Can you handle the RESPONSIBILITY for the resulting actions?
6. DO WE NEED THIS NOW . . . or LATER?

JUDGE & APPRENTICE PROGRAM

The ALSA Judges' Committee has been given the responsibility of educating and certifying ALSA Judges. Members and exhibitors are entitled to have qualified, honest, competent persons adjudicating the animals entered in ALSA sanctioned shows. In order to further accomplish this goal, the following program has been recommended by the committees and approved by the ALSA Board of Directors.

Section 1. Llama Judge Classifications.

- A. Approved Llama. Judges may be certified to judge llama halter, performance and youth shows. The size of shows they are qualified to judge are dictated by their individual level of experience.
- B. Performance. Judges certified to judge any ALSA sanctioned Performance or Youth show.
- C. Youth. Judges certified to judge any ALSA sanctioned Youth Show and act as an assistant Performance Judge.
- D. Llama Fleece. Judges are certified to judge any ALSA sanctioned llama fleece show.
- E. Approved Alpaca Halter and Performance. Judges certified to judge ALSA sanctioned Alpaca halter (Huacaya and/or Suri) shows and alpaca and llama performance classes.
- F. Approved Alpaca Fleece. Judges certified to judge ALSA sanctioned Alpaca Fleece classes.
- G. Apprentice Llama or Alpaca "Judges-in-training" may apprentice under an apprentice accepting Judge. Apprentices may not act as an Assistant Performance Judge during their first apprenticeship. An Apprentice Judge's opinion has no effect on the class placings unless they are working as an Assistant Performance Judge.

Section 2. Certification Requirements.

- A. All Apprentices and Judges.
 1. Persons must be members of ALSA, at least 21 years of age, or may qualify as a youth, if at least 19 years of age who has completed 4 years in at least 8 shows in the ALSA Youth Judging Program.
 2. Persons must complete a Judges' program application and pay their Judge's dues.
 3. Beginning Judges must achieve a 75%

or higher level to receive approval from the ALSA Judges' Committee before beginning apprenticeships.

4. Persons must complete the minimum requirements as listed for their desired license classification. These minimum requirements and their completion does not assure approval as an ALSA Judge.
 5. After completing all minimum requirements, an Apprentice may apply to the Judges' Committee for a recommendation for certification in their desired license classification. The committee will either recommend certification or deny same to the ALSA Board of Directors. The Board makes the final decision.
 6. If a person has in-depth knowledge as well as previous judging experience, he/she may apply in writing to the Judges' Committee for a waiver of all or part of the above requirements. A waiver of Alpaca Judge requirement must be approved by the ALSA Board of Directors.
 7. If an Apprentice should take longer than three years to complete the requirements, he/she must attend the appropriate ALSA Judging Clinic to be re-evaluated and to continue in the Apprentice Program.
 8. Apprentices and Judges must complete and have on file all required Judges' reports and forms.
- B. Approved Llama.
 1. Complete all requirements as listed under requirements for all Apprentices.
 2. Attend and satisfactorily complete an ALSA Llama Judging Clinic before beginning apprenticeships.
 3. Satisfactorily complete at least three llama show apprenticeships under at least three different approved llama apprentice accepting judge at ALSA Sanctioned shows with 50 or more llamas.
 4. It is suggested that you attend three livestock shows and complete a written re-

- port of your observations.
5. After completion of the minimum number of apprenticeships, the Apprentice must attend a second ALSA Llama Judging Clinic. Alternatively, the Apprentice may choose to complete additional apprenticeships before attending their second ALSA Llama Judging clinic.
 6. Upon successful completion of their second Llama Judging Clinic and all other requirements, an Apprentice may apply to the Judges' Committee for a recommendation of approval as a Llama Judge. All required paperwork must be filed with the Judges' Committee.
 7. Must be approved as a Llama Judge by the ALSA Board of Directors.
 8. All Judges' licenses will be reviewed annually by the Judges' Committee and recommendations will be made.
- C. Performance.
1. Complete all requirements as described under approved Llama Judge except for not being required to complete a second Llama Judging Clinic.
 2. Upon successful completion of all minimum requirements, the Apprentice may apply for a recommendation of approval as a Performance Judge from the Judges' Committee.
 3. Must be approved as a Performance Judge by the ALSA Board of Directors.
- D. Youth.
1. Complete all requirements as described under approved Llama Judge except for not being required to complete a second Llama Judging Clinic.
 2. Upon successful completion of all minimum requirements, the Apprentice may apply for a recommendation of approval as a Youth Judge from the Judges' committee.
 3. Must be approved as a Youth Judge by the ALSA Board of Directors.
- E. Llama Fleece.
1. Must meet the requirements listed for all Apprentice Judges.
 2. Must attend and successfully complete an ALSA approved Fleece Judging Clinic or two apprenticeships and a mentorship.
 3. Must satisfactorily complete a minimum of 3 apprenticeships.
 4. Must be approved as a Llama Fleece Judge by the ALSA Board of Directors.
- F. Alpaca Halter.
1. Must meet the requirements listed for all Apprentice Judges.
 2. For certification and recertification must attend and successfully complete an ALSA Alpaca Judging Clinic which will include passing the test for minimum fleece information and knowledge.
 3. Beginning Judges must receive approval from the ALSA Judges' Committee before beginning apprenticeships.
 4. Must satisfactorily complete a minimum of three alpaca apprenticeships with an ALSA apprentice accepting Alpaca Judge at ALSA approved Alpaca Shows that have a minimum of six (6) alpaca halter classes with at least 4 alpacas in each class. One of the three apprenticeship requirements could be met by a supervised mentorship evaluation of 50 or more alpacas. This mentorship must be supervised by an approved Alpaca Judge and be documented by a written report from the supervisor and the Apprentice.
 5. Should attend three livestock shows and complete a written report of your observations. Two of these may be llama shows for alpacas but it is suggested one be a cattle, sheep or other livestock show.
 6. After successfully completing the minimum number of apprenticeships, the Apprentice must attend an Advanced ALSA Alpaca Judging Clinic. Alternatively, an Apprentice may choose to complete more than the minimum number of apprenticeships before attending the Advanced Alpaca Judging Clinic.
 7. Upon successful completion of the Advanced Alpaca Judging Clinic and all other requirements, an Apprentice may apply to the ALSA Judges' Committee for a recommendation of approval as a

Alpaca Judge. All required paperwork must be on file with the Judges' Committee.

8. Must be approved as an Alpaca Judge by the ALSA Board of Directors.
9. All Judges' files will be reviewed annually by the Judges' Committee and recommendations will be made.

G. Alpaca Fleece (Huacaya or Suri).

1. Must meet the requirements listed for all Apprentice Judges.
2. Must attend and successfully complete an ALSA approved Fleece Judging Clinic.
3. Must satisfactorily complete a minimum of 25 fleece evaluations per breed under the supervision of an ALSA apprentice accepting Fleece Judge at either an approved Fleece Show or a non-competitive mentorship.
4. Must be approved as an Alpaca Fleece Judge by the ALSA Board of Directors.

H. Llama and Alpaca.

1. Persons desiring approval as both Llama and Alpaca Judges must complete all requirements as described for Llama and Alpaca Judges.

Section 3. Judges' Committee Recommendations.

A. Evaluation and recommendation for certifications and recertifications.

1. The committee will either recommend certification or recertification or denial of same to the Board of Directors based upon the applicant's total percentage points and final score, in addition to a review of their Judge's or Apprentice file after attending an Advanced Judging Clinic. Completing the requirements as listed in this section does not guarantee a certification of a Judge's License.
2. A recommendation of denial of certification may be accompanied by a request for further education, clinic attendance or apprenticeships.

B. Judges' Committee annual review recommendations.

1. All Judges' files will be reviewed annually by the Judges' Committee.
2. The annual review will result in one of

the following recommendations; a continuation of the current license, a reclassification, a suspension, a revocation or a requirement of attending a Judging Clinic or doing additional apprenticeships.

Section 4. Standing Rules for Judges and Apprentices. The Judges' Committee has enacted standing rules to help guide both Apprentices and Judges.

A. Judges' Rules.

1. Judges will, by their dress, demeanor, competence and honesty, exhibit the highest level of professionalism at all times when working as a Judge.
2. Judges will not solicit judging assignments.
3. Judges must be current with both membership and Judges' dues and submit an annual report to include education update and comments on shows judged the previous year.
4. Judges who do not pay their dues, both member and judge, by January 1, will have their license suspended.
5. Judges are encouraged to attend additional clinics to further their education and stay current on Handbook changes.
6. Only ALSA apprentice accepting Llama and Alpaca Judges may accept apprentices at an ALSA Show. The Judge is then responsible for the education and supervision of those Apprentices, following the written guidelines of the Judges' Committee. Written Apprentice evaluations must be returned to the committee chairman within 5 days after the show.
7. Regional and National Championship Show Judges shall not accept apprentices.
8. Judges' requests and certification will each be given individual attention and careful consideration by both the Judges' Committee and the Board of Directors.
9. The Judges' Committee may at any time recommend a change or recall of certification or probation if circumstance deem it necessary.
10. These standing rules may be reviewed

and changed by the Judges' Committee and Board of Directors at any time.

B. Apprentice Rules.

1. Following successful 75% or higher completion of a Beginner Judge's Clinic, and approval from the Judge's Committee, a person may file the application to enter the ALSA Apprentice Judge program.
2. An Apprentice should follow the same guidelines as an ALSA certified Judge in dress, promptness and professionalism when apprenticing.
3. An apprentice must complete apprenticeships under at least three different apprentices accepting Llama or Alpaca Judge at ALSA Sanctioned shows with 50 or more llamas or alpacas.
4. An Apprentice must receive permission to apprentice from show management and the show Judge. Then they must notify the Judges' Committee of the show and date for specific apprenticeships as soon as possible prior to the show.
5. An Apprentice may not apprentice and/or exhibit animals while attending a Judging Clinic.
6. An Apprentice may not have any animals owned by him/her shown at any show where he/she is apprenticing.
7. First-time Apprentices shall not be used to assist in judging performance classes. Other Apprentices may be utilized at a show upon approval of the Show Judge.
8. An Apprentice may not serve as an Apprentice at any show where he/she is exhibiting or is a working member of the show staff.
9. Apprentice Judges shall not be allowed to apprentice or assist in judging at Regional Championship or Grand National shows.
10. An Apprentice may not accept or even verbally commit to any judging assignments for an approved show until the Board of Directors has acted upon his/her certification.
11. These standing rules may be reviewed and changed by the Judges' Committee

and the Board of Directors at any time.

Section 5. Judging Clinics.

- A. The Judges' Committee has full responsibility for scheduling and organizing the Judges' Clinics. The ALSA Show Committee will coordinate the Advanced Alpaca Judges' Clinic with the Judges' Committee.
- B. The committee makes recommendations to the Board of Directors for instructors, assistant instructors and apprentice instructors.
 1. Instructors must be a member in good standing and an apprentice accepting Llama and or Alpaca Judge and have prior teaching experience.
 2. Assistant Instructors must be a member in good standing and a licensed Llama and or Alpaca Judge.
 3. Apprentice Instructors may be accepted at the combined Judge's and Show Clinics.
 4. The list of instructors and assistants will be reviewed at least once a year with subsequent recommendations to the Board of Directors.
- C. The Judges' Committee will work with the Education Committee to ask for an education instructor from its approved list when Judging Clinics are combined with Education Clinics.
- D. The Judges' Committee also has the option to incorporate the use of an "expert" instructor; for example, a fiber expert or anatomy expert for Llama or Alpaca Clinics.
- E. Each Judges' Clinic will be taught according to guidelines as approved and developed by the Judges' Committee. Participants at an Advanced Judging Clinic will be given a numerical score on the following clinic activities:
 1. Participation
 2. Attitude
 3. Organization
 4. Terminology
 5. Note taking
 6. Test (written)
 7. Conformation (Identification)
 8. Conformation (Knowledge)
 9. Performance classes judged
 10. Showmanship classes judged
 11. Halter classes judged

12. Reasons (Written & oral presentations)
 - F. Clinic material will be uniform and updated as needed. The ALSA Show Committee will be responsible for providing alpaca material changes.
 - G. Clinic fees will be set by the Judges' Committee and approved by the Board of Directors.
 - H. Standing rules for the Judges' Clinics.
 1. Licensed Judges attending a clinic held in conjunction with a show may not serve as Judge for that show.
 2. Licensed Judges attending a clinic held in conjunction with a show may not exhibit animals or work as a member of the show staff at that show.
 3. An Apprentice may not apprentice, exhibit animals or work as a member of the show staff when attending a clinic held in conjunction with a show.
 4. These standing rules may be reviewed and changed by the Judges' Committee and the Board of Directors at any time.
 - I. Judges are encouraged to audit clinics to increase their knowledge and experience. Auditors will not be required to participate in the testing part of the clinic. If the clinic is full, auditors may not be allowed.
2. The committee will assign a Judges' Committee member to obtain information from show management and additional information, if needed, from exhibitors.
 3. The committee will inform the Board an investigation is underway, provide a summary of the complaints and keep the Board informed as to the progress of the investigation.
- C. The committee will make one of the following decisions.
 1. Complaints do not justify further action and the Judge will be notified of the committee's decision.
 2. The Judge may be issued a warning letter.
 3. The Judge may be required to complete further education requirements.
 4. Recommend to the Board of Directors a suspension of the Judge's license.
 5. Recommend to the Board of Directors a revocation of the Judge's license.
 6. Copies of all letters and decisions will be included in the Judge's personal file.

Section 6. Procedure for handling written complaints and negative exhibitor evaluations.

- A. Chairperson Responsibilities.
 1. Receive complaint letters and or negative exhibitor evaluations, file in individual Judge's files and send copies to respective Judges.
 2. Notify the Judges' Committee of consistent and or repeated complaints.
 3. Inform Judges' Committee of complaints and the committee will decide if the matter needs to be investigated.
- B. When Investigation is deemed necessary by the committee;
 1. The chairperson will inform the Judge by email of complaints including copies of written complaints and a summary of exhibitor evaluations and ask for their response to the situation. If no response to the email is received, a certified letter will be sent to the Judge.

INSTRUCTIONS FOR APPRENTICE JUDGES

1. *These forms are available on the ALSA website.*
 - a. Judges' Committee Summary Sheet
 - b. Apprentice Judge's Self Evaluation (3)
 - c. Judge's Evaluation Report (3)
 - d. Sample Judging Cards
 - e. Cover Sheet for Livestock Show Reports (3)
 - f. These forms are available from on the ALSA website or from the Judges' Committee chair.
2. All expenses incurred in completing your Apprentice judging requirements are your personal responsibility.
3. You may make any necessary copies of these forms. **WE HIGHLY RECOMMEND THAT YOU KEEP COPIES OF YOUR COMPLETED FORMS FOR YOUR PERSONAL FILE.**
4. Please read carefully the apprentice judges requirements as they are printed in the ALSA Handbook.
5. Before doing an apprenticeship, you must attend your first level judging clinic and receive a satisfactory evaluation.
6. To schedule an apprenticeship, you must first contact the show management for approval and then the judge who has been hired to adjudicate that show. Once you are scheduled, inform the Judges' Committee chair. This will allow the chair to have a schedule of apprentice positions available.

FOR EACH APPRENTICESHIP COMPLETE THE FOLLOWING

1. Fill in the top section of the Judge's Evaluation Report. Give it, along with a STAMPED, ADDRESSED envelope, to the presiding Judge to complete and mail directly to the Judges' Committee chair (address below).
2. You must complete the Self Evaluation form and return it to the Judges' Committee (address below) along with three of your judging cards as indicated on the form.

LIVESTOCK SHOW REPORTS

As indicated in the apprentice requirements, you should attend three livestock shows and report on your observations.

SUMMARY SHEET

Please fill in the top section and return it to the Judges' Committee to be included in your file. This is a summary of your apprentice requirements.

SEND TO: Chair, Judges' Committee

GUIDELINES AND RULES FOR APPRENTICE JUDGES

For a complete list of rules refer to the ALSA Handbook.

1. Following successful 75% or higher completion of a Beginner Judge's Clinic, and approval from the Judge's Committee, a person may file the application to enter the ALSA Apprentice Judge program.
2. An Apprentice should follow the same guidelines as ALSA certified Judge in dress, promptness and professionalism when apprenticing.
3. An apprentice must complete apprenticeships under at least three different apprentice accepting Llama or Alpaca Judges at ALSA Sanctioned shows with 50 or more llamas and 50 or more alpacas. One alpaca apprenticeship must be done with more than 75 alpacas shown.
4. An Apprentice must receive permission to apprentice from show management and the Show Judge. Then they must notify the Judges' Committee of the show and date for specific apprenticeships as soon as possible prior to the show.
5. An Apprentice may not apprentice and/or exhibit animals while attending a Judging Clinic.
6. An apprentice may not have any animals owned by him/her shown at any show where he/she is apprenticing.
7. First-time apprentices shall not be used to assist in judging performance classes. Other apprentices may be utilized at a show upon approval of the Show Judge.
8. An Apprentice may not serve as an apprentice at any show where he/she is exhibiting or is a working member of the show staff.
9. Apprentice Judges shall not be allowed to apprentice or assist in judging at Regional Championship or Grand National shows and the AOBA National Alpaca Show.
10. An Apprentice may not accept or even

verbally commit to any judging assignments for an approved show until the Board of Directors has acted upon his/her certification.

11. These standing rules may be reviewed and changed by the Judges' Committee and the Board of Directors at any time.

GUIDELINES

1. Although you are not listed on the show list, be prepared to assume the same responsibilities as the show officials. Attend the show for the entire day and demonstrate good judgement in your association with exhibitors at the show.
2. Be totally familiar with the ALSA Handbook, especially the sections on Judge/Apprentice ethics and the standing rules for apprentices listed in the Judges' Program.
3. Come prepared with all your necessary paperwork including the ALSA Handbook, result cards, note paper, pencils, and Apprentice Judge Evaluation forms.
4. The Judge is sharing his/her expertise with you. Comments he/she shares with you about entries or exhibitors are confidential and must not be repeated to anyone especially exhibitors.
5. During your apprenticeships and throughout your career as a Judge, you will have many opportunities to criticize the Show Judge to numerous interested parties. This is one of many circumstances that will test your character. **BE PROFESSIONAL AND DON'T DO IT!**
6. Conversation between the approved Judge and the Apprentice Judge will normally take place during a show, however, major evaluative conversation should take place either between classes and after the placing card has been turned in or after the show.

GUIDELINES FOR SHOW JUDGES

Request a written letter or contract stating:

Time, Place, Judging Responsibilities and Schedule, Compensation (This may include Auto Rental, Mileage, Meal Expenses, Judging fees, Lodging, etc.). All is negotiable. A copy of the ALSA Judging contract is available from the ALSA office.

You send a written confirmation or signed contract and also:

1. Request a premium list.
2. Request a copy of performance course layouts at least 1 month prior to the show so you will have an opportunity to have input on layouts and safety.
3. Remind show management to make a sufficient number of copies of the performance scoresheets or provide your own.
4. Send a copy of your showmanship pattern for distribution to exhibitors.
5. Remind management to have ALSA Judges' cards at ringside.
6. Request information on performance class sizes and input regarding an Assistant Performance Judge.
7. Request time for a short exhibitors' meeting and make sure exhibitors are notified of time and place of the meeting.
8. Request any other personal requirements such as:
 - 1 Ride to motel or show grounds
 - 1 Clerk for judging performance classes

Arrive at your assignment the night before, if possible, and upon arrival contact the show management to let them know you have arrived. Depending on assignment, arrive at the show grounds just in time (30 minutes to 1 hr.) to

check-in with show management and then look over the ring set-up.

TIPS:

1. A lama dung pile near the entrance to the ring will greatly cut down on waiting during class time.
2. Refuse to look at any printed material that identifies EXHIBITORS OR ANIMALS! Do not allow the announcer to identify the exhibitors or lamas until after the class has been placed.
3. Have necessary paperwork on hand in case show committee does not and know proper procedure for filling it out.
 - 1 Class placings (Judge's Placing Cards)
 - 1 Obstacle scoresheets (These are to remain with you after the show.)
 - 1 Calculator and Measuring tape
4. Do not visit with individual exhibitors.
5. Do not visit the stall area or look at animals except at scheduled judging times.
6. Do not give any exhibitor instructions unless all exhibitors are present.
7. Have your ring procedure firmly in mind and explain it in detail to the ring steward and other ring personnel.
8. Depending on the type of class, particularly performance and showmanship, the performance class courses must be posted at least one hour before class time.
9. If a showmanship pattern is being used it also should be posited one hour before the class.

JUDGE INTERACTIONS

Judges have an immense responsibility for the interactions between show personnel, exhibitors, adult and youth, owners, other judges, associations and the public. The following guidelines may be used in making decisions within the judging realm.

SHOW PERSONNEL

1. **INITIAL CONTACT** . . . may come by telephone or letter from:

Fair Manager or Livestock Manager for a Show

- 1 Livestock Superintendent
- 1 Llama Show Superintendent
- 1 Llama Association Representative

Should not come from any person involved with exhibiting animals. This clarification is up to you . . . to request communication with someone not directly involved with exhibiting.

Verify with Show Management the following information:

- 1 Location
- 1 Date
- 1 Probable number of animals
- 1 Proposed list of classes - possible number of entries per class (if it is a large show)
- 1 Contact Person
- 1 **Method of Payment**
 - How much
 - When this will be paid
 - Who makes travel arrangements
 - Pay travel before or after
 - Hotel arrangements

Most fairs and livestock shows present a check to the Judge at the time of the show; some then pay expenses at a later date.

Some smaller shows may request to pay everything shortly after the show; be sure both sides have the same understanding about payment.

2. **CONTRACTS** . . . should include all the pertinent information just covered above in #1. You should sign and return contract promptly.

You should carry your copy with you to the show. If there is a question, refer to the contact person or Show Manager to handle it.

Show Management is provided with a sample contract with the packet sent to each show. Some livestock shows may use their own standard contract.

Most contracts will require Social Security #; don't forget this is income for you to be reported.

Request a copy of the Premium List to accompany your contract, or later if it is not available at that time, to verify accordance with ALSA Rules.

3. **INFORMATION PRIOR TO THE SHOW** . . . the above mentioned items in #1 and #2 should be confirmed with the contact person at least 60 days before the show.

Review Show Premium List . . . confirm all classes for points are being held by ALSA Rules . . . if necessary, contact Superintendent to have corrections made for point classes.

15 days previous to show . . . verify arrangements and check for number of entries, especially if it is a large show. It is appropriate to recommend the use of additional judges for large Obstacle Classes.

If you have standard ring procedures or patterns for Showmanship, you may want to provide these now so they may be added to show packets if desired.

If you have not received Credentials (Badge, Entry Ticket and Parking Pass), request same or other manner of entry to the show; some shows send a host to transport you. Request a map of the grounds so you can locate the ring for Llama Judging and the Administration Office.

Check supplies . . . see list of suggested supplies. Have supply of Obstacle Judging Scorecards ready. Have supply of ALSA Judging Cards . . . in case the show does not have them on hand.

Have prepared a short biography for announcer to read.

Check weather conditions for appropriate clothing . . . remembering that judges set standards for respect and professionalism as much by dress as by actions. Be aware of ring or arena conditions . . . indoors or out can affect your attire . . . hat for the sun, rain gear for showers (includes boots for muddy arenas); jackets for the cold or cool cotton for the heat.

PLAN SCHEDULE TO ARRIVE IN THE CITY WITH CONSIDERATION FOR DELAYS IN TRAVEL OR DIRECTIONS.

CONTACT THE SHOW MANAGEMENT TO LET THEM KNOW YOU HAVE ARRIVED AND CHECK ON ENTRY TO SHOW GROUNDS.

Make arrangements where to meet Show Management or Superintendent.

4. **AT THE SHOW** . . . Meet with Show Superintendent . . . to introduce you to RING STEWARD, GATE PERSON, ANNOUNCER, CLERKS. Take time to explain your procedures and requirements to these people; go through RING PROCEDURES carefully with all people involved.

Provide copies of Ring Procedures or Showmanship Patterns, if you are using them.

Check to be certain Showmanship Patterns and Obstacle Courses are posted at least one (1) hour before show.

Check for Mandatory Obstacles

If you will need additional judges, be certain they are present and meet the ALSA criteria.

Review Class Schedule and number of entries to evaluate how much time will be available for each group of classes.

Ask if any changes have been made to classes or schedule . . . so that everyone is made aware of such changes.

Determine if Wool Class Divisions were decided by exhibitor or Committee, and **MAY YOU MOVE THEM TO OTHER CLASS??**

This should be announced to exhibitors.

Some shows may ask you to evaluate questionable animals before the show; sometimes a committee or assistant judges may help with this. Remember, you, as the Judge, should have

the final decision in making it fair for everyone.

DEALING WITH INEXPERIENCE . . .

Feel free to contact other Judges or Instructors for information, especially relevant to a particular show.

It is normal to feel nervous and apprehensive about the unknown territory . . . after the first few classes, it will become more comfortable.

Have your Ring Procedures clearly in mind to give yourself the best opportunity to view the class.

Remember the overall picture and try not to focus on specific details; moving animals around again often brings the class in view and separates tops/bottoms. A far-off view often makes choices more apparent, rather than close-up inspections.

Make your decisions carefully, without spending too much time on any one animal or class . . . your first inclination is usually the best. If you have a question, it is always appropriate to make a change in your final line-up before you give reasons or awards are presented.

Be accurate and concise with your Oral Reasons . . . a few correct, positive words are sufficient, and recognizing it as **YOUR OPINION** is important.

WHAT IF . . . THEY DON'T PAY?

Contact Show Management or Superintendent . . . your contact person

Contact Fair or Show Administration with copy of your contract

If the show fails to pay, please notify the ALSA Office.

SHOW EVALUATIONS

Make your evaluation accurate, complete, and honest; offer suggestions for improvement.

Make note of level of quality of animals and level of ability of exhibitors for future judge or management decisions.

Mail evaluations to ALSA Office.

Make note of any Judge assistants and performance.

Keep a copy of your show evaluations for future reference.

Evaluations of any ALSA shows or prospective

ALSA shows, are helpful to the office for reference; this applies to shows judged or attended.

EXHIBITORS

1. **PRIOR TO THE SHOW** . . . areas of concern to be considered are:

Ethics - see Sections for Judges/ Exhibitors

- when do Ethics apply to you
- where do you draw the line
- who has the responsibility for decisions
- how do you handle problem situation such as a conflict of interest with exhibitors

Education/Training - when it is not appropriate to teach and judge in the same location.

Ownership/Consulting references - will this affect your judgement?

As judges travel within the llama/alpaca world, many animals and exhibitors will become familiar to them; at this point, each individual must decide if he is then comfortable in any specific judging situation.

Previous Shows or Sales/Advertising/Publications . . . all should be considered within their individual context and should not affect a selection of animals in any other grouping or situation.

2. **AT THE SHOW** . . . maintain contact with show management and not with exhibitors upon arriving at the show and throughout the show time; this eliminates any questions which may arise later.

It is acceptable to say "Hello" and greetings to people you know; use your good judgement in time and place.

It is preferable not to walk through stall areas before Halter Class judging.

Use Show Management personnel to communicate with the exhibitors, except for specific exhibitor meeting for all.

Use your ring people to communicate in the ring, unless it becomes necessary for proper direction.

3. **EXHIBITOR MEETING** . . . this has become

a common occurrence at many shows to familiarize the exhibitors with the judge and to give the judge the opportunity to communicate to all the exhibitors the same information, such as:

Basic Ring Procedures

Obstacle Class procedures

How many attempts

Handler and obstacles

Multiple Judges

Assistant Judges/Apprentice Judges

Clarification of any questions

Wool Class Definitions . . . move to other class

4. **SOCIAL EVENTS** . . . it is probably preferred that judges do not attend social functions prior to the show judging . . . primarily the HALTER judging.

USE YOUR GOOD JUDGEMENT and maybe base that decision on the show and exhibitors involved; each situation should be evaluated separately. Avoiding problems is easiest.

5. **UNSPORTSMANLIKE CONDUCT** . . . may occur any time and may include action in or out of the ring.

There is a procedure for Protests.

If the conduct disrupts the class or the animals, the offender may be excused.

If it occurs outside the ring, it should be handled by show management; discussion with the judge should take place after the show, not between classes.

Show management should prevent intrusions to a class.

These activities should be noted in your show evaluation, as there may be some question at a later time to solve, and your perspective would be necessary.

6. **DEALING WITH COMPLAINTS** . . . as stated above, show management should be aware and solve immediate problems.

Official complaints may be registered with the Judge and Show Management at the time, but a signed protest must be forwarded to the ALSA Office for official action to be taken.

Obviously, with the aid of your Handbook, solving the problem at the time is preferable; communication may be the solution with more complete understanding of the ALSA Rules and Guidelines.

Be certain if the infraction falls within RULE or GUIDELINE, as this becomes a gray area for many exhibitors. Suggested Guidelines are not RULES, and they may be adapted to many situations and uses in different contexts.

REMEMBER WE ARE PROMOTING THE EXHIBITION OF LLAMAS/ALPACAS!!!

OTHER JUDGES . . . are a valuable source of information and are usually willing to take time to discuss problems or situations which they have encountered during their time of judging.

Sharing experiences and solutions between those in the ALSA Judging program has strengthened the base of judging expertise and has provided incentive and background for many of the rules and rule changes.

Discussion with Judges of other livestock or animals may provide the chance of learning new techniques or procedures that may help you with your own judging.

Judges are encouraged to provide information, articles or Questions to be Answered in the JUDGES FORUM, which is the publication for all people in the ALSA Judging Program.

This is your means of communication between members of the judging program.

Please contact the JUDGES' COMMITTEE CHAIR or PUBLICATIONS' CHAIR OR LIAISON to participate in this two-way forum.

PUBLIC . . . PRESS PUBLICATIONS . . . LLAMA/ALPACA INDUSTRY

As a judge you and your name will be in a spotlight, not always of your choosing, which may directly or often indirectly affect many people.

Comments, opinions, writings, and actions may be taken out of context and attached to different meanings, unknowingly affecting owners, breeders, exhibitors or the public.

As this is a growing industry, the public and

those new to the industry, look for guidance from those who have been in the business a long time or who have been trained to use selection techniques, such as in the show ring.

When providing information to the press, it is best to be very positive and encouraging, with general facts and figures supporting the industry.

It is appropriate to accept speaking assignments or give presentations, hopefully on behalf of "ALSA"; if not, then the use of any ALSA materials, other than your own, must be approved and recognized.

THE HANDBOOK WILL PROVIDE FACTS, WHILE YOU MAY PROVIDE OPINIONS, ENCOURAGEMENT, ENTHUSIASM AND SUPPORT.

THE ALSA HANDBOOK

The ALSA handbook contains guidelines and rules you as a judge follow in making decisions both in and out of the judging arena. It is imperative to know and understand the mechanics of this book and utilize it to your advantage.

Many years of experience are represented within the pages of this handbook and those who have worked to make it better each year have done so with the best interests of animals, owners, exhibitors, judges, and show management in mind.

RULES . . .

There are sections of the HANDBOOK which represent definite

RULES, specified per distinct area covered and pertinent to the items noted per rule.

RULES may not be omitted, amended, neglected, or used out of the designated context.

RULES designate specific activity in approved point classes and have been established for the fair accumulation of points.

RULES must be understood by judges in order to explain them to exhibitors and to be able to interpret them correctly.

RULES may be amended or eliminated by the Board of Directors.

GUIDELINES . . .

There are many sections of the HANDBOOK which represent only

GUIDELINES . . . very different from RULES . . . as these are only suggested practices listed to enhance activity or to make it safer or more effective for the animal or exhibitor.

GUIDELINES are found in sections for Optional Classes, Ethics, and Show Management.

GUIDELINES may become RULES if the need for that seems to be in the best interest of animal, exhibitor, judge, or shows.

**GUIDELINES often are perceived as RULES by exhibitors and judges need to be able to interpret and explain the differences so there is complete understanding by all.

Remember that communication between Show Management, Show Judge and exhibitor is extremely important to eliminate any chance of misunderstandings.

Explanations and specific instructions to exhibitors to the classes help to eliminate problems and makes everyone's job easier.

HOW TO USE THE HANDBOOK . . .

Learn the layout of the sections and the material within.

Mark those pages with pertinent information for frequent use . . .

such as: Judges activities
Halter Class Rules
Performance Class Rules
Mandatory Obstacles
Show Requirements - Point requirements

Use your Handbook to provide answers to questions.

Refer to the Handbook in helping new exhibitors or show managers.

Provide information, but not copies, from sections.

Use Section for Show Management to assist fair and show people.

WHEN TO USE THE HANDBOOK . . .

Carry your Handbook with you all the time. As a judge, you may be asked questions at any time; it is better to refer to the Handbook, rather than provide inaccurate information.

Always carry your Handbook at any show, even though you may not be the official judge.

Always carry your Handbook when judging . . . to use as reference to settle any questions at that time.

KNOW ALL RULES FOR APPROVED POINT CLASSES . . .

Be sure show follows all rules for approved classes in Halter, Performance and Youth Division Classes so that exhibitors receive all earned points.

JUDGING ETHICS

Judges

- A. A Judge must at all times exhibit the highest standard of integrity and professionalism.
- B. Judges are responsible for a thorough knowledge of all of the ALSA rules and shall judge according to them at all shows.
- C. The judge should not view any show catalog before the show nor should he view the llamas prior to the show.
- D. All Judges must give oral reasons for halter class placings, if possible.
- E. Judges may file a complete business disclosure statement annually with the ALSA Office.

**Judges must be familiar
with the Handbook Section
dealing with Violations
and Protests.**

Conflict of Interest

- A. A conflict of interest constitutes, but is not limited to:
 - 1. An animal shown before a Judge who was professionally involved with the training, sale or purchase of that animal within the previous twelve (12) months.
 - 2. A partnership between Judge and exhibitor involving a specific animal and/or the direct offspring of that animal.
- B. No llama owned by the Halter Judge, Performance Judge, the Assistant Judge or Apprentice Judge may be shown. No llama owned by family members of the above mentioned judges may be shown. Family members of any of the above mentioned Judges are ineligible to be exhibited at the show.
- C. An exhibitor shall not knowingly show where there is a conflict of interest with the Judge.
- D. A Judge shall not knowingly adjudicate an exhibitor's llama where there is a conflict of interest.
- E. The burden of responsibility is with the owner, exhibitor or trainer to recognize a conflict of interest. When the exhibitor enters a show he does so with full knowledge of who will be judging. The Judge, on the other hand, accepts his job without knowing who will be exhibiting at the show.
- F. Whenever possible, a Judge should make his/her customers or clients aware of all rules regarding conflict of interest.

INSTRUCTION LETTER FOR WORKING WITH APPRENTICE JUDGES

TO ALL ALPACA AND LLAMA APPRENTICE ACCEPTING JUDGES:

The following is a list of instructions for any Judge that will be working with apprentices during an ALSA show. Please feel free to utilize these instructions at the time and place that you feel most appropriate for your individual situation.

You may use this form as a checklist and keep it for your files, give it to the Apprentice, or send it to the Judges' Committee with the Apprentice evaluation form.

- _____ 1. The Judge should instruct his Apprentices that he will be setting up a time before the show begins to meet and go over all of the procedures for the show.
- _____ 2. The Judge should advise his Apprentices in advance they must plan their trip to stay for the entire length of the show.
- _____ 3. Discuss proper attire for the particular show location and include discussion on ethics and professionalism.
- _____ 4. Advise each Apprentice they be prepared to give oral and written reasons for selected classes. The Judge will need to set a time aside for this; either between classes, at a lunch break, dinner break or other free time.
- _____ 5. Advise each Apprentice they need to bring their own placing cards to the show to turn into the Judge.
- _____ 6. Apprentices should be advised they stay in the ring and evaluate each class because they may be asked to turn in placing cards for classes.
- _____ 7. The Judge does not usually discuss class placings with the Apprentice until after the Judge has turned in class placings. Discussions between classes or after the show are recommended.
- _____ 8. Talk over your personal ring procedures and some alternatives the Apprentice may use in the future.
- _____ 9. Be sure Apprentices give the Judge their ALSA evaluation form to fill out before leaving the show. These need to be returned to the Judges' Committee Chairperson within five days after the show.
- _____ 10. Please compare the Apprentice placings or score sheet with your own and send comparison to committee for evaluation.

NAME OF SHOW _____ DATE _____

APPRENTICE _____

JUDGE _____

APPROVED LLAMA HALTER CLASSES

Refer to the ALSA Handbook

SPECIAL CONSIDERATIONS

Please refer to the Handbook for the approved descriptions; this section covers some additional considerations when judging and having to answer questions and settle problems.

WOOL CLASSIFICATIONS . . . probably create more confusion for exhibitors, show management and judges than any other topic. A judge must be familiar with the descriptions and what type of animal fits each category, as you will be called upon to determine whether animals meet the description for the class entered.

CONSIDERATIONS . . .

1. Determine how entries were made
2. Following exhibitor meeting ask exhibitors with questionable animals to bring them to you for placement in correct class.

OR

3. Request approval to move them to correct class as they come in to the ring. According to ALSA Rules, the judge has this right.
4. Exhibitors appreciate a judge making the effort to include only those animals which meet class descriptions; it is also easier for the judge to evaluate in an unbiased manner.
5. Show management may request the judge to view all entries in halter classes to evaluate their proper placement in wool divisions. This procedure should be accomplished by having all entries assemble prior to the show, standing in groups according to the wool division they have entered. Males and females could be done separately.

AGE . . . class requirements are exact and determined by the date of birth of the animal; therefore, an animal may move from one class to another from show to show. Since all llamas/ alpacas require Certificate of Registry to show, the date of birth should have been verified at check-in time, and the animals should be in the correct age class.

CONSIDERATIONS:

1. Ask if date of birth was verified, if not, you may request papers on any animal in question.
2. Ask exhibitor for age or date of birth in class especially if they did not enter in order of age, i.e. youngest to oldest.
3. Respect the great difference 12 months may make in youngest to oldest, judge accordingly.
4. A correct, small young animal should receive the same appraisal as the larger, older one.
5. At larger shows, the number of entries in the younger age classes is increasing to the extent that classes may be divided in to sections as described in the Handbook. Returning the top animals from each section for final awards is the appropriate manner to handle this. The number returned from each section should equal the number of awards to be given.
6. It is extremely difficult to evaluate a crowded ring of youngsters, as it is for any age; decisions such as this are up to the JUDGE to make with Show Management when the number of entries and size of the ring dictates. The other possibility is to look over the entire class and then excuse all but the top animals; just be certain to keep one (1) more than the minimum for ALSA points, and at least as many for which there are place awards.

LLAMA HALTER CLASS RULES

Refer to the ALSA Handbook

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.

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.

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 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 underlying 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 rib (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.

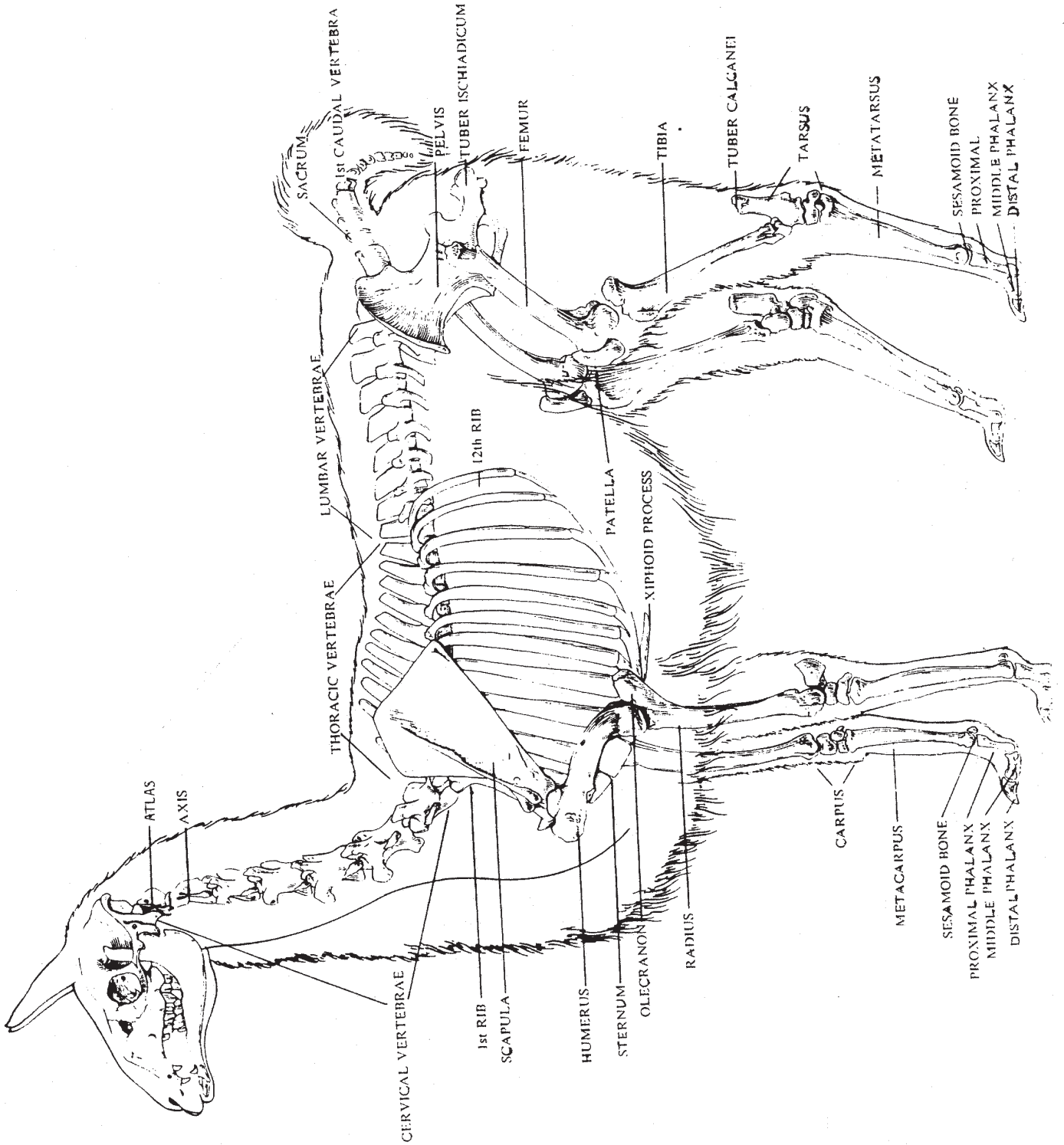
NEGATIVE TRAITS FOR LLAMAS

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.

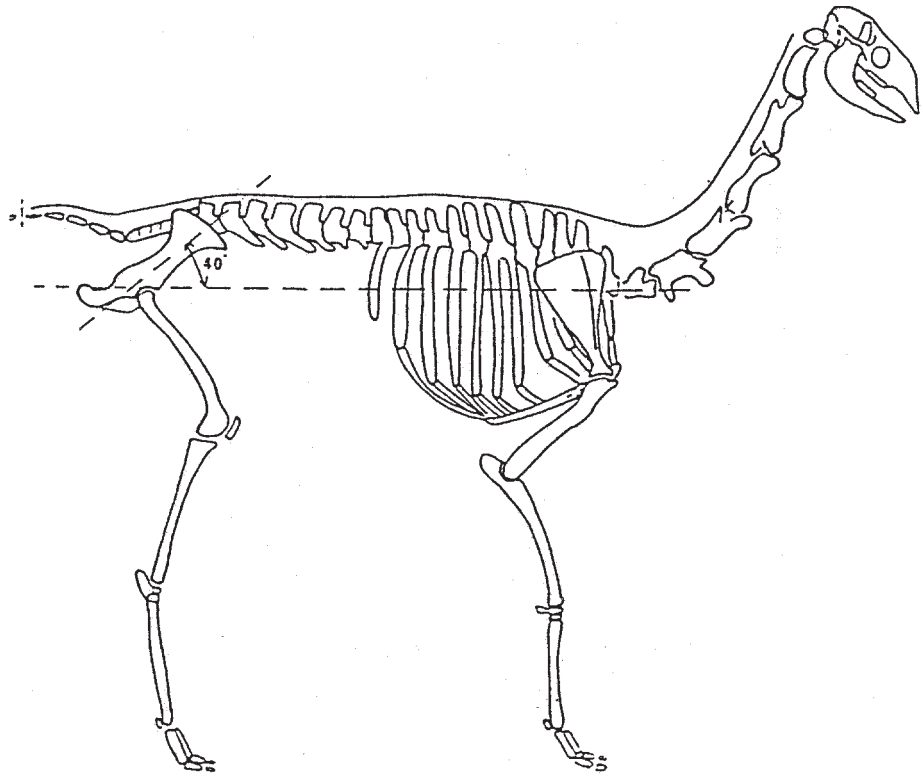
LLAMA SKELETAL DRAWINGS



CONFORMATION DRAWINGS

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

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



2B Angle of attachment (50°) of the pelvis to the spine on an alpaca

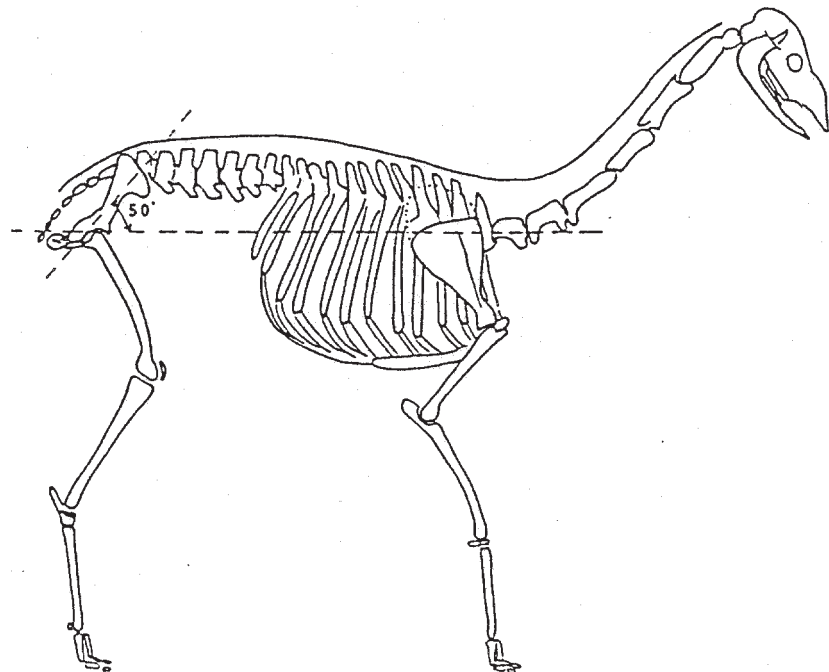
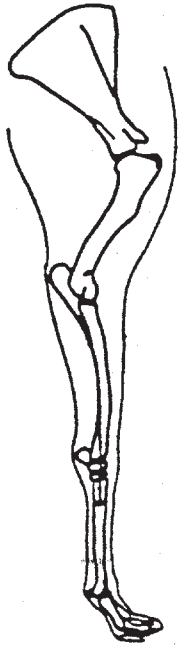
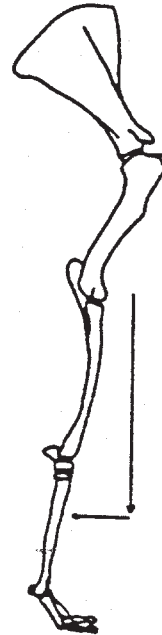


Figure 3: Conformation Diagrams 1 Foreleg, Side View

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



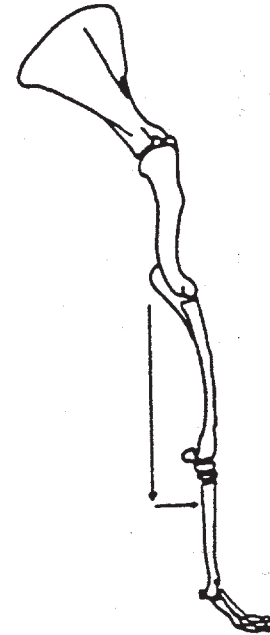
**3B Camped Under
Camped Back**

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**

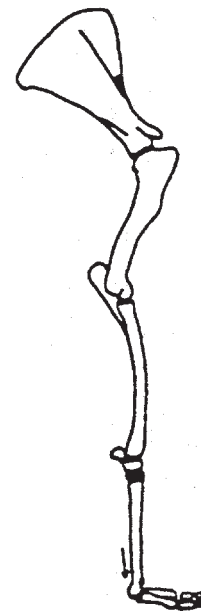
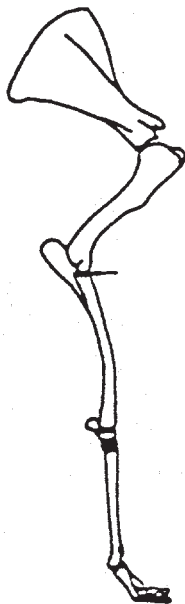
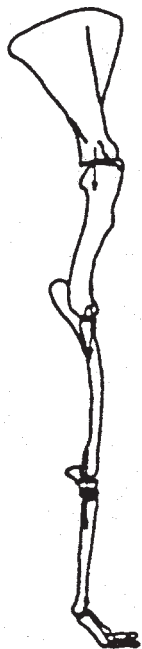
The foreleg is ahead of the “vertical.”

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.

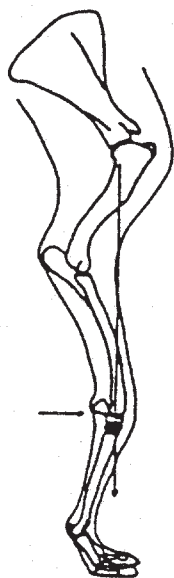
**4C Dropped Fetlock
Down in the Fetlock
Weak Pastern**

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

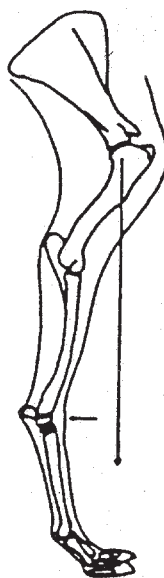
The knee is bent forward, tendons and muscles, as well as the bone structure of the foreleg, are in the position of an animal that is traveling downhill.

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



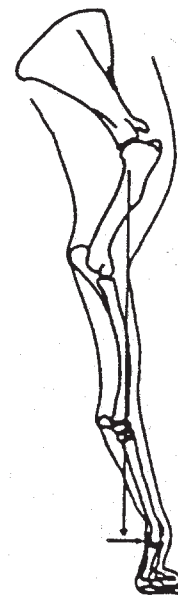
5B Calf Knee

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.



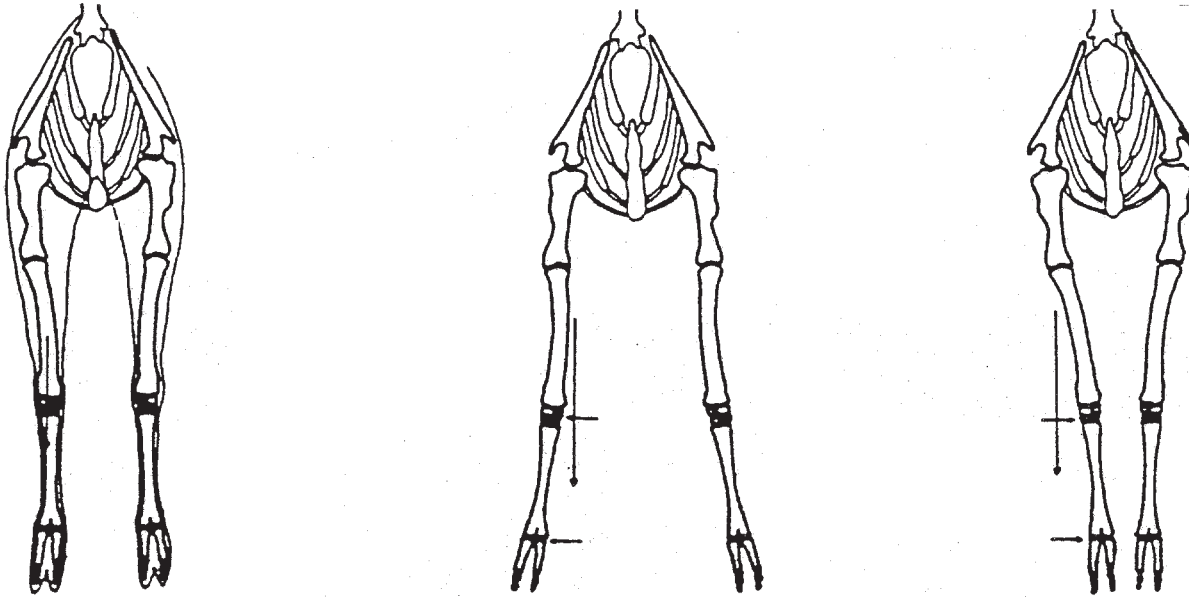
5C Cocked Ankle

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".

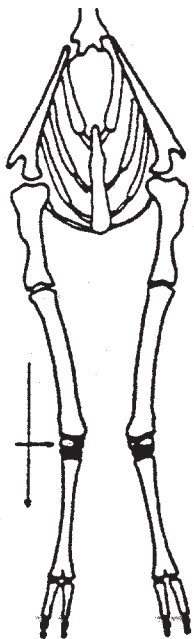
6C Base Narrow

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

Reduces stability.

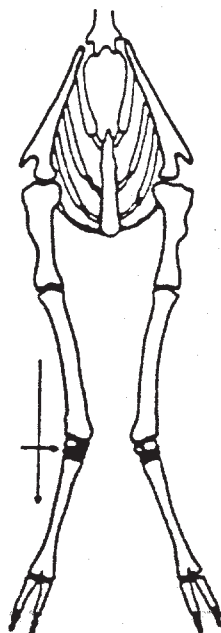
In motion, the animal will tend to "rope walk."

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

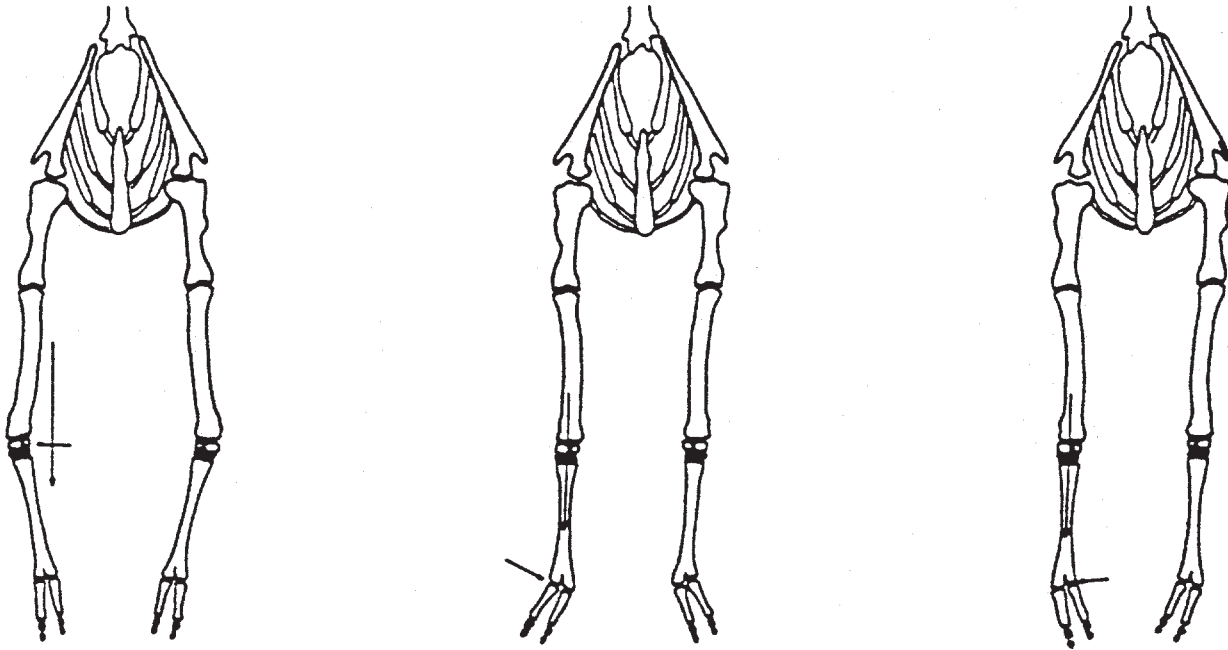
The inward angle of the knees is more pronounced.
Instead of a free flowing movement, the forelegs will noticeably “dish in.”



7C Severe Knock Knee

The knees are severely angled in.
Structurally unsound . . . marked reduction of mobility.

Figure 8: Conformation Diagrams | 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 in”.

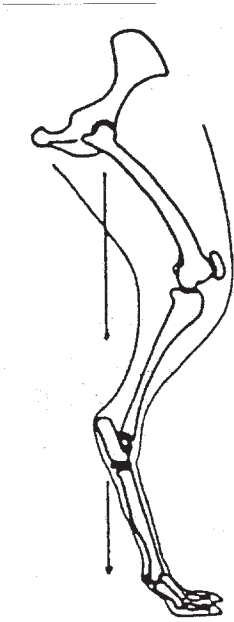
8C Pigeon Toed

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

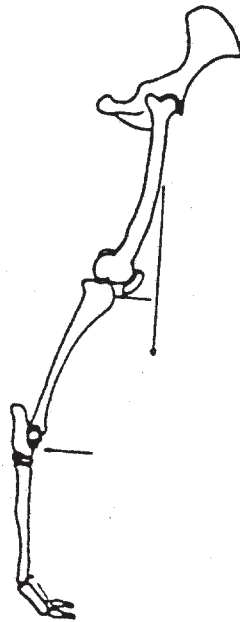
This can occur at any one of the joints.

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.



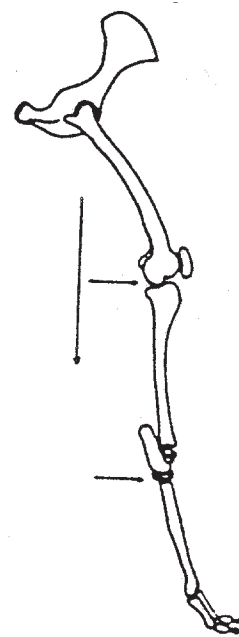
9A Normal



9B Camped Out Behind

The limb is positioned behind the vertical.

Impairs balance, stability, and maneuverability.

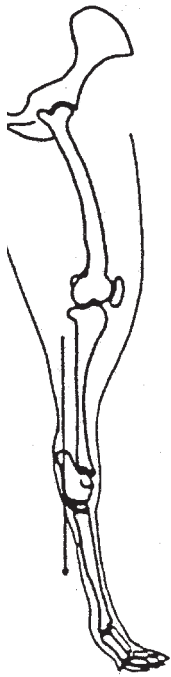


9C Camped Under Behind

The limb is positioned in front of the vertical.

Impairs balance, stability, and maneuverability.

Figure 10: Conformation Diagrams | Rear Leg, Side View



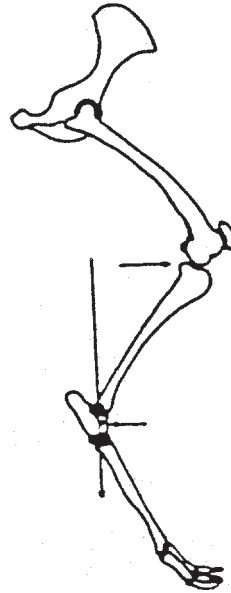
**10A Straight Legged
Post Legged**

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

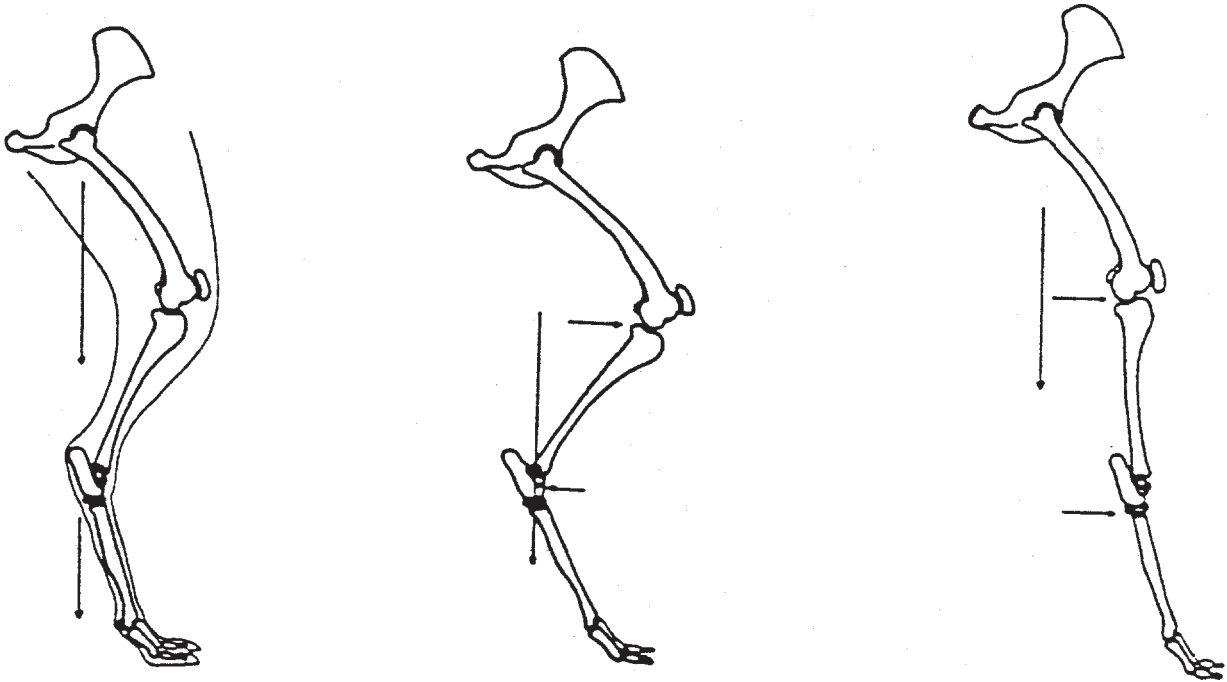
Weakens the limb.

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 Sickie 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 Sickie Hock

Weakens the limb.

This places excessive stress on the ligaments of the hock.

The efficiency of the hind limb movement is impaired.

Excessive angulation in rear leg joints.

11C Camped Under Behind

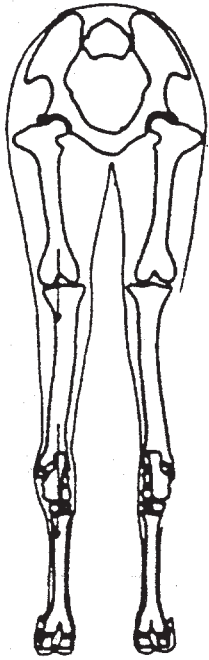
The limb is positioned in front of the vertical.

Impairs balance, stability, and maneuverability.

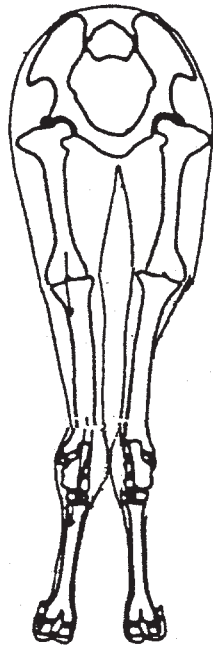
Lack of angulation in rear leg joints.

Figure 12: Conformation Diagrams | 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.

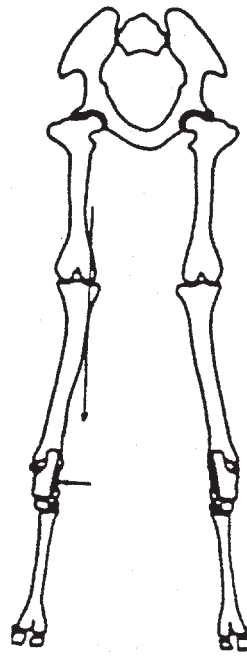


12A Normal



12B Cow Hocks

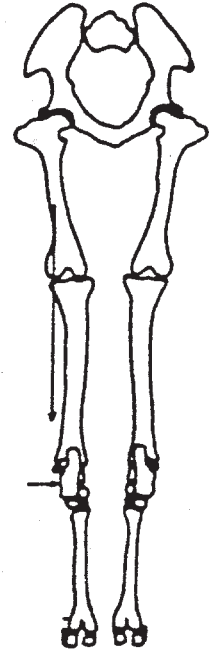
The points of the hock are closer to the midline because of twisting of the hind leg.



12C Base Wide

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

When in motion, the legs will "wing out".

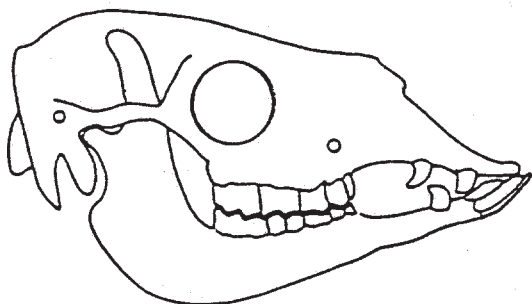


12D Base Narrow

Reduces stability.

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

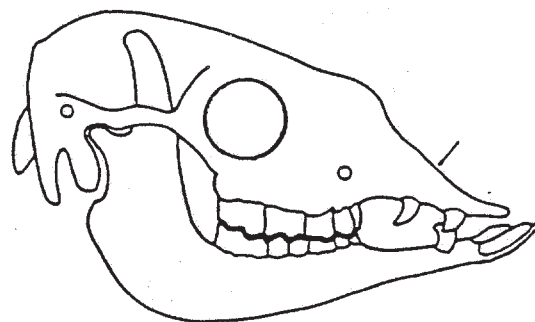
Figure 13: Conformation Diagrams | Non-Limb Problems



13A Normal

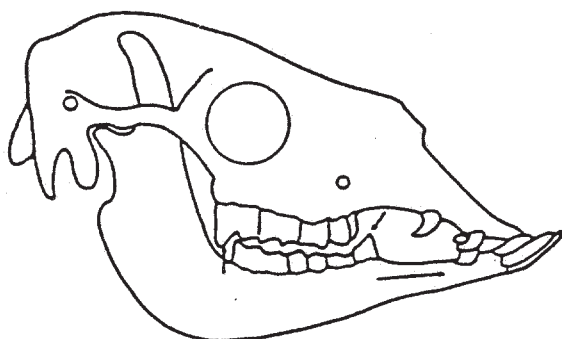
The lower front teeth press against the hard pad on the upper jaw to shear forage.

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



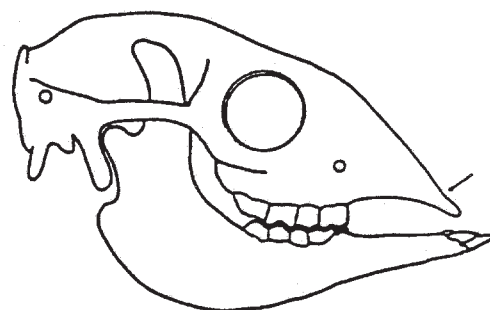
13B Shortened Upper Jaw in an Adult Male Llama

The fore part of the upper jaw is shortened.



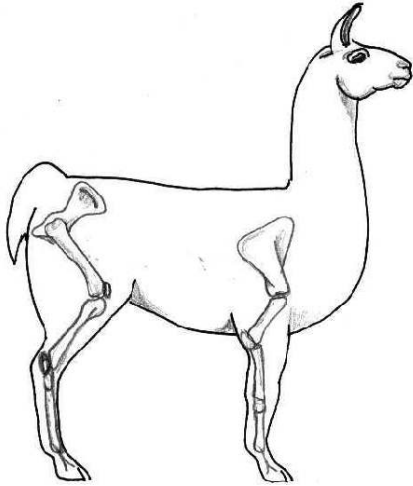
13C Elongated Lower Jaw in an Adult Llama

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

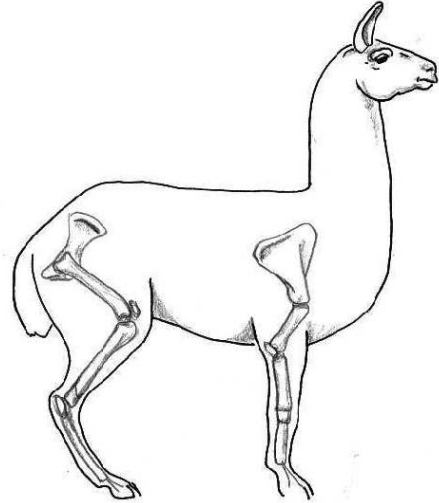


13D Shortened Upper Jaw in a Baby Llama

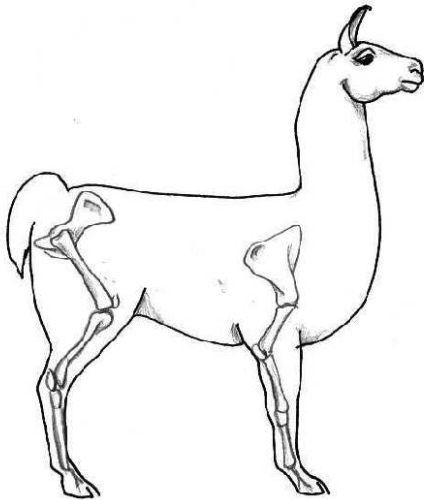
CONFORMATION REVIEW



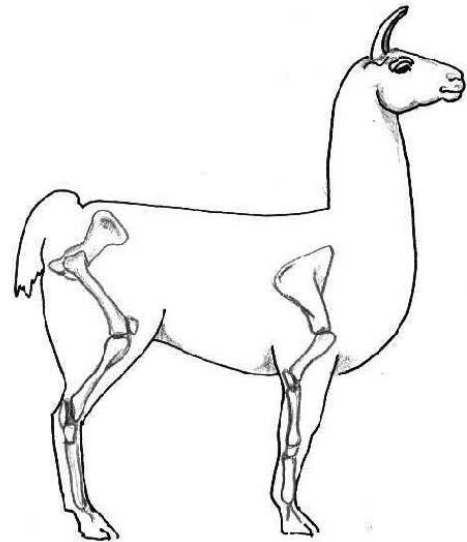
Side view - normal



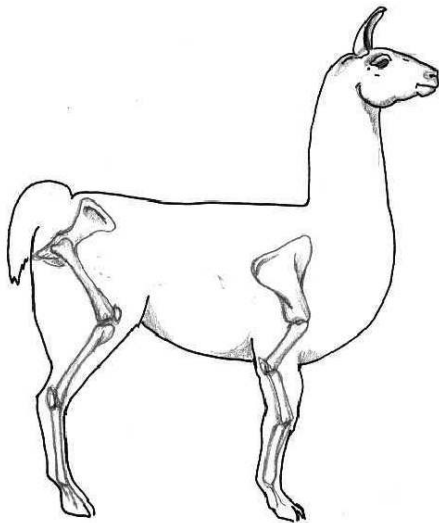
Side view - crouched



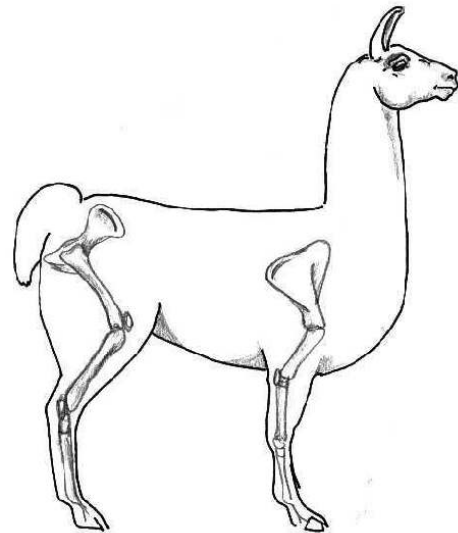
Side view - camped out in front



Side view - camped under in front

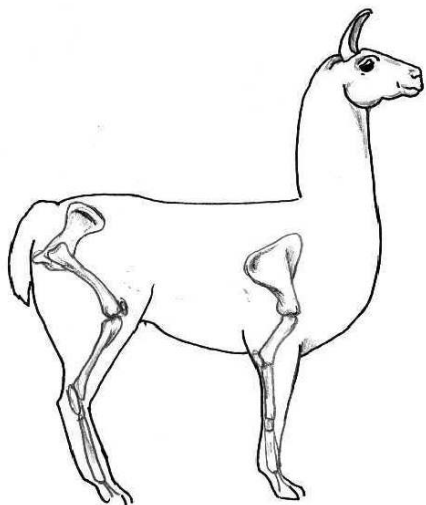


Side view - buck kneed

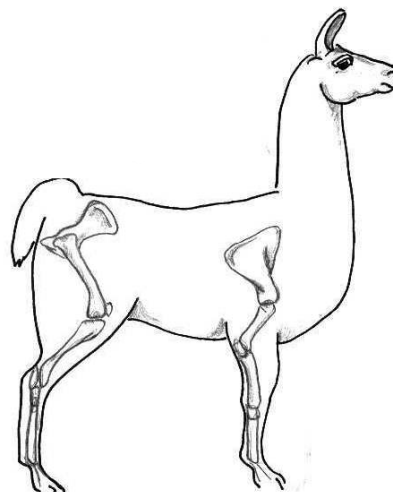


Sideview - calf kneed

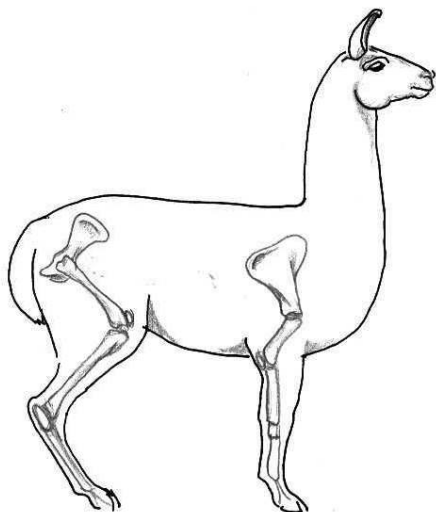
CONFORMATION REVIEW (CON'T)



Side view - canted under in rear



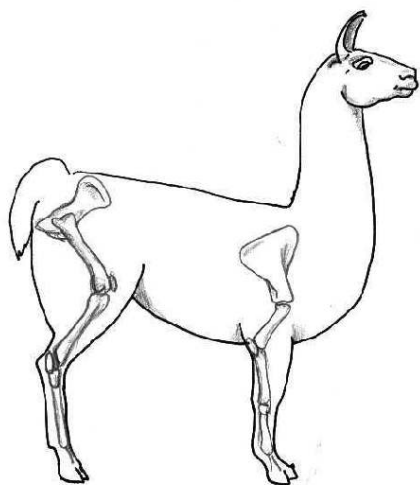
Side view - canted out in rear
and soft top line



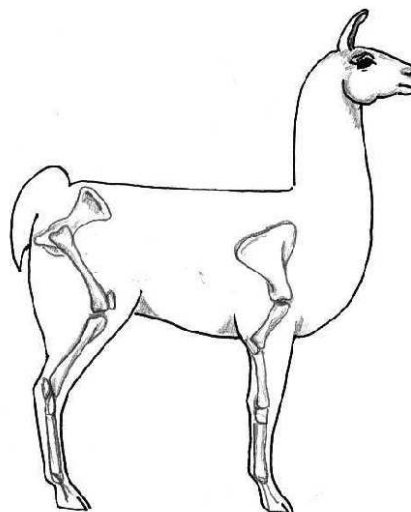
Side view - sickle hocked



Sideview - post legged

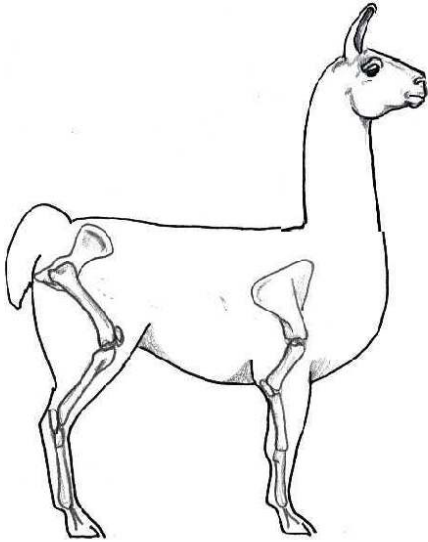


Side view - short cannon in front

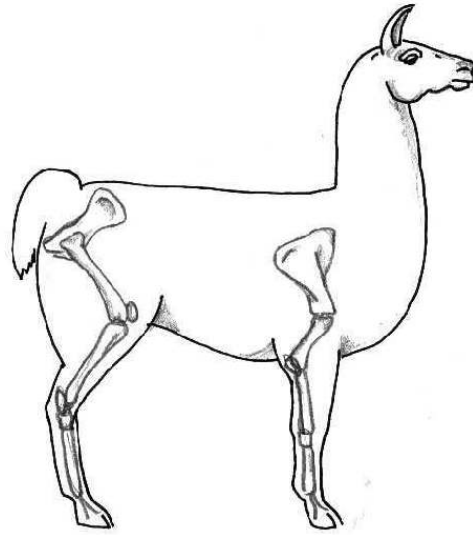


Side view - long legged

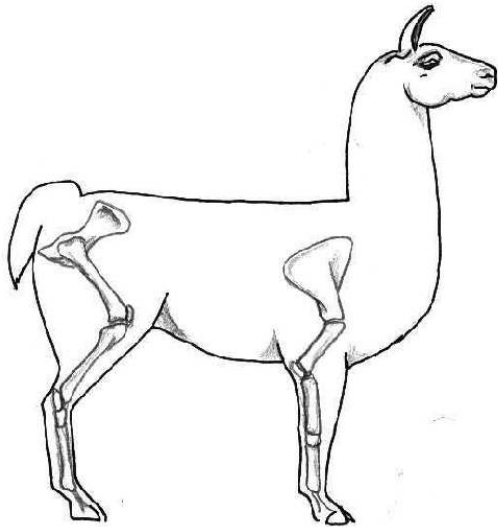
CONFORMATION REVIEW (CON'T)



Side view - longer neck - considered normal

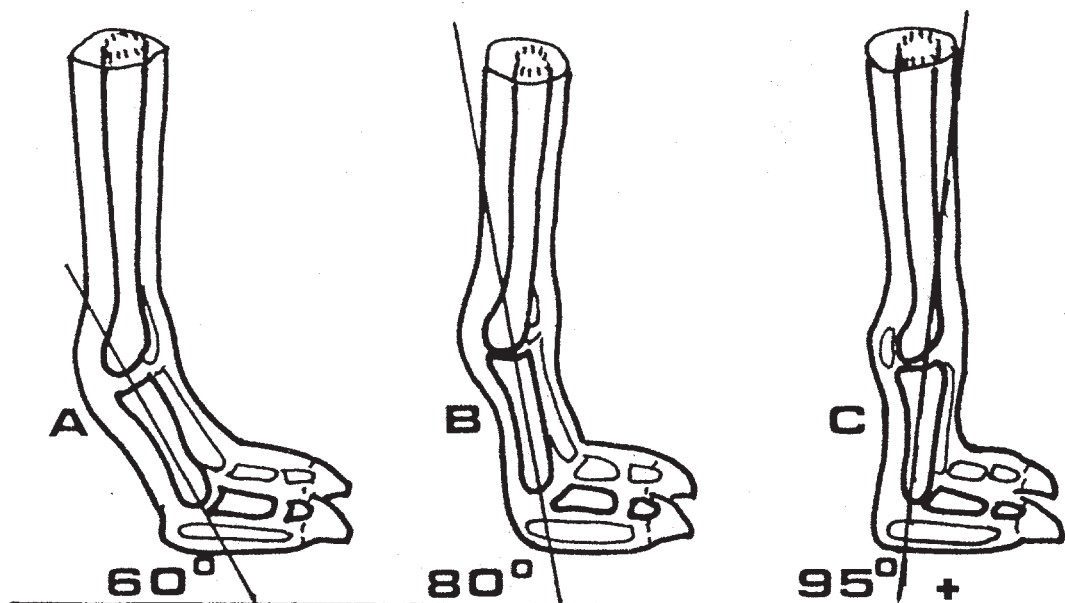


Side view - short necked

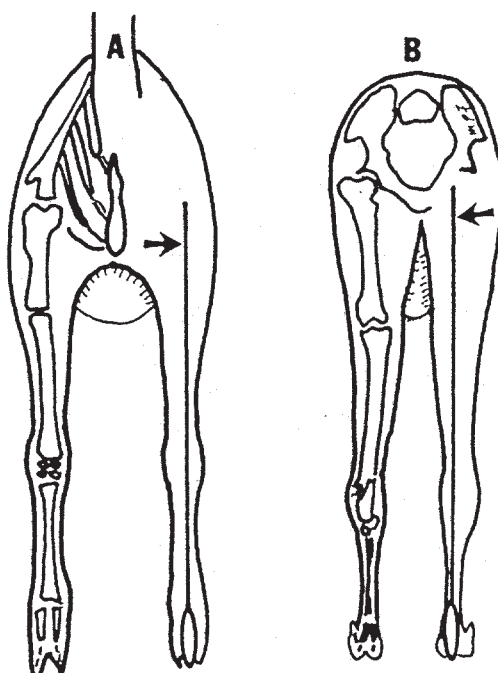


Side view - long bodied

CONFORMATION REVIEW (CON'T)

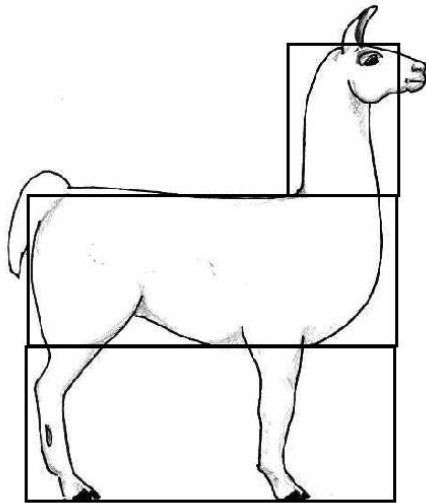


Side View: Comparison of angulation of the fetlock (A) llama, (B) alpaca, (C) cocked ankle.

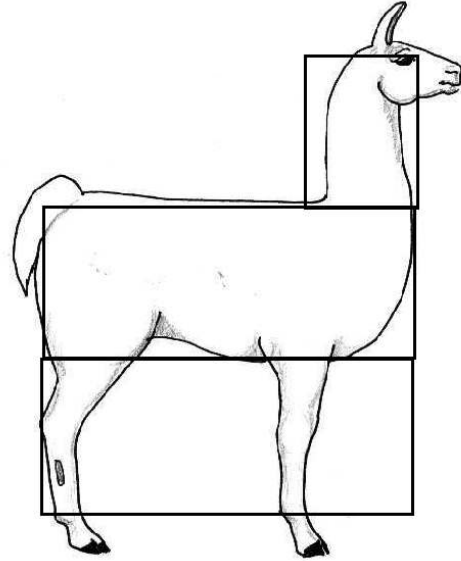


Use of a plumb line to determine straightness of (A) front and (B) rear limb.

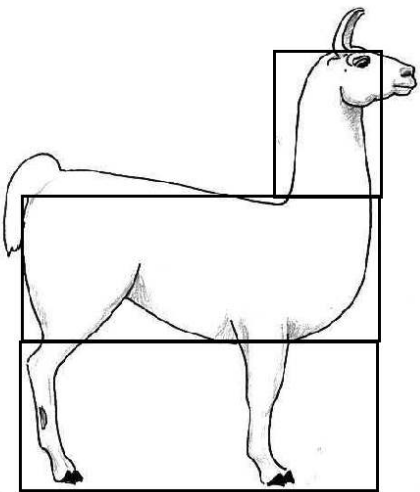
CONFORMATION BALANCE



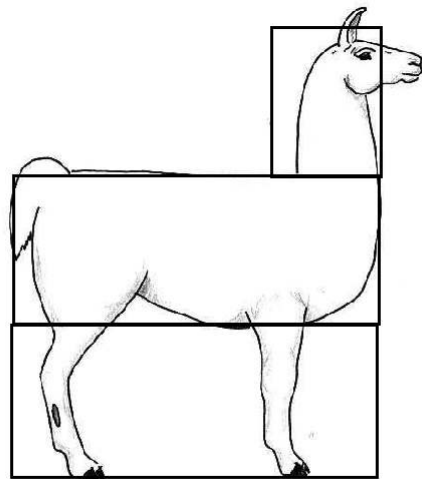
Ideal conformation, illustrated within rectangles. The neck rectangle is the length of the leg.



Legs too long, illustrated within rectangles.



Legs too short, illustrated within rectangles.



Neck too short, illustrated within rectangles.

EVALUATING MOVEMENT

The following is a rephrasing of an outline of a talk given by Dr. Murray Fowler on Conformation, Form and Function.

Your job as a judge is to observe and evaluate conformation and then to know the necessary terminology to describe what you've observed. You must also understand the relationship between Form and Function, Form and Gait and Form and Soundness. Read thoroughly the additional articles in this section on these subjects.

As judges you should be able to observe a llama or alpaca and describe the strengths and weaknesses of conformation that are present. Observation is the key element in evaluating conformation. One's powers of observation can be improved, but it takes work, practice and persistence. On the other hand, the difference between judges may be attributed to the fact that people see what they want to see in this life. Seeing what is really there will remain a challenge the first time you judge and the last time you judge. To assist you in your observations you must use touch to compensate for fiber cover-up and carefully observe movement as gait is a reflection of conformation.

Lameness is an alteration in the gait. A mechanical lameness can be attributed to a structural change resulting in a shortened stride or a peculiar way of swinging the limb. You must learn to look for any unevenness of movement, any variation in the gait which may be the only indication you will have of a conformation fault. Occasionally in the show ring you will see a painful gait which is demonstrated as lameness. Three different types of painful gait are described below.

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 joint when the limb strikes the ground.

Shifting-leg lameness. When multiple limbs are involved in a painful condition that may make the llama appear lame in one limb one day and another limb on another day.

Some other terms to consider:

1. **Impact.** A striking of one thing against another.
2. **Compression.** To squeeze together, to make smaller by pressure.
3. **Thrust.** To push with force.
4. **Cushion.** Something to counteract or absorb a sudden shock, jar or jolt.
5. **Compensation.** An increased activity of one organ to make up for weakness or loss of another organ.
6. **Elasticity.** Having the ability to spring back to an original size or shape.

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
junction 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:

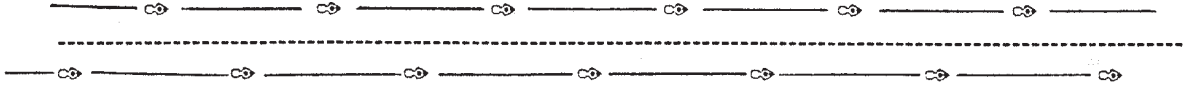
rear feet pointed out	= close at hocks
	= stiffness of hocks
front feet pointed out	= close at knees
	= turned out fetlocks
view over the top/spring of rib	= body capacity
	= fluid, easy movement
width between back legs	= in line with front
	= body capacity
	= straight rear legs
	= base wide/base narrow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

Movement as viewed from the front may indicate:

Front feet pointed out	= close at the knees
	= twisted at the knees
	= turned out fetlocks
Rear feet 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

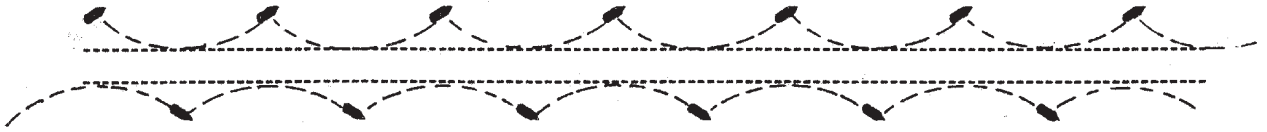
GAIT DEVIATIONS

Normal Gait



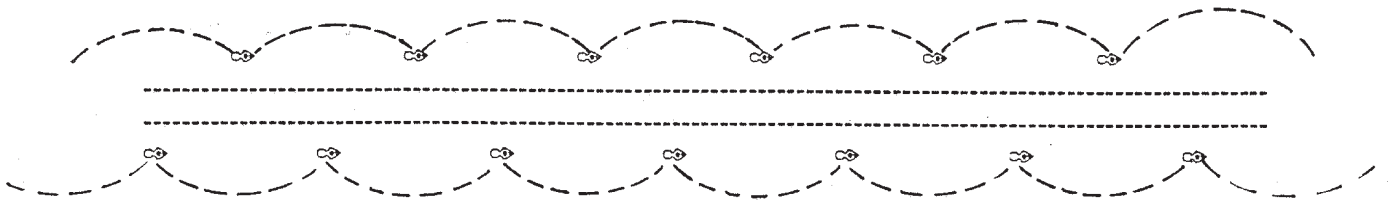
Dishing In

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

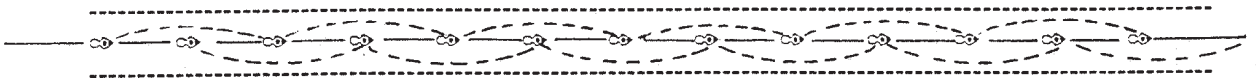


Winging Out

Pigeon Toed, Base Narrow, Straight Shoulder, Bow Legged



Rope Walking



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:

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

NEGATIVE observations could include the following:

- 1 obvious dislike of handler
- 1 obvious uncomfortable attitude in the ring
- 1 ears laid back most of the time
- 1 ears laid back at judge or other people
- 1 aggressive behavior toward other animals
- 1 inability to tolerate handling by the judge
- 1 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:

- 1 Fineness
- 1 Crimp
- 1 Uniformity
- 1 Density

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

LLAMA AND ALPACA JUDGING

Judging is making a careful analysis of animals and measuring them against guidelines which are commonly accepted as ideal. The four major steps involved are:

1. **Information** - The judge must be informed of the rules and regulations which govern the class to be judged.
2. **Observation** - The judge must carefully observe each individual in the class to determine if the animal meets all the requirements of the class.
3. **Comparison** - Each individual must then be compared with all others in the class to establish differences and similarities.
4. **Conclusion** - After completion of the first three steps, the Judge must arrive at a logical placing for the class.

The ability to explain the placing of a class orally is very important to the improvement of llamas and alpacas. Opinions must be expressed in clear, concise and understandable language if they are to be of benefit to others. The discussion should be short and to the point. You should avoid, as much as possible, words, phrases comments which do not add to the meaning of your discussion. Discuss the class in a logical order, starting with the top animal and ending with last place. Reasons should be both comparative and descriptive. Be accurate and tell the truth, discussing the major reasons for placing the animals in the class.

Systematic evaluation of animals, whether in preparation for selection, selling, buying or just admiring, has been going on since the beginning of time. Buyers and sellers alike evaluate and make opinions for or against animals based on their physical appearance.

Selecting males or females to be used in a breeding program requires a careful analysis of the prospective individual to determine if the

animal has the characteristics necessary to produce your desired end product. Phenotypic features are the outward appearance or things you can see as you “eyeball” or carefully look over the animal. The genotype or genetic makeup of the animal are the things which cannot be seen and we must analyze the pedigree to learn more about the possible makeup of the animal. However, the phenotype is the outward appearance resulting from the genetic recombination of the two parents. Evaluating breeding animals for your program and judging shows are two completely different situations. Choosing animals for your breeding program should be based upon the characteristics you are wanting to project in your animals or choosing animals to fill a void either in your herdsire or breeding females. You are selecting breeding stock which are outstanding in the areas you feel your herd needs improvement. Judging a show or class is merely a comparison of the animals being shown before you in the ring. There are going to be strong and weak points of each animal before you in the class. Your job, as judge of the show, is to select or place the animals in the order of their overall relative merit based on the animals in the class. Judging a class simply means comparing all animals in the class to one another, and to an ideal, and coming up with a winner. The reason we have different winners at different shows of basically the same animals is because the judge at each show placed different emphasis upon the visual traits and selected what he/she considered to be the best combination of visual traits.

Class discussions or reasons take on added significance and meaning if we understand the basic principle behind shows and fairs. The sole purpose of a show is to allow interested people to view your animals which helps promote your program. Oral reasons on the classes, as they are commonly called, allows the judge to explain, to the audience, his/her placings and the

degree of importance he/she put upon the various phenotypic traits. All people are not going to place the same amount of emphasis upon each trait which results in different winners under different judges. Generally speaking, the top individuals at one show will be the top placers at the next show or vice versa. They may not be in the same exact order, i.e. first at one show may be third at the next and the third may be first, but the high placing animals will be close to the top at each show. It would be somewhat unusual if tenth was first and first was tenth at two shows held a few days apart. Giving reasons on a class allows the Judge to convey to the spectators and exhibitors his/her views and justification for his/her final placings.

There are no right or wrong placings at a show and we must keep the show or fair in its proper place. The judge at a show is simply giving his/her views on the animals in the showing and it should be their own appraisal of the class. The Judge was hired to give his/her evaluation but we should listen and learn from his/her observations on the animals.

OBSERVATIONS

Since show judging is a comparison of all the animals paraded before the judge, your major concern should be getting a good overall observation or view of each animal in the class. An old adage is "Your first impression is generally your best." You as the judge should position yourself so you can watch each animal as they enter the arena. This allows the judge to get an idea of the amount and kind of quality in the class. This should be an observation period to determine class content and not a final placing. You may also pick up structural good points or problems without being committed on a final ranking.

The judge must get a good look at each and every individual in the class. How this evaluation can be done depends upon the personal preferences of the judge. Be sure to get a front view, rear view, the animal walking toward

you, walking away from you, a close inspection of both wool and structure and a general overall view.

The general overview should be done when you are far enough away from the animals to see all of them in the same line of vision. Try to center yourself on the class with all animals presented sideview to allow you to compare all individuals at once. This should be done prior to making any specific evaluation of the animals in the class for final placing.

Your first actions toward trying to place the class should be to characterize the animals into three groups - top, middle and bottom. The quality of the animals in each class, obviously, determines the number of each breakdown. However, if you can divide the class in your own mind into three possible groups, do so!

Once you have broken down the class into the general ranking, immediately move the groups together. This can be done without any thought as to the final placing but allows you to get the animals together which are considered your top individuals. These animals can be moved into the lineup area where the show officials have decided they want the final class placings set up. This should be considered your original class breakdown. What you have done in your own mind, at this particular point, has been to immediately bias yourself toward certain animals - the ones you have on top are starting to look much better to you than the lower-ranked animals. This is why it is so important to get an overall view and look at each animal in the ring before you start thinking about a final ranking. Those you have on top start looking great and those you put down in class become less attractive to you!

Once you have the top animals of your class together you can start making your final decisions as to their placings. The top ranking llamas or alpacas are all together and you can make the individual comparisons necessary for a final placing. Pull them out and walk the ones

you are considering for the top spot. This could be 2,3,4 or 5 head depending on the number of outstanding individuals in the class. Let the rest of the class stand while you are making your final decisions. If you are going to spend some time in deliberations, most of your time should be with the top of the class. The top placing is of major importance while placing last in the class has no real value. So why spend 15 minutes trying to make up your mind which animal goes sixth or seventh?

The quickest way to make exhibitors think you do not know what you are looking for is to

take all day in trying to make up your mind on your final placings. Not only do you lose credibility with the exhibitors but you also lose the spectators viewing the show. All involved are quite appreciative of a rapid, well-run show.

The show management usually decides how many animals should be discussed at the end of a class. Some shows want to have a complete breakdown on the class - these are generally field days or llama events where the arena is reserved solely for the llama show. Generally speaking, a discussion of the top three or four individuals is adequate.

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 the anatomy of the llama/alpaca, cause and effect of major unsoundnesses, 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:

- 1 approach . . . head, ear, eye, mouth
- 1 front view - chest/legs
- 1 handle . . . neck, ribs, topline over rump (*fiber in long wool/alpaca classes*)
- 1 testicles/female genital area
- 1 view from rear - over top/leg width
- 1 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.

It is easier to judge a class looking for positive traits instead of focusing on negative traits. Looking for the top of the class from the moment they enter the ring results in a more quality class placement.

EVALUATING GROUP CLASSES

Approved ALSA Group Classes are:

Get of Sire Produce of Dam

The evaluation of a number of animals as a group should be considered as a single entry. The major concern is to identify the major characteristics that appear in each and all of the animals of the group and determine if that becomes an asset or a liability for the group. Conformation and soundness are the basis for the evaluation, just as in individual halter classes.

Each animal must have been shown in its own age/sex halter class and been placed accordingly with comparison to the specific class. When judging groups it should not be necessary to work with the individuals, unless two groups are very close in the final analysis. The group is the entry and the comparison becomes the strengths and weaknesses between the groups. A group which consistently exhibits strong positive traits should be the example made for the placing, and although the emphasis is consistency throughout, a group uniformly showing negative traits should never be placed above a group with at least the majority displaying correct desirable positive traits. The consistency of the positive and negative characteristics becomes an asset or liability for the group as an entry.

Remembering the heritability of conformation characteristics and the production capacity of sires and dams, the evaluation of the groups should reflect the direction of the breeding programs. Since group classes represent the very best of the production from breeders, the evaluation and placing of these entries should be considered carefully. Accurate, positive reasons should emphasize the efforts which have produced these animals. Whether the animals were bred and produced or selectively purchased for a breeding herd, the exhibitors now understand the value of showing group entries representative of their herd.

POINTS TO CONSIDER:

1. Is the overall appearance of the group pleasing, or does one animal detract from the other two?
2. Are all animals in the group of similar quality?
3. Do all animals in the group exhibit the same positive traits?
4. Do all animals in the group exhibit the same negative trait, indicating a consistent fault being passed on?
5. Is color affecting judgement . . . such as three of the same color but not equal quality conformation or three of different colors and good quality conformation?

GET OF SIRE

Consider a single male may sire many offspring yearly and will have a definite effect on the llama population; therefore, conformation is the major concern, but head, ears, overall presence and fiber quality should not be ignored. Oral reasons should emphasize positive traits and production of sound pleasing animals for breeder herds.

GROUP RING PROCEDURE

Using a ring procedure that lets you properly evaluate all the entries in a group is important. Often a side profile view of each animal in the group makes for a better evaluation.

FORM, FUNCTION, CONFORMATION & SOUNDNESS

By Murray Fowler, DVM

A conversation between two or more llama enthusiasts about conformation is sure to elicit dogmatic ideas as to what constitutes a desirable llama. There is no standard type of llama. No one is required to accept another's ideas, nor is this article an attempt to define breed type, standards, characteristics or rules for judging.

There will not be a list or illustration of every conceivable body form nor the unsoundness that may derive from some of them. Rather, principles and concepts will be stressed. It may help to visualize the pristine llama. Why did it have a specific form? How was form related to function?

In a hostile environment individual llamas had to survive on their own. Natural selection determined that those that could not cope with the rigors of daily living didn't live long enough to contribute to the gene pool. Nature is frugal in investment of time and resources. An animal may be provided just enough of what it takes to escape predators, yet conserve energy in a cold, hostile living space.

Today, 4,000 years after humans began to manipulate llama breeding, what is being done to foster the pristine form? Is that form desirable? Is it necessary? These are questions that remain to be answered. This is a discussion of an "ideal" llama. The ideal is rarely, if ever, seen in a single individual. Each llama has strengths and weaknesses in varying degrees. Some llamas, just as people, can overcome weaknesses and accomplish great feats. Boston Marathon winner, Rob de Castelia was once asked if his legs were too heavy to keep him running over the years. He replied, "I've been told I have legs like tree trunks. That's good. All I have to worry about is Dutch Elm Disease."

Some people are bow-legged, knock-kneed, pigeon-toed, short-legged, long-legged, stiff-legged, flat-footed, club-footed, ad infinitum. People go on living and accomplishing.

Familiarity with the glossary of terms may aid in understanding the narrative. Also helpful are the two charts that identify areas of the body surface or bones and joints, Figures 1 and 2. The terms in parentheses are technical terms.

No attempt is made to equate llama conformation with that of a horse, but the terminology comes from the horse and in most respects the basics are similar. Many

books have been written about animal motion. The mechanical forces applied to joints, tendons, ligaments, muscles and bones can be calculated. Specific types of injuries are known to be the consequence of maligned forces. The references appended will aid the reader who wants to delve deeper.

Conformation is defined as the proportionate shape or contour of an animal. One can add to that, the appropriate arrangement of body parts for assembly into the whole animal (balance). Simply said, it is how an animal is put together.

A llama may be tall or short, but it should have balance. Dr. Suess has created many fantastic creatures. We have been delighted with these over the years, but we'd all agree that most of his caricatures lack balance. Arms, legs and necks are wildly out of proportion to the body. When a llama is observed, body parts should fit together. To be sure, beauty is in the eyes of the beholder, and it is not necessary that every animal have the same shape, length of legs, body and set of head. Nevertheless, within all the shapes and sizes there should be balance.

Conformation faults range from slight to pronounced exaggeration of normal conformation. In other words, the fault may be a matter of degree and experience in seeing many normal animals is required to be able to judge the difference between normal and a fault. Furthermore, llamas are not easy to position and remain standing. Some suspected conformation faults may be the result of a peculiar stance momentarily assumed by the animal. Judgment should not be hasty. Someone new to llamas, but purchasing them, would be wise to rely on the judgment of a reputable, experienced owner/breeder.

Gaits of the Llama

In order to understand form and function it is necessary to understand the basics of how the llama moves. Llamas have three natural gaits: the walk, pace and gallop. The walk is common to all quadrupeds and the gallop to other ungulates. The pace is not unique to camelids, but this group, more than any other, uses the pace as its common, medium-speed gait. In contrast, most ungulates use the trot.

In the pace, the legs on the same side of the body move forward together. The gait is quite physically demanding on any animal, and certain anatomical modifications have been evolved to make this an efficient gait for

the camelids. Natural pacers, such as camelids, have relatively long legs. Each limb is longer than the trunk. This allows the animal to develop a long stride. The forward part of the thorax is narrow allowing the upper forelimb more freedom to move forward and back. Likewise, in the camelids, the hind limb has a narrow attachment to the pelvis and the abdomen is less rounded, allowing the hind limb freer motion.

It is advantageous to the pacer for the limbs to be set more closely to the midline. This eliminates some of the side to side rolling necessary when changing the center of body gravity with each stride. Camelids are ideally conformed in this regard.

Basically, the pace is an unstable gait. Lateral stability is significantly decreased. The llama, or any other pacer, should have strong, straight legs to overcome this disadvantage. Furthermore, in the pace, maneuverability is reduced. The animal cannot change directions as readily as a trotting animal. The pace is designed to permit an animal to swiftly cover a lot of ground in open country.

It may not be readily apparent, but the unique foot of the camelids may be an adaptation to increase the stability of the animal for the pacing gait. All other two-toed ungulates have a ligamentous structure that ties the toes together. Not so in the camelids, which have a splay-toed foot, (not to be confused with splay footed) that spreads and provides a stronger base of support. This, combined with the padded foot makes the camelids one of the more sure-footed ungulates. The pacing gait also prevents interference of legs from one side to the other as may occur in the trot.

Any animal body is a marvelous creation. Nature has designed innumerable shapes and sizes to deal with the myriads of situations and environments in which animals live. However, each animal must have four basic structural requirements. First, the body and the limbs must be able to support, with stability, the individual when standing and moving. Secondly, the movement of the limbs must be coordinated with the body. Thirdly, there must be sufficient variability in the thrust of the limbs to allow for maneuverability, and finally, the coordinated activity of all the structures must be efficient to provide sufficient endurance to cope with environmental stress.

Nature is frugal. An animal's structural design is based on need. It would be possible for instance to strengthen a limb by making the bones heavier, but that would sacrifice speed and maneuverability and require energy to move. There is always compromise to design. One has to look at the native environment and life of the llama to see how and what it does well.

The limb of a llama is always subject to compression, bending, and torsion (twisting), The propulsion mecha-

nism is essentially a series of bony levers activated by muscles and subject to physical laws. Length of bone, angles of joints and the forces applied to activate or resist motion will have a bearing on the efficiency of movement or the development of problems (lameness).

The limbs of the llama may be likened to mechanical tools to support and move the llama. It is important to understand the force of gravity on the limbs, particularly the direction of that force. The center of gravity of the llama, as with most ungulates, is near the shoulder, so that the primary weight burden is borne by the forelimbs.

The diagram in Figure 2 provides an overview of the relationship of the body to each other. The limbs are in a position to give the body support and balance. The following descriptions and diagrams will depict limbs that are not in total balance. That certain imbalances are more detrimental to the llama than others will become evident. In the position illustrated, the angles of the joints, the placement of muscles, the ligamentous structures and the directional forces applied while standing or moving are all designed to minimize excessive tensions and pressures. Keep this ideal in mind as we proceed.

The limb has a number of built-in cushions to absorb the shock of the forces applied when the llama moves. The angle of each joint allows for a certain amount of movement. Some joints are more important than others and the structure of the joint itself is vital. The shoulder, elbow and fetlock are the cushion joints of the forelimb, and the stifle, hock and fetlock are the cushions of the hind limb. Bent beyond limit, the ligaments of a joint may be torn. The other major cushion is the soft flexible pad in the foot.

Side View of Forelimb

If the normal stance of the forelimb of the standing animal is behind the vertical, it is called camped back in front, Figure 3, B. With this conformation, excessive pressures are exerted on the forward aspects of the joints and the tendons on the back side of the leg are stretched. Forward balance is impaired. When the limb stance is ahead of vertical the stance is called camped forward, or camped out in front, Figure 3, C. Forward balance is fine, but an animal with this stance will likely be restricted in its stride length.

Some animals have little angulation to the joints. This is called straight legged or post legged, Figure 4, A. There is very little cushion in this limb. All of the forces are directed through the joints, causing compression on the bones. This animal would not be able to sustain work over a long period of time. Arthritis would be the ultimate consequence.

Conversely, too much angulation, especially of the shoulder, weakens the limb, Figure 4, B. The ligaments and muscles of the shoulder will experience more than their share of the forces applied to the limb.

Figure 5, A illustrates a buck-kneered condition. The knee lacks stability. Gravity is not directed on through the cannon bone, but downward and forward from the knee. The ligaments of the knee are stressed.

The reverse of the buck knee is called calf knee, Figure 5, B. Experience with this condition would indicate that this is a more serious fault of conformation than buck knee. The front of the bones in the knee are compressed and arthritis is a potential result. This conformation is common in race horses that fracture the bones of the knee.

Figure 4, C illustrates a condition called down in the fetlock, or a weak pastern. The support structure for the fetlock is stretched. It is not uncommon in such animals for the fetlock to actually touch the ground. The fetlock is not designed to come in contact with the ground and contusion and harm can result. Furthermore, the appropriate angle to the pastern is one of the more important cushions in the limb and this then has been lost. It is possible for an injury to rupture the suspensory ligament supporting the fetlock, but this is not likely when two legs or even four are involved.

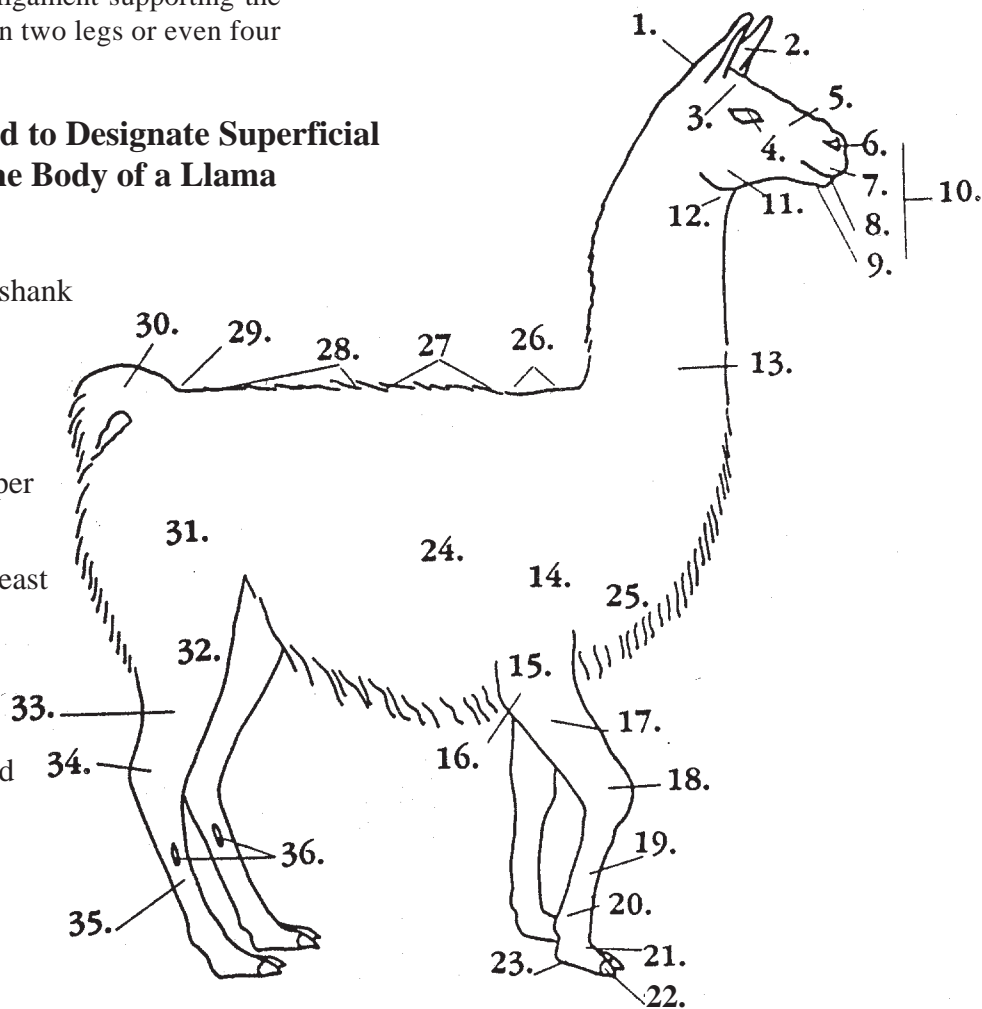
Either an injury or a congenital shortening of the suspensory ligament may produce the condition illustrated in Figure 5, C. The relationship of the cannon bone to the pastern is totally out of position. This too is a serious conformational fault.

It is only reasonable that a pack llama that must carry loads and subject its legs to constant exercise should have every mechanical advantage possible. Simple mechanical laws would explain that straight legs are desirable, if not mandatory for continued use.

It might be appropriate to mention here that all of these conformational positions are commonly seen in newborn babies. Owners frequently are alarmed to see a calf-kneered baby walking on its fetlocks. Value judgments on what appear to be abnormal legs should not be made until a few weeks have elapsed. The ligaments and tendon usually tighten up.

Figure 1 Terms Used to Designate Superficial Areas of the Body of a Llama

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



Forelimb, Front View

The limbs of llamas are already closer to the midline than most other domestic animals for reasons already described, Figure 6, A. If the feet are placed closer together than at the shoulder, the condition is called base narrow, Figure 6, C. Since the pacing gait already presupposes lateral instability, this condition accentuates the problem. Balance is lessened.

The converse problem is called base wide, Figure 6, B. This gives stability, but the gait is affected in another way. Instead of a free flowing movement of the limb in a straight line, the limb will likely scribe an arc, diminishing efficiency.

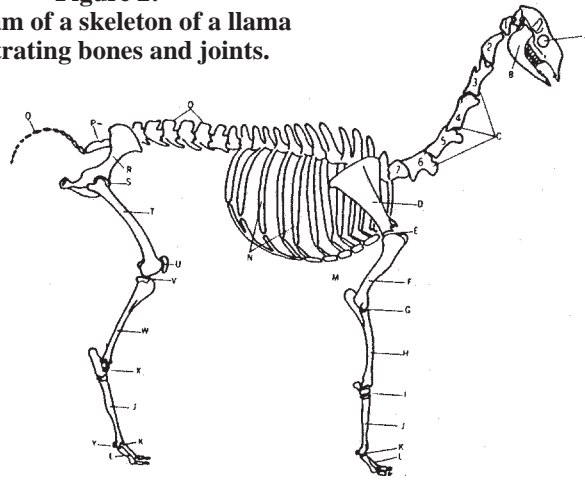
Any of the joints may be bent either toward or away from the midline. Frequently, the knee is involved. The knock-kneed condition is often seen in camelids, Figure 7. Some believe that mild knock knee is normal. But there is no mechanical advantage to having the leg conformed this way nor is there any necessity for angulation to enhance the gait of the llama. Carried to the extreme, as in severe angular limb deformity, there is no question as to the problems encountered.

One may have to go back to the progenitor of the llama. Does it have straight legs? If so why, or why not? Is there a disadvantage in having crooked legs? Llama breeders will have to answer these questions.

Legs can bow out too, (bow legged), Figure 8, A.

Instead of bowing, the leg may twist from the shoulder, or any other joint. If the leg twists outwardly, the condition is called splay footed, Figure 8, B, and if it twists inwardly it is called pigeon toed, Figure 8, C. Both of these conditions affect the swing of the limb when moving. A congenital bowing of the pastern away from the midline of the fetlock is occasionally seen.

Figure 2:
Diagram of a skeleton of a llama illustrating bones and joints.



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

Hind Limb, Side View

It is sometimes difficult to induce the llama to stand properly to gain a true appreciation of the normal limb. Perhaps there is more variation in the stance of the hind limbs than in the stance of the front limbs.

The hind limb may be positioned in front of vertical, camped under behind, Figure 9, C or behind the vertical, camped out behind, Figure 9, B. Both impair balance, stability and maneuverability.

The angulation of the joints of the hind limb may be too straight, Figure 10, A, giving rise to the post leg designation. This is undesirable for the same reasons as enumerated for the forelimb.

The cannon bone of the hind limb is usually slightly off vertical, Figure 9, A. When the angulation of the hock becomes excessive, the condition is called sickle hocked, Figure 10, B. This places excessive stress on the ligaments of the hock and the effi-

ciency of the hind limb movement is impaired. There may be good cushioning in the hind limb with this type of conformation, but abnormal stresses are the price paid.

Hind Limb, Rear View

Base wide, Figure 11, B, and base narrow, Figure 11, C, conformation is seen with the hind limb also. If the points of the hock are closer to the midline because of twisting of the hind leg, it is called cow hocked. Many camelids have this to a slight degree. The author is unaware of any mechanical advantage to having the leg twisted as such. Bowed legs, splay foot and pigeon toes can occur on the hind limb as well as the fore limb.

One Example of a Non-Limb Conformation Problem

Consider the shortening of the upper jaw that makes the teeth in the lower jaw protrude past the lips. Actually there are a number of variations of upper and lower jaw shortening or lengthening. These are seen in all ani-

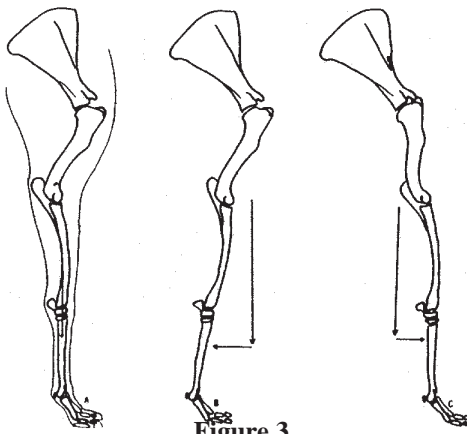


Figure 3

Conformation diagrams: Forelimb, side view. A. Normal; B. Camped behind; C. Camped out in front.

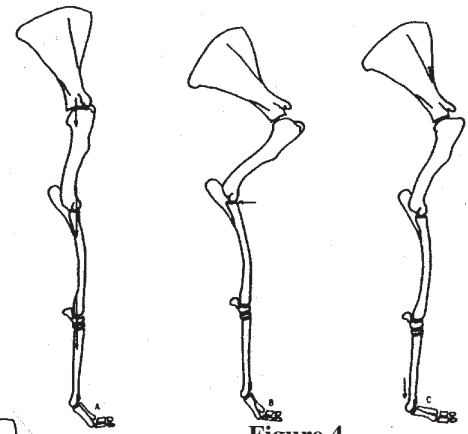


Figure 4

Conformation diagrams: Forelimb, side view. A. Straight Leg; B. Too much angle; C. Dropped Fetlock.

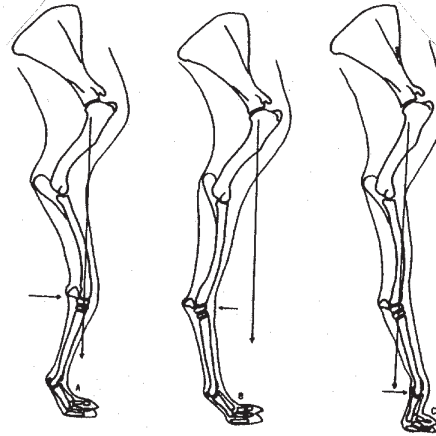


Figure 5

Conformation diagrams: Forelimb, side view. A. Buck Knee; B. Calf Knee; C. cocked Ankle.

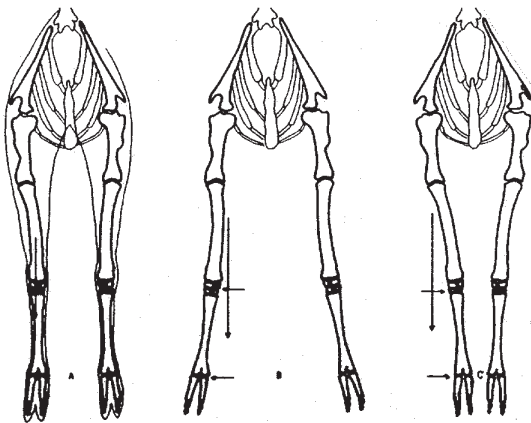


Figure 6

Conformation diagrams: Forelimb, front view. A. Normal; B. Base wide; C. Base narrow.

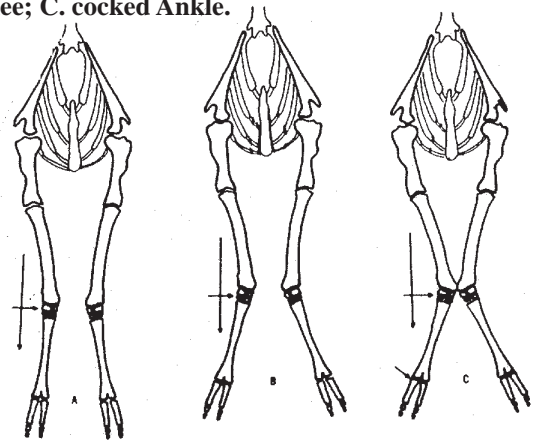


Figure 7

Conformation diagrams: Forelimb, front view. A. Slight knock knee; B. Moderate knock knee; C. Severe knock knee.

mals including humans. Many of you will have expended thousands of dollars for straightening out the teeth of a member of the family. Some may have even had jaw shortening operations.

Using the same criteria as with limb form, observe the function of the shortened jaw. For eons of time, the

llama has subsisted by cropping harsh grasses and shrubs. The lower front teeth press against the hard pad on the upper jaw to shear the forage, which is then taken into the mouth. The cheek teeth are arranged so that the upper and lower rows mesh to produce an efficient grinding surface, Figure 12.

In some cases the fore part of the upper jaw is shortened, Figure 13. It is also possible for the lower jaw to be lengthened out of position so that the cheek teeth don't mesh, Figure 14.

If a llama baby has a pronounced shortening of the upper jaw, it may not be able to nurse properly

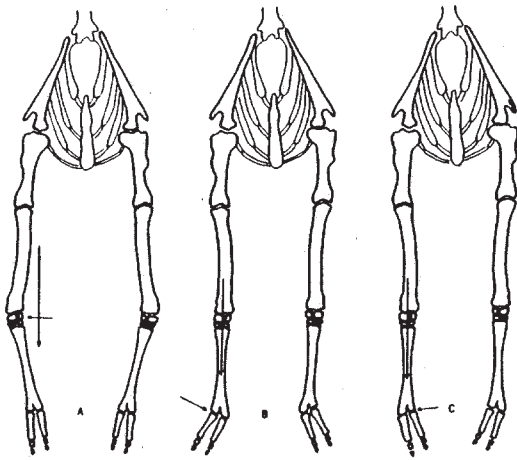


Figure 8
Conformation diagrams: Forelimb, front view. A. Bowed legs; B. Splay footed; C. Pigeon toed.

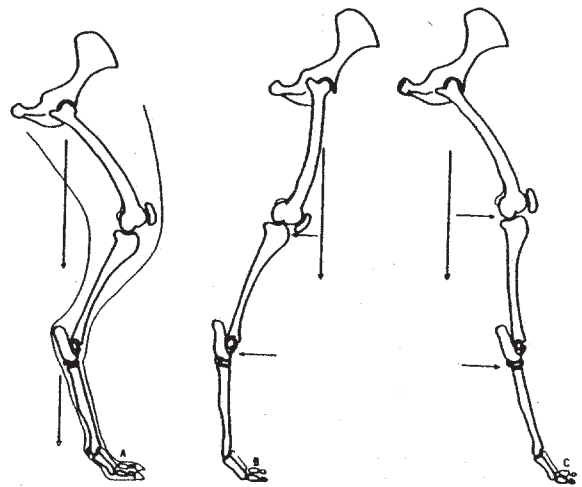


Figure 9
Conformation diagrams: Hind limb, side view. A. Normal; B. Camped out behind; C. Camped under behind

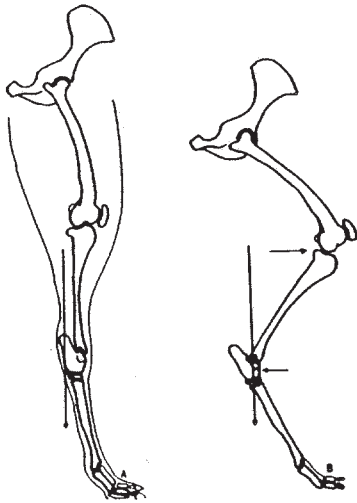


Figure 10
Conformation diagrams: Hind limb, side view. A. Post or straight legged; B. Sickle hock.

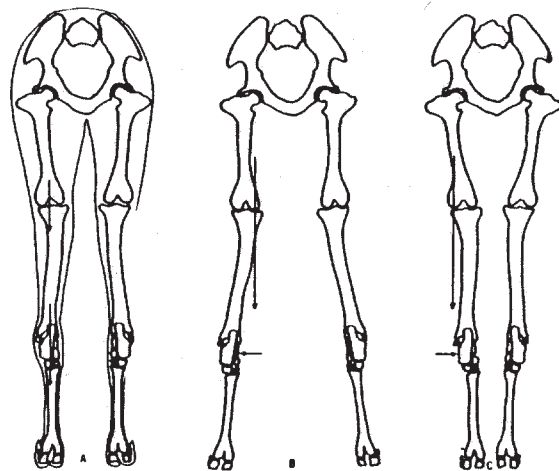


Figure 11
Conformation diagrams: Hind limb, rear view. A. Normal; B. Base wide; C. Base narrow.

and could starve, Figure 15. Llamas dependent on cropping grass will not be able to graze and be at a decided disadvantage and if the cheek teeth do not mesh, proper mastication of the feed will not be possible. And unmeshed teeth, after years, may fail to wear evenly resulting in sharpened points and impaired digestion, Figure 14. Also teeth may become loose in the jaw, since there is not force against them to keep the insertion in the jaw exercised and health.

Alpaca breeders have stated that elongated teeth are natural for alpacas. Two factors may be acting here. One, the alpaca front incision teeth continue to grow. Lush green pastures don't wear off the teeth as rapidly as the harsh grasses in Peru.

Peruvian researchers concede that foregoing will enhance overgrowth but only if the tendency is present. The prevalence of the problem in Southern Peru has reached alarming proportions and has important economic impact

because it impede normal feeding on the short grass of the Puna. In some herds, over 30% of the alpacas have jaw defects. These workers believe that this transmitted as a complex recessive gene.

Discussion of other ramifications of the conformation of the body, neck and head could continue, but perhaps this introduction to the subject will persuade llamas owners to carefully observe their animals. It should be remembered that not all conforma-

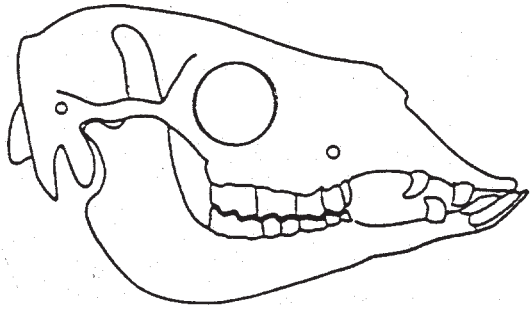


Figure 12
Diagram of normal adult male llama
skull and teeth, side view.

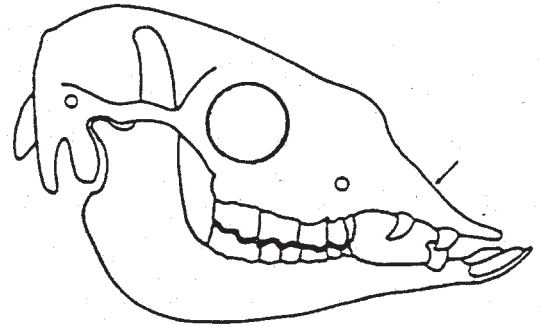


Figure 13
Diagram of shortened upper jaw in
an adult, male llama.

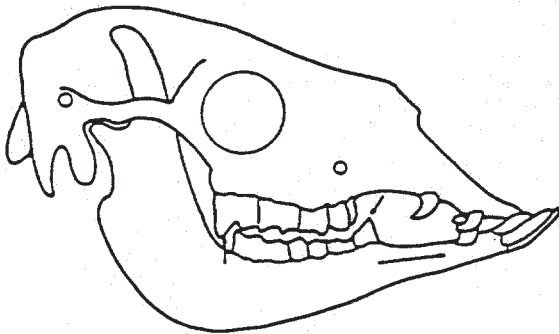


Figure 14
Diagram of elongated lower jaw in
an adult, male llama.

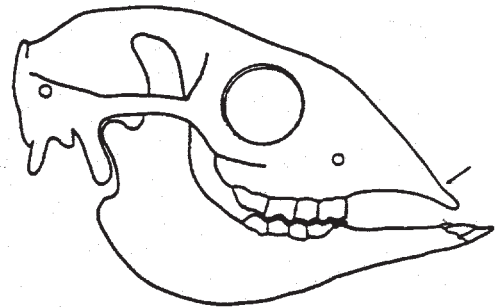


Figure 15
Diagram of shortened upper jaw in
a baby llama.

tion faults are equally serious. However, many can result in unsoundness if developed to the extreme, or if the animal is subjected to work that accentuates a problem.

Some of the mechanical principles involved in form and function have been illustrated. The reader should understand that it is important to discover why a given trait is desirable or undesirable. Many questions have been left unanswered. Continue

giving thought to the problem, weighing balance, forces, pressures, compression, twisting and levers. Look at the marvelous body that nature has created. Is human intervention with breeding programs enhancing or detracting from the work of nature? Then finally, appreciate the adaptability of the llamas and its cousins to all the places and situations in which it has been placed by man. Its beauty becomes even more endearing.

GLOSSARY OF CONFORMATION AND SOUNDNESS TERMS

Angular limb deformity: Any deviation from the normal angles of the bones and joints of the fore and hind legs.

Base wide and narrow: Refers to the placement of the fore and hind limbs in relation to the perpendicular when viewed from the front and back. Base wide means that the limb is angled out from the perpendicular with the feet placed further apart than the top of the limb. Base narrow is the opposite with the feet close together. Either of these can be associated with various types of angular limb deformities.

Bowed leg (carpal valgus): The leg curves outwardly, usually at the knee (carpus) or hock. Any one or all four limbs may be involved.

Buck knee (over at knee), knee sprung: The knee (carpus) is bent forward.

Calf knee: The knee (carpus) is bent backward. This is a serious fault in conformation because of the angular pressures exerted on the forward side of the carpal bones and the tension placed on the ligamentous support of the carpus.

Camel back: See humped back.

Camped (to take up a position): This term is borrowed from horse parlance and refers to the angle of the limb in relation to the perpendicular when viewed from the side. In regard to the fore limb, camped under (standing under) means that in the usual or normal standing position the fore limbs are behind the perpendicular. Camped out is the opposite, with the fore limb angled ahead of the perpendicular. On the hind limb, camped under refers to the limb being angled forward and camped out behind means that the limb is stretched to the rear.

Carpal varus: See knock knee.

Carpal valgus: See bowed leg.

Crooked ankle: The fetlock is bent forward.

Conformation: The proportionate shape or contour of an animal. The appropriate arrangement of body parts for assembly into the whole animal (balance). Simply said, it is how an animal is put together.

Cow hock: When viewed from behind, the hind limbs are twisted in such a manner as to cause the points of the hock to be deviated inwardly. A slight tendency toward cow hocks may be normal in llamas, as it is in cattle, but in excess it is a fault in conformation.

Cryptorchid (hidden testicle): One or both testicles are not in the scrotum. The testicles may be felt in the scrotum at birth, but if not they should have descended into the scrotum by two months of age.

Direction terms:

Outward: Away from the middle.

Inward: Toward the midline.

Cranial: Toward the head.

Caudal: Toward the tail.

Dorsal: Toward the back of the animal.

Ventral: Toward the underside of the animal.

Anterior: Toward the front. More appropriate to the human body.

Posterior: Toward the rear or back. More appropriate to the human body.

Dropped fetlock (ankle) (weak pastern): The normal angle of the pastern is approximately 40-55 degrees. If the support structure for the fetlock (ankle) is weak, the fetlock may actually touch the ground (pastern angle 0).

Gaits:

Amble: The French word for the pace is l'amble. In English speaking countries, amble is not synonymous with pace. Rather, the amble is a fast, four beat, walking gait, sometimes called a "single foot." This is not a gait of camelids.

Pace: Essentially, a two-beat gait of an animal in which the legs on the same side of the body move together. The foot fall on the same side is not always simultaneous. A natural gait of camelids.

Gallop: A fast symmetrical three-beat gait common to most quadrupeds, including camelids.

Walk: A slow four-beat gait of all terrestrial mammals.

Trot: A two-beat gait of quadrupeds in which the diagonal legs move together. Not a natural gait of camelids.

Humped back (camel back, wheel backed, kyphosis): An upward curvature of the top line of the llama's back. This is normal conformation for the alpaca.

Knock knee (carpal varus): The leg curves inwardly at the knee (carpus). Either one or both limbs may be involved in the curvature. The curvature may be caused by deformities of the knee or further up the limb.

Kyphosis: See humped back.

Lordosis: See sway back.

Narrow chest: When the chest is more narrow than would be expected for a llama of its age and size. The forward area of the chest in a llama is more narrow than that of a horse providing freer stride for the pacing gait.

Pigeon toe (toed in) (toe narrow): When viewed from the front the pastern is twisted inwardly from the vertical midline of the limb.

Post leg: See straight leg.

Pot bellied: An excessively distended belly or abdomen, not caused by pregnancy or bloat.

Sickle hock: When viewed from the side, the hock has excess curvature resulting in the hind cannon bone (shank) being at an angle instead of nearly vertical.

Soundness: 1. Free from injury or disease: exhibiting normal health. 2. Free from flaw or defect. Soundness is the adverb. The opposite is unsoundness.

Splay foot (toed out) (toe wide): When viewed from the front pastern is twisted outward from the vertical midline of the limb. This is commonly associated with knocked knee.

Straight (post) leg: The bones making up the hind limbs are straight up and down instead of a zig zag pattern of the normal limb.

Sway back (lordosis): A downward curvature of the top line of the back.

Toed in: See pigeon toe.

Toe narrow: See pigeon toe.

Toed out: See splay foot.

Toe wide: See splay foot.

Weak pastern: See dropped fetlock.

Wheel back: See humped back.

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 (Figure 1). 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 (Figures 2a and b). 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 (Figure 3). 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 fore and hind limbs move in unison (Figure 4). The trot is more stable than the pace.

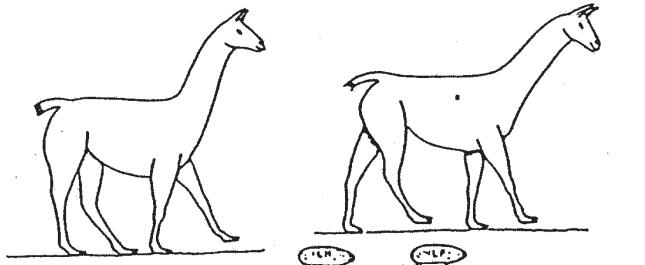


Figure 1 - Diagram of the walk illustrating that three feet are on the ground.
 Figure 2 a & b - Diagrams of the pace.
 Figure 3 - Diagrams comparing the base of support and center of gravity for a horse (left) for a llama (right).

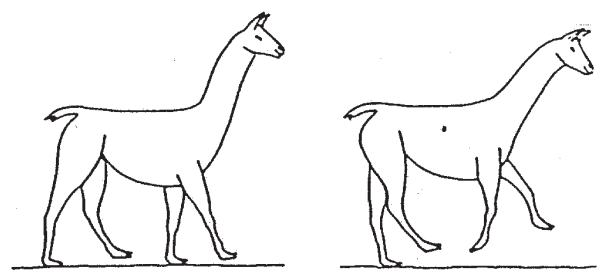


Figure 4 - Diagram of the trot.
 Figure 5 a-c - Diagrams of the sequence of foot fall in the gallop.

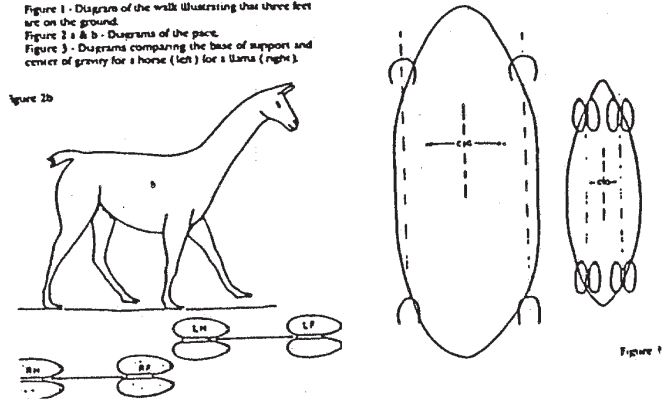


Figure 2b
 Figure 1

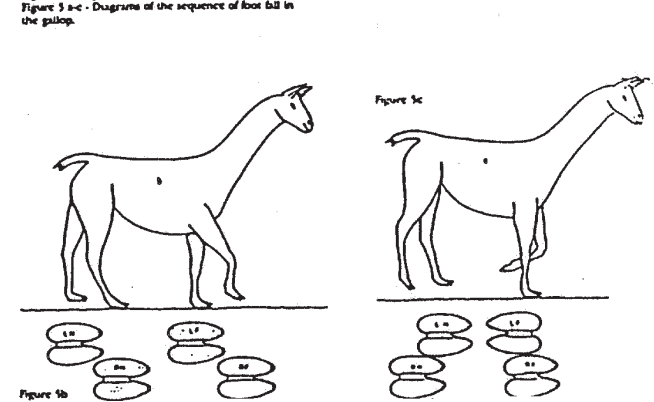


Figure 5b
 Figure 5c

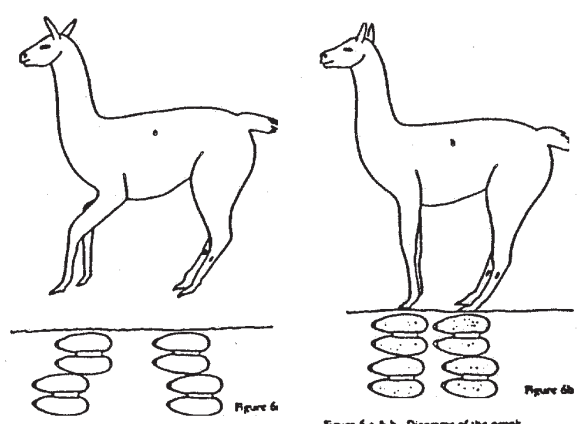


Figure 6 a & b - Diagrams of the prong.
 Figure 7 - Diagram illustrating the relative longer limbs compared with the body length of a properly conformed llama.
 Figure 8 - Diagram of a short-legged llama.

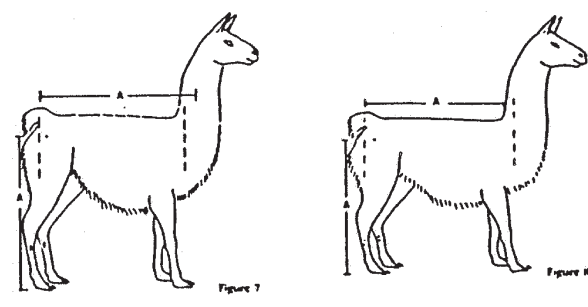


Figure 7
 Figure 8

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 (Figures 5 a-c). 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 (Figures 6a and b). 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.

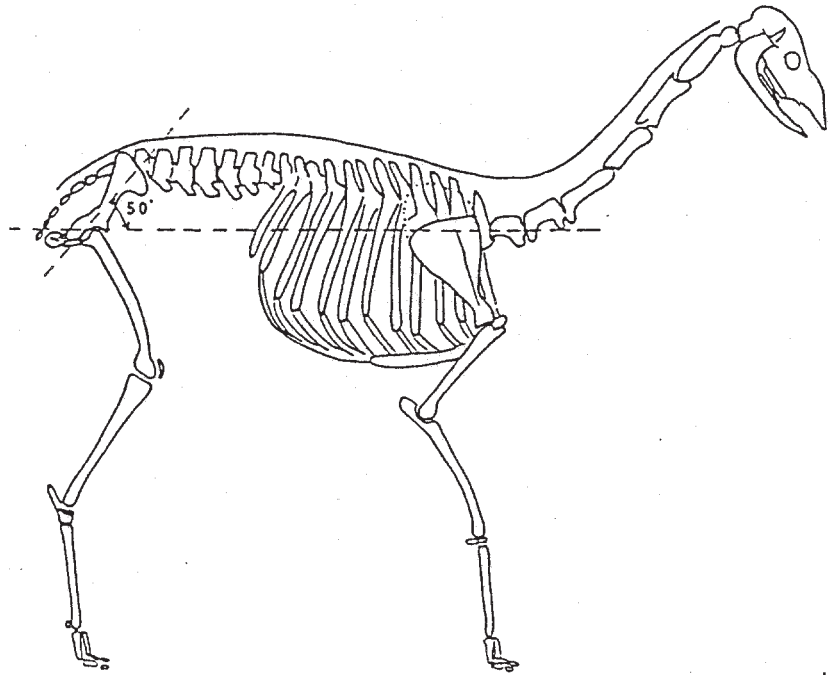
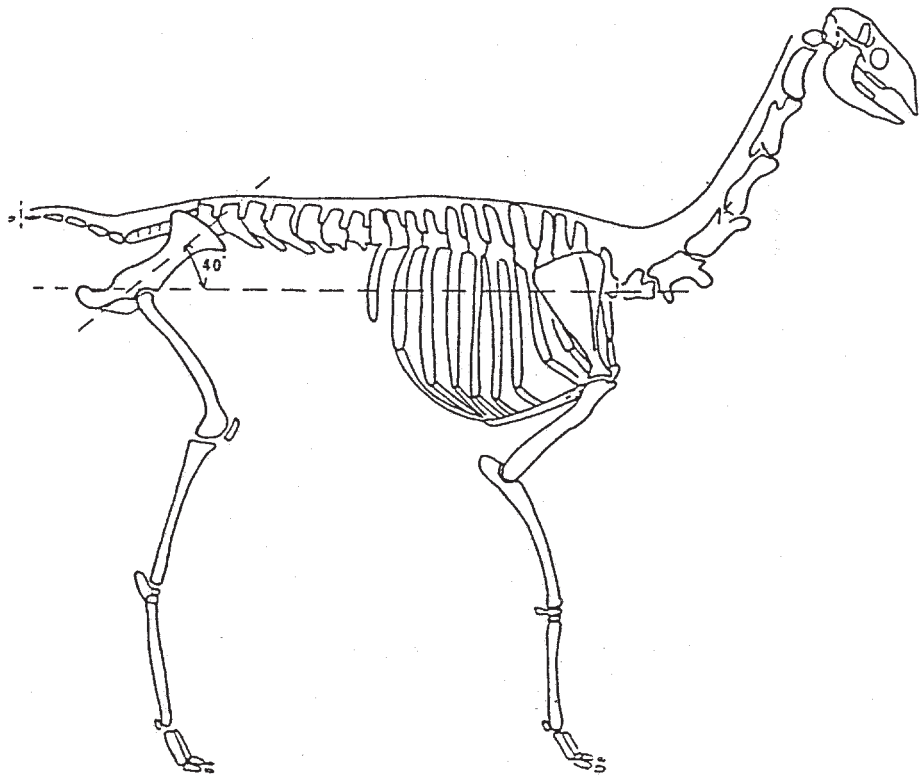


Figure 9. Steeper angle of attachment (50°) of the pelvis to the spine in an alpaca.

Figure 10. Angle of attachment (40°) of the pelvis to the spine in a llama.



Transition Gait

This is not a distinct gait, but may be observed as a llama increases speed when walking. The evenly spaced four-beat walking gait changes to a 1,2 - 3,4 beat with the hind foot hitting the ground slightly ahead of the forefoot on the same side. As speed increases, the gait converts to a true pace.

ANATOMIC ADAPTATIONS THAT FACILITATE THE PACING GAIT

Camelid limbs are longer than the trunk of the body, allowing the animal to develop a long stride (Figure 7). Compare Figure 7 with Figure 8, a poorly conformed llama. Another anatomic characteristic that is less easily evaluated is the relative length of the various long bones of the legs. Long legs mechanically facilitate a long stride. Camelids have no flank. The narrow attachment of the upper hind limb to the pelvis allows freedom of movement of the leg. This is coupled with a less narrow abdomen that doesn't interfere with the forward thrust of the hind leg.

All four limbs are set close to the midline of the body to minimize the side-to-side rolling necessary to shift the center of balance. The narrow leg set also means that the chest is more narrow than in horses and cattle. People used to observing or judging quality horses may be misled into thinking that llamas should have a broad chest, but do not misunderstand this statement. Llamas do need to have a chest sufficiently broad to allow inhalation of an adequate air supply, and llamas can be too narrow.

The padded camelid foot which aids in stabilizing the pacing gait molds to the terrain. The structure of the toes allows spreading, which also adds stability.

Finally, the long, supple upper limb musculature of lamoids allows efficient, yet free movement of the limbs.

LLAMA AND ALPACA GAIT COMPARED

Although llamas and alpacas utilize the same basic gaits, conformational differences are reflected in gait modification. Alpacas have shorter limbs than llamas relative to trunk length. Also, the angle of attachment of the pelvis to the spinal column causes a slight difference in the stance and movement of the rear limb (Figures 9 and 10). Thus, alpacas have a shorter stride than llamas, and tend to gallop more than pace when excited or running away from pursuers.

CONFORMATION FAULTS

Numerous conformation faults detract from balance and inhibit the pacing gait. These ought to cause llama owners and breeders concern. A few of these are: short legs, wide thorax, angular limb deformity, large abdomen, excessively straight legs, weak ankles, sickle-hock, base wide and base narrow stance.

In the horse, conformation faults are frequently indicative of structural weakness that may ultimately lead to lameness or inability to perform as anticipated. Llamas are not asked to perform at speed and are not as unlikely as horses to "break down," although

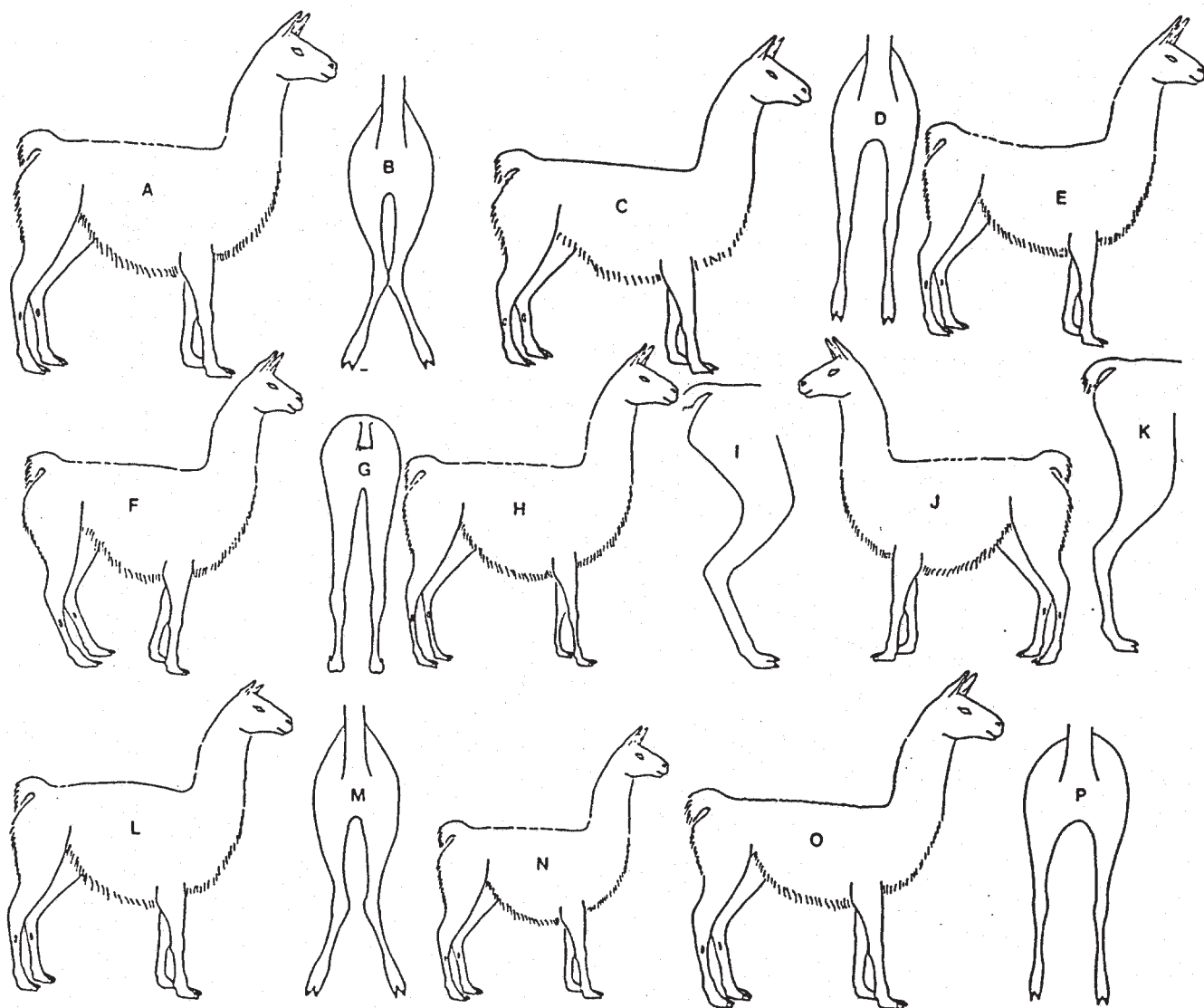
this does occur. Why then be concerned about locomotion and conformation in llamas and alpacas?

Figure 11 illustrates a variety of conformational characteristics and defects. Disregard the degree of fiber covering the body and neck. What do you want your crias to look like? What kind of animal do you want to buy? Which animal would you like to see win grand champion in the show ring? Which would you like to take packing into the wilderness? **YOU ARE THE JUDGE!** Make your evaluation, then review the key to the diagram.

CONCLUSIONS

Most quadrupedal (four-legged) animals can walk and all hoofed animals can run or gallop. The characteristic medium-speed gait of camelids is the pace. The body structure (conformation) of South American camelids that fosters the pacing gait also gives balance and grace to these beautiful animals. Conformation faults may inhibit the pacing gait and detract from the balancee, symmetry, function and beauty of the animal. Conformation faults are easily overlooked. Fiber covers them up and it may be necessary to feel. Conformation faults are not appreciated for their long-term detrimental effect on a bloodline or the industry. Conformation faults may not be observed because of preconceived priority factors (shape of ears, length of fiber, fineness of fiber). And finally, conformation faults may not be noticed because of insufficient experience to detect subtle gait changes.

Figure 11: Montage of good and bad conformation. Test your powers of observation.



(A) Good conformation. (B) Knock-kneed. (C) Short legs. (D) Normal front view. (E) Sway backed. (F) Camped under behind. (G) Normal rear view. (H) Small boned limbs. (I) Sickle hocked. (J) Good conformation. (K) Normal side view of rear limb. (L) Humped back, camel back, Kyphosis. (M) Knock kneed. (N) Good Conformation. (O) Shallow body - no depth. (P) Too wide a chest.

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 1980s. 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 certain 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.

Soundness Examinations

Veterinarians usually have not been asked to conduct prepurchase soundness examinations, even though large sums are expended when buying lamoids. At auctions the buyer may find it difficult to obtain a prepurchase 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 prepurchase 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, 1989² 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

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).

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.

Figure 1 illustrates the relationship of skeletal structures on a lateral view. 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.

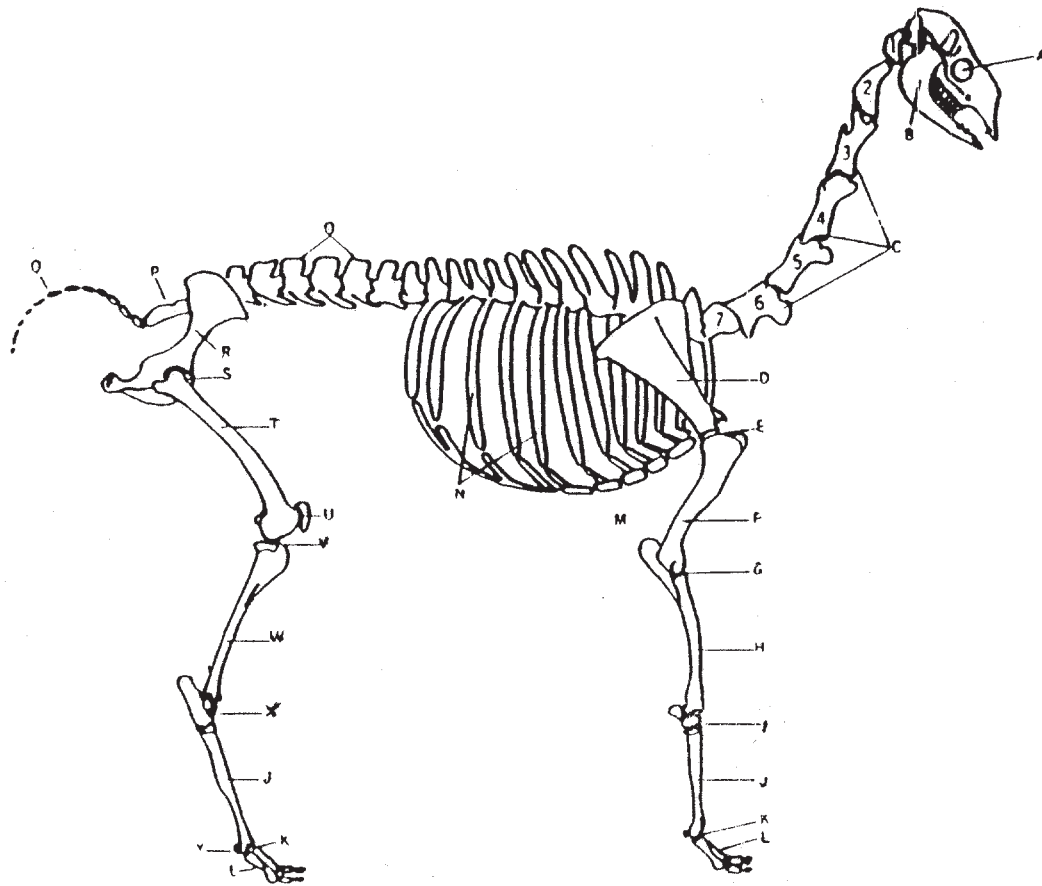


Figure 1. Diagram of a lateral view of the skeleton of a llama illustrating normal angulation of joints. 1-7 = cervical vertebrae; A = orbit; B = mandible; C = cervical vertebrae; D = scapula; E = shoulder; F = humerus; G = elbow; H = radius; I = carpus; J = metacarpus; K = fetlock; L = phalanges; 1 (P-1); M = sternum; N = ribs; O = lumbar vertebrae; P = sacrum; Q = coccygeum; R = ilium; S = hip; T = femur; U = patella; V = stifle; W = tibia; X = tarsus; Y = sesamoid.

There tends to be a slight forward angulation of the metatarsus but an excessive angulation is a sickle-hock and would predispose toward unsoundness of the tarsus.

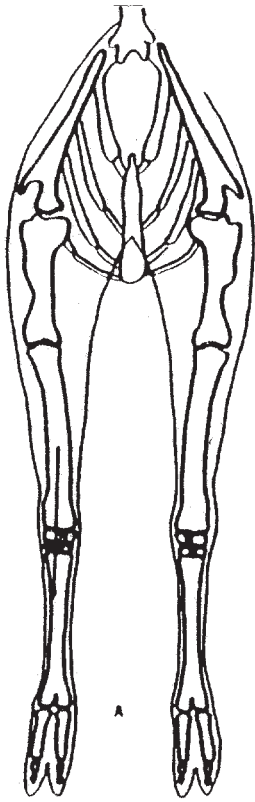
A cranial view of the forelimbs representing the normal conformation is provided in Figure 2. Variations are illustrated in B and C. Angular limb deformities can occur in any joint, but commonly involve the carpus (see article on congenital defects). Similarly, rear limb conformation is illustrated in Figure 3.

A comment should be made relative to assessing limb deformities in neonates. It is unwise to evaluate angular limb deformities critically until the cria is a few weeks old and there has been sufficient time for ligaments and tendons to mature and strengthen.

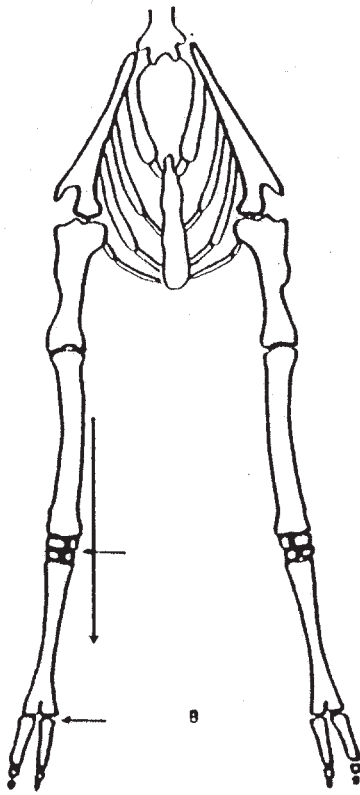
Alpacas have a conformation slightly different from that of llamas. The ears are relatively short, but reflect the same attitudes as in llamas. The top line is slightly curved dorsally, which results in a lower tail set. Alpacas are smaller than llamas - adults vary from 150 to 200 pounds. The dorsal curvature of the vertebral column tends to place the hips more cranial relative to the body, so the rear limbs cant forward, giving the impression of the alpaca being sickle hocked. This normal slight forward angulation should not cloud the fact that some alpacas truly are sickle hocked, resulting in a pronounced gait alteration, as would be seen in the horse.

More details relative to form, function, soundness, and unsoundness may be obtained from other publications.

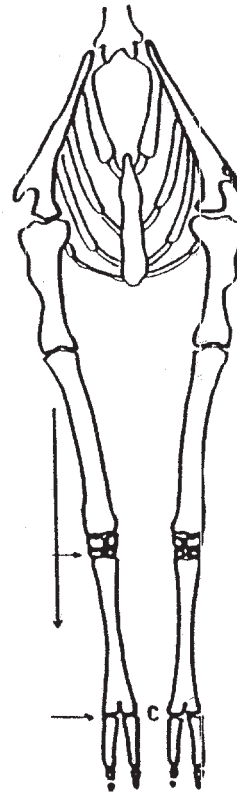
Figure 2. Diagram of a cranial view of forelimbs.



A. Normal Conformation

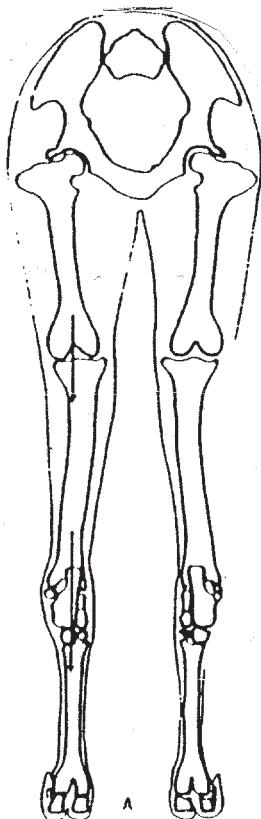


B. Base Wide

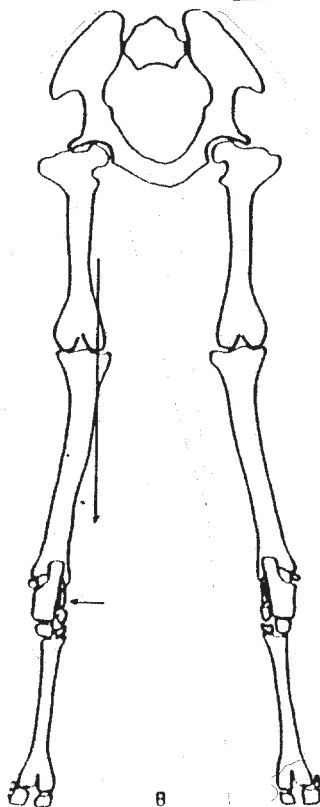


C. Base Narrow

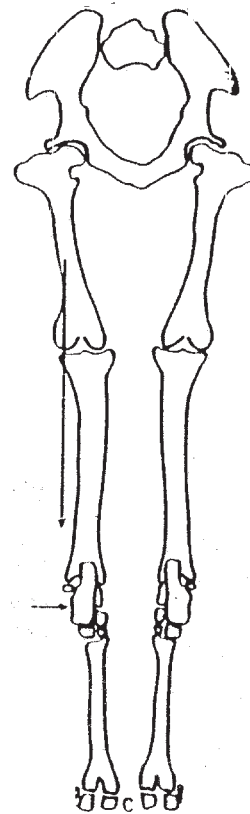
Figure 3. Caudal view of the rear limbs.



A. Normal Conformation



B. Base Wide



C. Base Narrow

CONGENITAL/HEREDITARY CONDITIONS THAT MAY BE OBSERVED IN THE LAMA SHOW RING

Murray E. Fowler, DVM

Skeletal Defects

Angular limb deformity, knock knee (carpal valgus, carpal varus, metacarpophalangeal valgus) - bowing of the knee inward or outward, bowing of the ankle

Fused toes (syndactyle) - Toes fused together

Crooked tail (scoliosis of tail) - tail bent to one side

Head and Face

Wry face (lateral deviation of the premaxilla) - Crooked nose, from a slight deviation to a 90 degree deformity

Shortened lower jaw (Inferior brachygnathia) - The incisor teeth are not aligned properly with the dental pad. The teeth strike the palate instead of the dental pad

Extremely shortened lower jaw, parrot mouth (mandibular micrognathia) - Lack of development of the mandible

Elongated lower jaw (inferior prognathia) - Incisor teeth extend beyond dental pad. this is the most common dental anomaly

Short face (superior brachygnathia) - Incisor teeth extend beyond the dental pad. Appears to be similar to elongated lower jaw. Measurements may be necessary to differentiate

Extra teeth (retained deciduous incisors) - Failure of one or more of the milk teeth to be shed when permanent teeth erupt

Long face, parrot mouth (superior prognathia) - The incisor teeth strike the palate instead of the dental pad

Narrow face - (stenosis of the nasal cavity) - Narrowing of the face thus restricting air flow

Eye

Cataract (cataract) - Whiteness of the pupil caused by opacity of the lens

Eyelid turned in (entropion) - Either the upper or lower eyelashes are turned inward to scratch the cornea

Eyelid turned out (ectropion) -The eyelid is turned outward, exposing the conjunctival membrane. Be careful on this diagnosis because some animals will expose the conjunctiva when they are excited or angry

Blue eye, glass eye, watch eye (nonpigmentediris, leucism) - All or part of the iris of one or both eyes lack pigmentation. This is definitely an inherited trait, but there is controversy over the importance

of this as being a defect. In Dalmatian dogs and white cats, there is a correlation between the presence of blue eyes and deafness. This correlation has also been made in some llamas.

Ears

Banana ears (elongated, curved ears) - In alpacas this may be an indication of a cross with a llama

Curled margins of the ear (curled ears) - The margins of the ear curl inward

Long ears (elongated ears) - Ears are the correct shape, but too long

Female

Horizontal perineum - Anus and vulva on a horizontal rather than vertical plane

Legs too long for the body - One cause may be poor ovarian function

Male

Hermaphrodite (intersex, pseudohermaphrodite) - A true hermaphrodite would have both ovaries and testicles, and an intergrade formation of the external genitalia. Usually, it is an animal with the basic anatomy of a female, but she has testosterone production that causes an enlargement of the clitoris and behavioral changes consistent with that of a male (false hermaphrodite)

Only one testicle in the scrotum (cryptorchidism, ectopic testicle) - The second testicle is hidden from view, either alongside the shaft of the penis, inside of the upper leg or within the abdominal cavity.

Only one testicle in the scrotum (monorchidism, unilateral testicular agenesis) - When only a single testicle develops

Only one testicle visible in the scrotum (testicular hypogonadism) - The second testicle is highly underdeveloped and may even be in the scrotum. More commonly, the underdeveloped testicle is found in the places where a cryptorchid gonad is located.

Small testicles (hypogonadism) - Testicular size is an inherited trait. Small hard gonads are undesirable

Miscellaneous

Hernias (umbilical, inguinal, diaphragmatic) - passage of a segment of the intestine through a hole in the body wall, or the diaphragm

Crooked toenails (crooked toenails) - Toenails may turn in or out on either the front or rear feet

NOTES

JUDGING PROCEDURES

“Ring procedure . . . sounds dry and boring, particularly to a judge. Actually, it can be very exciting and rewarding when you are able to guide exhibitors, ring personnel, and show management through a series of intricate patterns and procedures and make it seem that everyone has been practicing for days.

The choices you make as you arrive at a show site and scan the facilities will make a huge difference in the overall flow of the show. You, as the judge, are the director of a stage presentation. The producer (show management) has supplied your theater (arena) your crew, the stage setting, and has brought in your cast (the exhibitors). Any one or all of these may vary from highly experienced to first timers. They are waiting for your guidance in choreographing this important event.

The information that follows is a compilation of persons who have spent literally hundreds of hours both in the center of show arenas or observing at ringside. Ring procedure and your interaction with exhibitors and workers is individual and will have your personality. You **MUST** take advantage of every opportunity to polish your skills.

REMEMBER THIS

All classes have in common certain ideals that the judge will have the obligation to uphold. The llama/alpaca industry wants to have animals presented to the public and to each other with dignity. The exhibitors want to feel confident as they appear in the show ring. The spectators appreciate understanding the activities in the ring whether from information given by an announcer or through the oral reasons presented by the Judge.

MEMORIZE

1. **ARRIVE AT THE SHOW SITE EARLY ENOUGH TO PLAN PROCEDURES.** Check in with show management, fill out any necessary paperwork, study the layout of the arena.
2. **EXPLAIN YOUR PROCEDURE CLEARLY TO EVERYONE.** If at all possible, have a pre-show meeting with exhibitors and show personnel. The group develops a rapport, and questions can be answered at one time.
3. **MEET WITH YOUR RING CREW.** Be sure they understand your procedures and always leave them feeling they can come to you with any questions.
4. **BE ORGANIZED AND SYSTEMATIC IN THE WAY YOU WORK EACH CLASS.** Be considerate of both showmen and spectators. Work all classes so spectators can see and understand what you are doing.
5. **CONCENTRATE ON YOUR JOB.** You have been hired to give your opinion. Do not be influenced by what you hear, who the exhibitor is, the number of ribbons you have awarded, which llama won last week, or what is happening outside the ring.
6. **BE TIMELY.** Whether you are judging a halter class or performance class take time to assure that no exhibitor feels slighted. **DON'T OVER DO.** The animals, exhibitors and spectators will become worn out by judges who take forever to place a class.
7. **BE PREPARED TO DISCUSS YOUR REASONS FOR ALL CLASSES.** Encourage show management to make provisions ahead of time for you to do the explanation of your placings in a comparative manner that both exhibitors and spectators may hear. A microphone placed in an easily accessible area of the ring is optimum.
8. **CONDUCT YOURSELF AS A PROFESSIONAL.** Be courteous, friendly, and confident at all times. The proper dress will help your image, while pleasant facial expressions with a few smiles thrown in will encourage exhibitors and management to build their own confidence.
9. **YOUR ACTIONS MUST MATCH YOUR ATTITUDE.** Refrain from extended conversations with spectators or exhibitors while in the ring. Do not open the opportunity for criticism. Keep your mind focused on your job.
10. **PLACE ANIMALS AS YOU SEE THEM THAT DAY.** Place the classes on individual merits according to your ideals. It is hoped the

majority will be satisfied with the judging, but the one person who must be satisfied that the placings are correct is the judge.

GENERAL POINTS TO CONSIDER

- 1 Size of show
- 1 Time schedule
- 1 Size and shape of ring
- 1 Entrance and exit gates
- 1 Position of audience, clerk, microphone
- 1 Position and expertise of ring steward and gate person
- 1 Other Judges
- 1 Staging area (potty pile)

HALTER CLASSES (CONFORMATION)

The halter classes generally have the most people and animals in the ring at any one time. Ring size versus class size will dictate much about your plan. Your priority should be to evaluate each animal using a standard procedure, and do so in a timely manner. Meanwhile, you are also comparing animals, that you may place them according to your findings.

In addition to the general points to consider, you must take into account:

- 1 Clockwise movement to keep animals between judge and exhibitors
- 1 Any particular order animals are to enter the arena, either at your request or that of show management, i.e. catalog order, by age (youngest to oldest), etc.
- 1 Positioning of animals for judge's view - profiles, movement, and orderly line-up for audience view.

You **MUST** give each animal equal consideration in your INITIAL examination. If you move one both ways then move them all both ways, if you feel one for density of fiber then you feel them all for density of fiber.

WHEN YOU DECIDE TO PUT YOUR HANDS ON ANIMALS, HAVE A REASON! DO IT FOR THE PURPOSE OF CHECKING TEMPERAMENT, LAY OF THE SHOULDER, BODY CONDITION, TOPLINE CONFOR-

MATION, FIBER EVALUATION, ETC.

Tips for halter evaluation of animals:

1. Before beginning your judging, be very clear in your mind how many animals you must place in each class. Some shows pay more premiums than they give ribbons. You cannot re-judge later so do it properly the first time.
2. Choose a method of individual evaluation that you will use at each show. Let it become habit. Feel comfortable with it. That gives you a source of stability even if the rest of the show is not going as smooth as you would like.
3. Look at testicles or female genitalia when the animals are moving. The tails generally are up and out of the way. If you cannot see this area, particularly in the males, ask the handler to lift the tail if possible. If this cannot be accomplished without a great deal of fuss, consider stepping out of the arena with the ring steward and the handler/llama, position llama with one side toward a solid surface. Ask ring steward to stand at other side, you then can usually lift tail and quickly observe the testicles. This allows minimum stress to the llama, audience does not observe any naughty behavior. Neither you, the ring steward or the handler are put in a position to be injured.
4. If you have a large class, you may consider pulling your top animals out of the line-up to better compare them. (Pull possibly two more than you will eventually place. You do this in case you find a major problem in one of the top five.) At this point double-check the others to make certain you have not overlooked an animal. If you feel it would serve a purpose, you may then ask the ring steward to dismiss those not in contention for a placing.
5. When you are giving oral reasons, do not describe the animals . . . COMPARE . . . COMPARE . . . COMPARE! At the conclusion of this information are examples of possible halter ring procedures. Observe others as they are in charge of rings. Don't limit yourself to llama/alpaca shows, watch other livestock judges also.

GROUP CLASSES

Group classes offer a special challenge. Each animal has already been shown in its age class and therefore it is not necessary to work individuals. You must, however, have the gate person and ring steward, through prior arrangement with you, set up the groups so you may view a group as a single entity. Setting groups around the outer edge of the arena, either facing in or out, or head to tail gives you space to move your winners to the center for the audience to observe as you give reasons. An example follows.

CHAMPIONSHIP CLASSES

Your main concern in a champion class is that you are not confused as to which animals were first place and eligible for champion and which were seconds and eligible for reserve only if the animal ahead was chosen champion. A ring procedure for the champion class is in the attachments.

SHOWMANSHIP CLASSES

There are probably as many ring procedures for showmanship classes as there are judges. As you must post your showmanship pattern prior to the judging, you should plan one that is not too complicated, remembering that you may require more during the class according to the level of expertise that you encounter. This is usually a very important class to the exhibitors. Don't forget to smile at each one and put them at ease so you and your class can enjoy the opportunity to show off their handiwork. An example of one basic showmanship routine is in the attachments.

DRIVING CLASSES

Driving classes normally have a small number of exhibitors, but diversified in experience. You should meet with the drivers prior to the class and explain your ring procedure. Ascertain any possible problem areas as we want these driving llamas to appear confident and well-trained to the spectators. Alter your plans accordingly, keeping in mind that you must be able to fairly evaluate each individual turn-out. An example of a ring procedure for a Pleasure Driving Class is in the attachments. For the Obstacle Driving Class you should keep in mind the above points plus taking into account the obstacle ring guidelines.

OBSTACLE CLASSES

This discussion will include all obstacle-type classes, whether they be point or optional, pack, driving, or P.R. Are you furnishing the score sheets or will the show management have them available for you. (If you are furnishing them, make prior arrangements for show to reimburse you for the expense of printing.)

When you arrive at a show, the following list will assist you in determining your ring procedure for obstacle classes:

1. Get a copy of the obstacle course layout that will be posted for the exhibitors at least 2 weeks prior to the show. Check it over for the required obstacles, individual obstacles meeting ALSA requirements, smooth transitions between obstacles, and handler/animal safety.
2. Decide if you will need assistant judge(s), particularly if you have limited time constraints. If so, choose them according to the order in the ALSA Handbook: a) another ALSA Judge b) an Apprentice Judge c) any other qualified person.
3. If you use a clerk to record your scores, be sure to make these arrangements ahead of time. This is a great place for an aspiring judge to get into the ring for some close-hand experience, an older youth, an exhibitor's parent, or any other capable, interested person. Be sure they are absolutely sure of their job before beginning. Leave the door open for questions at any time!
4. Arrive at the arena in plenty of time to walk your course. Go over it as if you were a competitor leading an animal. Does it correspond to the posted layout? Does it have the required number of obstacles? Does it have the mandatory obstacles? IS IT SAFE? Is there enough room between obstacles that it will flow smoothly? Is there too much room between obstacles that judging time will be extended and you will be worn out walking around?
DO NOT HESITATE TO ASK FOR AN OBSTACLE TO BE ALTERED IF YOU FEEL IT DOES NOT MEET THE ALSA/JUDGE'S CRITERIA or IS NOT SAFE.
5. Establish tie breakers for each class. A suggestion . . . use obstacles 2-4-6-8-10 for each class.

Number of Class Placings

6. Hopefully, you have already had an exhibitors meeting, eliminating questions.
7. Instruct the scorers and give them the sheet explaining the scoring method. **BE SURE THEY UNDERSTAND!**
8. The gate person should have the exhibitors ready to come into the arena with the next four lined up. (It is extremely helpful to post the order of "go" at the arena entrance.)
9. The ring steward should be responsible for supervising the replacement of any obstacle that may be knocked out of place. You may also need to have someone at the transition point between judges to remind exhibitors not to continue until the next judge has their full attention.
10. Determine judge(s) position(s) on the course (try to divide the course so that each section will take the approximate same amount of time). **BEGIN TO JUDGE!** It is helpful to the exhibitors if the person judging the first obstacle actually looks at them, **SMILES**, and asks if they are ready to begin.
11. As you score these animals negotiating obstacles, try to be close to the handler/animal to **REALLY** see what is happening without interfering or distracting. This will mean some walking, following each exhibitor, but will allow for a more complete evaluation.

OPTIONAL CLASSES

There may be a variety of other optional classes you are called upon to judge. Drawing on your background and experience, do so keeping in mind ALSA regulations for optional classes, dignified presentation of handlers/animals, and above all, **SAFETY FOR EVERYONE.**

1. In classes with up to 7 entries, place 6 places.
2. In classes with 8-15, place 7 places.
3. In classes with 16-23 entries, place 8 places.
4. In classes with 24-31 entries, place 9 places.
5. In classes with 32-39 entries place 10 places.

This assures that enough animals in the class are placed to earn their respective points. This way you have one spare placing in each class, "just in case" one of the entries gets disqualified.

RING PROCEDURES

Following are some reasons why ring procedures are so important:

1. Give audience view of group - gives you an idea of the variety and depth of quality . . . to see if a top or bottom group is apparent.
2. Give audience idea of what you are doing.
3. Consistency makes it easier to compare.
4. Movement gives more accurate picture.
5. Different views substantiate choices - make sure you see front, back and side profile view.
6. Re-grouping top animals allows more accurate comparison within that specific group.
7. Excusing part of large classes . . . always give last look so as not to miss something.
8. Moving helps animals and exhibitors settle down.
9. Ring layout and audience may affect how you move animals.
10. Be aware where light and dark spots are . . . be careful sun is not in your face to view . . . you can always change your position . . . be sure exhibitors understand why it is important to view the animal.
11. Plan for ribbon-giving and exit from ring as giving oral reasons.
12. Plan procedures to save yourself steps...but still afford you the viewing necessary.
13. **Establish a ring procedure in which each part of the procedure is utilized to evaluate only one or two traits of the animal. Each part of the ring procedure should tell you specific traits of the animal being judged.**

Ring Stewards

Could be the difference between an easy/difficult job. This person will assist you in all activities between you and the exhibitors, so direct conversation need not take place all the time. By

instructing the ring steward as to the movement of exhibitors and animals, you may remain in the best position to view and judge, without having to walk around the ring so much.

1. Request an experienced person if available.
2. May utilize more people for a large show . . . this is a tiring job.
3. Spend time with ring steward before the show . . . be sure they understand exact patterns and procedures so exhibitors can follow that leader.
4. Do not feel uncomfortable in being specific with directions because you need to concentrate on judging, not moving exhibitors and animals . . . although it is acceptable for you to assist if the directions are misunderstood.
5. Understanding each job necessary . . . from check-in for being in correct class, to line-up at the gate, to enter and exit the ring, to wait for championship selection . . . if all this goes well, your job is easier and you look more professional.
6. Steward should communicate with gate people and send animals for halter classes in age order, usually youngest to the oldest . . . you should still verify ages by asking exhibitor .
7. Remember . . . these people will do well if they understand the reasons for your directions and are easy to follow.

What to do if you end up being the only one there to handle all these activities:

1. Look for someone, ask show or fair management, or ask if exhibitors have an extra helper available . . . then take time to train.
2. Use a basic pattern you can announce on a microphone, or just talk if you have no mike, and lead them through the first few classes . . . they will learn.
3. Make the best of the situation and request

more help for future shows.

4. File all information with your show report so the next judge or show manager may have a better idea.
5. Write about activities for the Judges Forum Newsletter to help other judges or apprentices learn.

Suggestions:

Select your own ring procedure that works for you. Remember the purpose of a ring procedure is to help you, the judge, evaluate the animals in a halter class.

Make sure that each step in your ring procedure does something for you in the process of judging the class. Going through a procedure that does not help the process of elimination is simply a waste of time.

Observe other shows, llama or livestock, to see how other judges handle different situations in different situations in different size rings.

Observe how other judges handle animals, youth classes and new exhibitors, as these are the more difficult procedures.

Talk with other judges to find helpful ideas . . . you are not alone . . . we all have, or will have, experienced almost any situation.

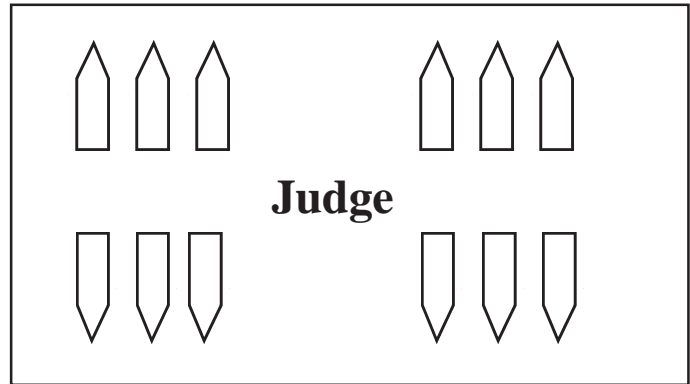
If possible, forward a basic ring procedure for halter classes to the show management previous to the show . . . they may include copy in the packet or post it . . . just be sure that any changes are announced before exhibitors enter the ring.

If you are using a pattern for showmanship, forward it ahead of the show for all exhibitors to have...again, if you change or the ring will not allow this procedure comfortably, be sure that ALL exhibitors are aware of changes, especially concerning obstacle or showmanship classes.

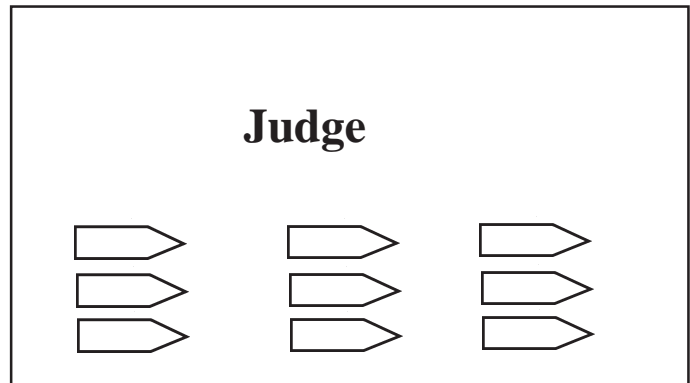
For a large show, the use of a clerk to assist you could make the work easier, especially for large classes; this is helpful for youth showmanship when there are many things to be watching at the same time and you feel the need to make notes . . . better to be sure and accurate and take a bit more time with showmanship, as the exhibitors want to feel they all had the same chance.

Do not hesitate to change your patterns or ideas if they are helping you to view and evaluate the animals and exhibitors.

EXAMPLES FOR GROUP CLASS LINEUP



OR



OR

Consider viewing each group in a head to tail profile.

RING PROCEDURE FOR LAMA HALTER CLASSES

The following ring procedure is designed to assist the judge in making a logical and complete evaluation of a class. A judge must develop a ring procedure that compliments the thought processes being used to evaluate the class and also allows him to make the necessary observations. In addition, the judge must consider the size of the classes, the time allowed for judging, and the size of the ring and be prepared to make changes in the procedure as needed. The following procedure could be used by both new and experienced judges and should be appropriate for small (50 lamas) to large shows (150 lamas) with a reasonable time allowed for halter judging. An experienced judge using this procedure could expect to spend approximately 2-4 minutes judging each lama. Therefore, a 60 llama show would take two to three hours to judge the halter classes.

This ring procedure is intended to assist in the following evaluation procedure.

1. An overview of the class
2. First impression or tentative placing of the class
3. Close observation of individual traits
4. Comparison of pairs
5. Final placing and giving of reasons

This ring procedure is meant to accentuate observations of style, carriage, balance, and movement.

EXPLANATION OF PROCEDURE

Lamas enter ring circling clockwise. The entire class circles the ring at least once and perhaps two or three times depending on the size of the class. (Figure 1) The judge is positioned in the center of the ring getting his first impression of the class as a whole and is observing the style, head, neck and tail carriage, topline, and leg movement. The class is then lined up in a head to tail or side view. (Figure 2) The Judge positions himself in a manner allowing him to view the whole class together. His observations should include style, presence, balance, and overall conformation. At this point the judge should be able to make a tentative placing of the class. If a 1 through 6 placing is not clear then, at least, the top lamas in the class should be identified. The close placings or pairings will be resolved during the individual inspections.

OVERVIEW AND FIRST IMPRESSION

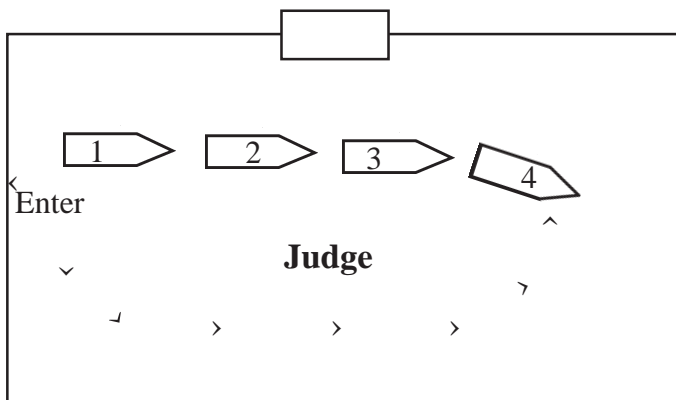


Figure 1

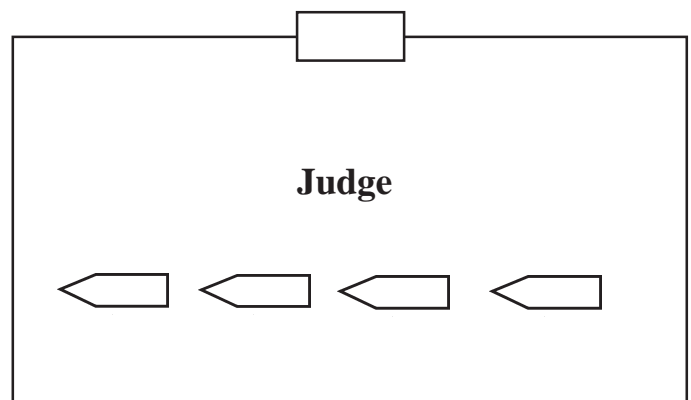


Figure 2

Next, the first lama in line is asked to move out individually, making a 180 degree turn and walking directly to and on past the judge and returning to the end of the line. (Figure 3) The line should move up after each lama leaves the line. The ring steward should be positioned at the head of the line in order to keep the lamas moving up and having the next lama ready to go as soon as the Judge turns around and is ready for the next lama. The Judge is observing the movement of both the front and rear legs during this procedure. This procedure should move very quickly.

Now the entire class is asked to move clockwise around the ring. The number of circles is at the

judge's discretion as he is using this time to confirm observations of leg movement, stride, ease of movement, carriage, etc. The line is asked to stop in a side by side or head to tail lineup. The judge can now view the entire class from the front and then circle to the back for a rear view. The Judge starts down the line doing a hands on evaluation of each lama. (Figure 4) This evaluation would consist of a look at the eye, ears, jaw, teeth and a quick hand down the topline to evaluate strength of topline, conditioning, and capacity. Also, if not already observed, a look at testicles or female genitalia should be done at this time. Quality of fiber can also be observed at this time.

CLOSE OBSERVATION

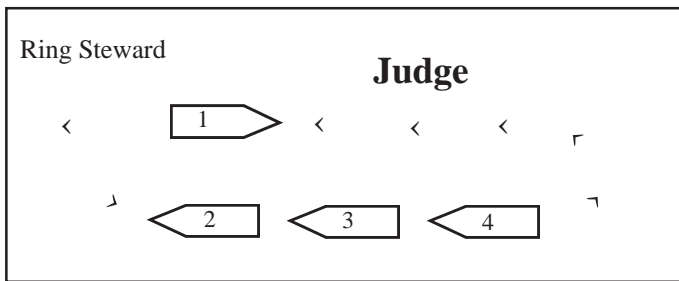


Figure 5

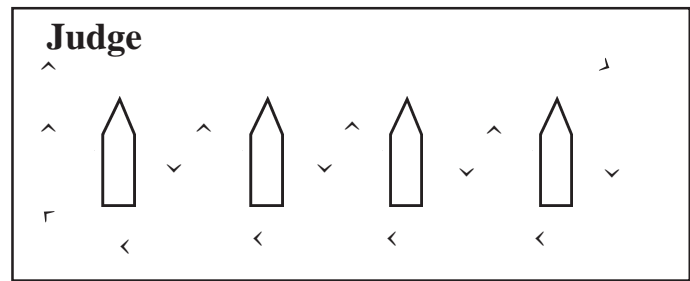


Figure 6

After completing the individual inspections, the judge may either move the entire class clockwise around the ring and stop them in a head to tail lineup or simply ask handlers to turn the animals into a head to tail or side view without moving around the ring again. (Figure 5) The judge can now view the class again as a whole. The individual inspections should have resolved any close placings and it is now time to pull the lamas into a final lineup in the predetermined area. (Figure 6) The judge should be comfortable with his pairings and be ready to give his reasons based on his observations. The judge should place 6 to 11 lamas for points depending on class size.

The lamas not placed should be dismissed from the ring by the ring steward. When the judge has made his final placings, the ring steward should write down the llama numbers on the Judge's Card and give the card to the secretary for recording and listing of names for the announcer. During this time, the judge should be on the microphone giving reasons on the top 3 or 4 lamas in the class. Unless the judge feels additional comments are necessary, only the top 3 or 4 placings should be discussed. Then, while the announcer reads the names and placings the ribbons are awarded as the lamas leave the ring.

COMPARISON OF PAIRS, FINAL PLACINGS

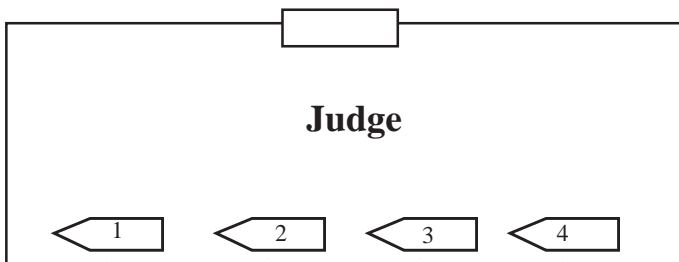


Figure 5

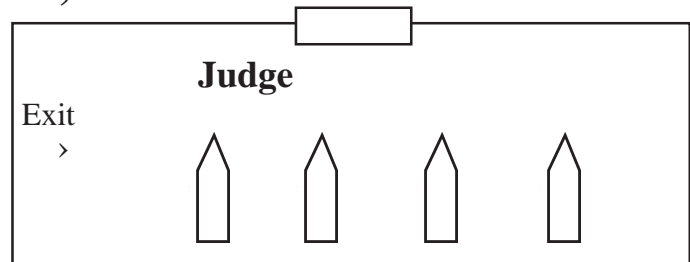


Figure 6

GRAND CHAMPION HALTER RING PROCEDURE

1. First place animals enter (Figure 1) in order of age:
 Juvenile (A)
 Yearling (B)
 Two Year Old (C)
 Adult (D)

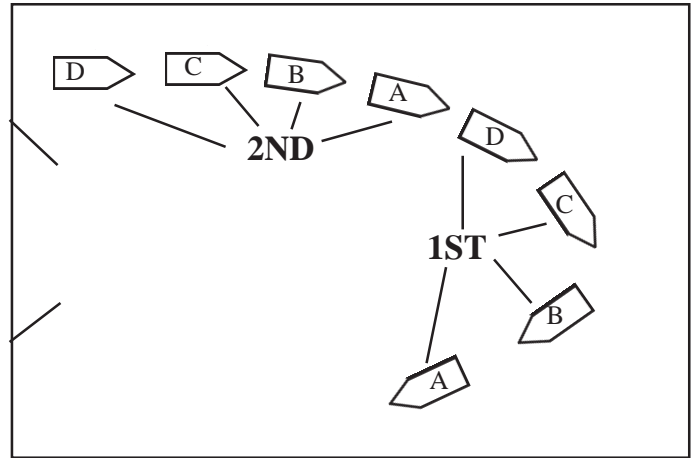


Figure 1

2. Followed by second place in order of age as above. (Figure 1)
3. Judge may have all of the class circle the ring one or two times.

4. Line up in two rows (Figure 2)
 1st Row . . . First place animals
 2nd Row . . . Second place animals

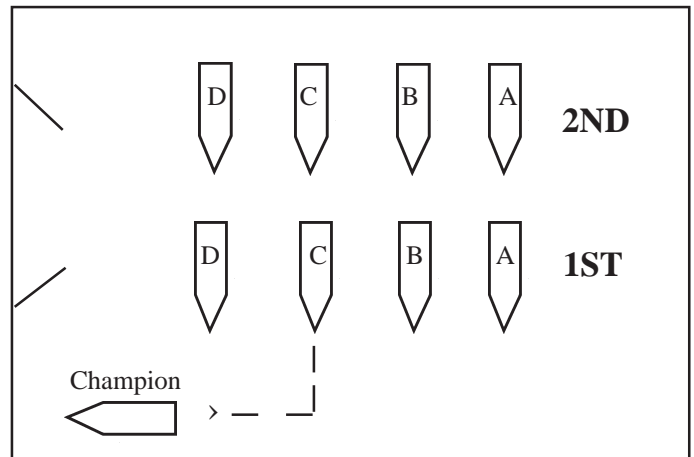


Figure 2

5. Judge may choose to circle the front row or first place animals before choosing Grand Champion.

6. Select Grand Champion and pull out to front or side. (Figure 2)

7. The animal in second place behind the Grand Champion then moves into the front row in the spot vacated by the Grand Champion. (Figure 3)

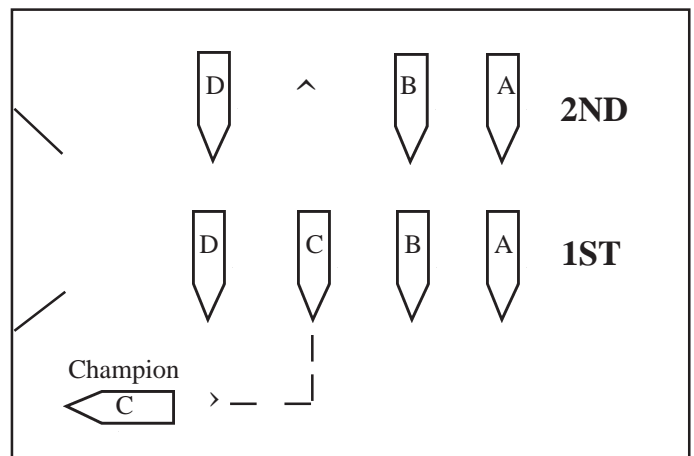


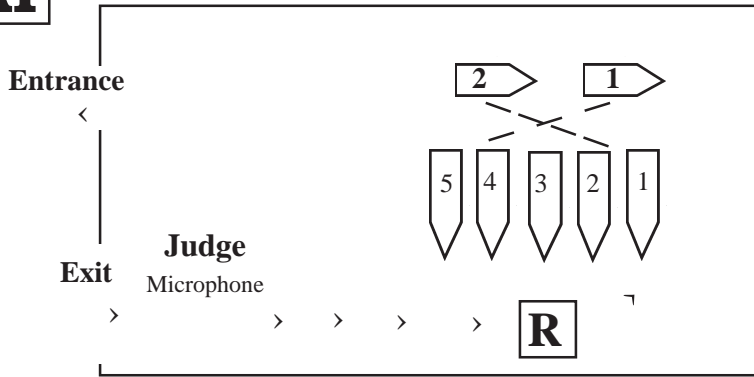
Figure 3

8. At this point, only the animals in the first row are being considered for Reserve Grand Champion. All of the other second place animals are NOT under consideration.
9. Select Reserve Grand Champion and pull out of line.
10. Remaining animals may be dismissed as reasons are being given and awards presented.

SAMPLE RING PROCEDURE

AI

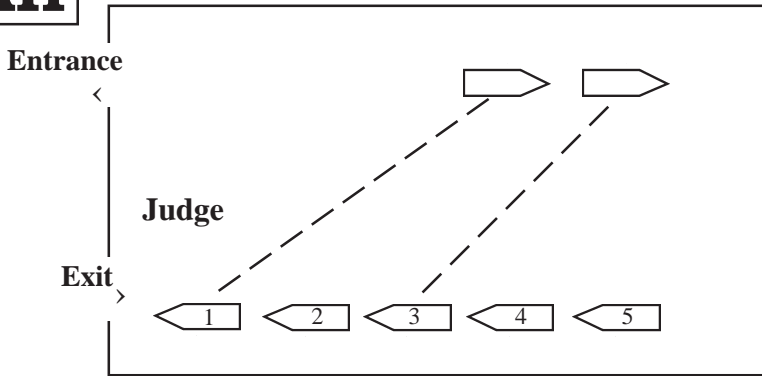
Halter Classes



Placing Line-up:

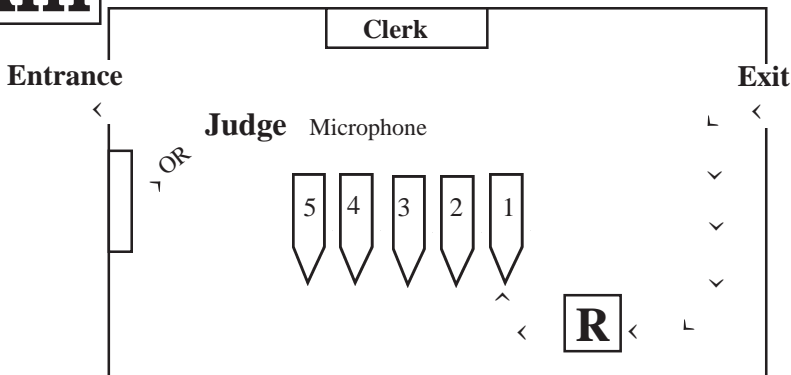
1. To side-by-side
or
2. Head to tail
3. Leave ring as reasons are being given.
4. Keep final line-up in view of audience as much to center of ring as possible for views.

AII

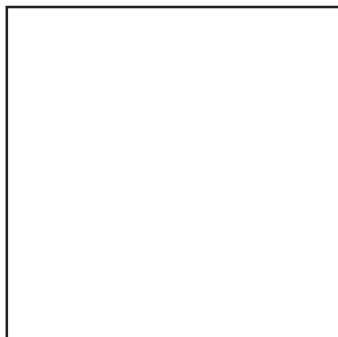


This is nice if all classes are small - it fills up the ring!
(Determine this before starting.)

AIII



Side by side final line-up gives better exit path for large class of small ring.



Square ring would work the same as a rectangular, depending on where the audience is seated.

DRIVING CLASS RING PROCEDURE

1. Meet with drivers to give instructions.
2. Turnouts enter the ring at a jog. All drivers work at jog, walk, extended jog and/or canter as a group. *Figure 1*

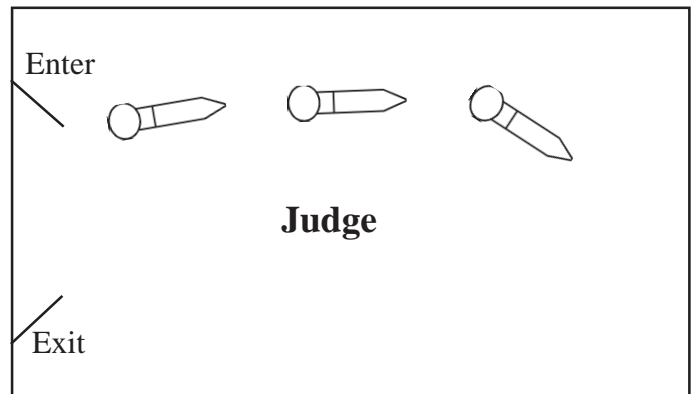


Figure 1

3. Have drivers reverse direction as shown. *Figure 2*
4. Work the same gaits going in the opposite direction.

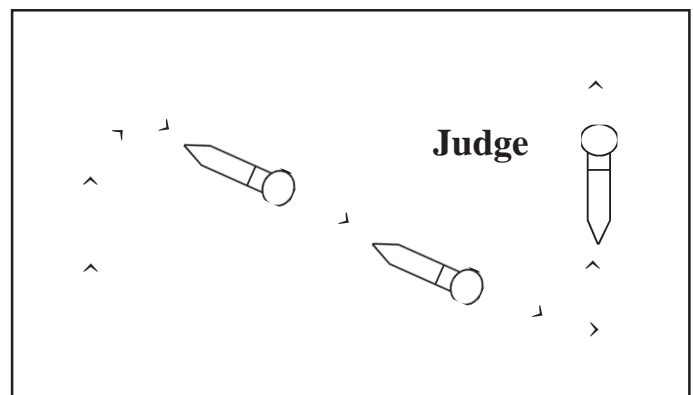


Figure 2

5. Pull into center of ring and line up. *Figure 3*
6. Have each turnout back 3 or 4 steps and pull back forward into line. Judge should do a walk around of each turnout to inspect harness, etc..
7. At this point, the Judge may require further work as described in the ALSA Handbook.

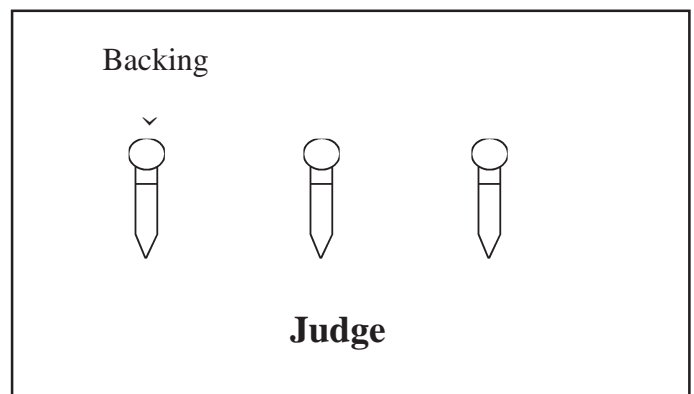


Figure 3

PURPOSE AND ELEMENTS OF ORAL REASONS

The purpose of giving reasons is to explain to the exhibitors and or spectators why you placed the class as you did. They have seen each class and know the lamas you are talking about. They, too, are probably picturing each lama in their mind's eye as you discuss it.

Presenting oral reasons will help you in several ways. It should help you develop a more organized system of analyzing classes, and help develop your ability to think and express yourself.

The ability to deliver good oral reasons depends upon the talent developed in the eye of the speaker and the confidence he presents in his explanation of his decisions. The confidence increases with the level of experience and the numbers of animals viewed and analyzed over an extended period of time. Advanced understanding of anatomy, physiology, function and form leads to the selection of the animal which has the overall eye appeal and general appearance so highly desired. This understanding together with mastery of terminology and delivery produces strong oral reasons that are readily accepted. When judging a class of lamas you are comparing the animals in the class to each other. When you give your reasons you are simply telling the audience the results of your comparisons. If you are unable to give a good set of reasons, it is either because you have not practiced the format or because you don't know why you placed the class the way you did. The ability to place the class requires a thorough understanding of the traits to be analyzed and the ability to recognize important differences and place these differences in a priority order.

REMEMBER:

First impressions are important to you and the audience.

View the entire class, the entire animal, not just a group of faults and characteristics.

First general statements should emphasize most important points to be made.

You are comparing pairs of animals (top 4).

Develop your own style and be definitive.

Keep the animals in the ring while you give oral reasons.

There are several points to remember when giving reasons.

- 1 Accuracy is by far the most important point in giving reasons. You need to see the obvious and important points in the class and discuss them accurately and completely.
- 1 Delivery style is also important. Reasons must be presented in a confident manner that is pleasant to hear and easy to follow. Consider the audience level of understanding.
- 1 Good organization makes your reasons sound complete and accurate. Bring out the important and general points first, on each pair, followed by the more specific and detailed points later. Be sure to emphasize the major differences in your reasons, omitting small points which may leave room for doubt. A well-organized, properly delivered set of reasons should not be over 30 seconds per animal in length.
- 1 Emphasize the Positive Points.
- 1 Avoid common, indefinite terms which do not describe.

Don't make oral reasons difficult. You are simply stating why you placed each animal over the one behind it.

SUGGESTIONS FOR ORAL PRESENTATION

1. Spend the last 3 minutes of the class remembering why you placed each animal over the one behind it. This doesn't come naturally.
2. Practice your oral reasons by talking from the visual image. Do not use a word pattern over and over or you will find yourself memorizing words and not talking from the visual image. It is really much easier to remember the animals than the exact words you want to use.
3. Use identifying terms when giving reasons, such as appaloosa, all brown, pinto, etc.
4. The most important reasons for the pair being placed should be in the first general statement.
5. Be organized using the same pattern . . .
i.e., general statement about pair, then front to rear, feet and legs and only talk about the parts that are different.
6. In grants, you put most important things first.
7. Stay away from terms like . . . "little, trifle, better, probably and maybe." The topline is either stronger or it isn't.
8. Emphasize the adjectives straighter, freer, longer, truer, deeper, wider.
9. Vary your terms from pair to pair. "1 is a larger framed male," "1 is a stronger, stouter male."
10. Watch the "he's and she's." Make sure you use the right pronoun.
11. Get a tape recorder and place animals at home, give oral reasons on tape and play it back. Repeat this process until you are satisfied.

WORDS OR PHRASES TO AVOID:

Good or Better . . . Indefinite terms

It . . . Always use "he" or "she."

Lacks or Lacked . . . Use sparingly. Rather than, "4 lacked depth of rib," say, "4 was shallow about the heart and barrel."

STEPS FOR PRESENTING ORAL REASONS

The steps for presenting a good set of oral reasons are very easy to learn and with practice the format should become quite comfortable.

In all lama shows the judge should give reasons on the first 3 or 4 placings in the class. Giving reasons on less than this is pretty much meaningless and giving reasons on more is not necessary. The following format breaks the first four animals into three pairs for comparison; A top pair, a middle pair, and a bottom pair. For each pair there is a comparison of the two animals, a grant to the second animal in the pair and, optionally, a criticism of the second animal. Descriptive terms are reserved mostly for the first place animal in the class.

- Step 1. Give the name or description of the class and if appropriate a statement about the class in general.
- Step 2. Explain briefly why your top place animal wins the class.
- Step 3. Tell why your first place animal beats your second place animal. Usually 1 or 2 major reasons are enough.
- Step 4. It is never a good idea to grant the second place animal because exhibitors wonder why you didn't place it first.
- Step 5. Compare first to second and explain why you placed first over second with the positive traits of your first placing.
- Step 6. Compare your second and third place animals and tell why your second place animal beats your third place animal.

- Step 7. Grant or tell what you liked better about your third place animal over your second place animal only if there is an obvious reason.
- Step 8. (*Optional*) Criticize your third place animal or tell why it is third.
- Step 9. Compare your third place and fourth place animal and tell why your third place animal places over your fourth place animal.
- Step 10. Tell what you liked better about your fourth place animal or point out his or her major strengths only if obvious reason.

There are several types of terminology that may be used in your statements. In step 2 about the first place animal, you may use either descriptive or class comparisons. When comparing pairs of animals you may use either class comparisons (*..est*) or simple comparative (*..er*) terms. Grants or major strengths of an animal are either simple comparative terms or class comparisons. Transitions are simply a way of moving smoothly from one section of the reasons to another. Simple words to use when moving into a grant:

Grant	Realize	Admit
Recognize	Concede	However

GENERAL

ORAL REASON FORMATS

The following terms, phrases and comments are for use in presenting oral reasons in more general explanations.

1. Entire Class

Opening Statements

Positive	or	Negative	
It is		- is not obvious	apparent
There is		- is not difficult to separate	easy to see/find
This class exhibits		- does not	offer easily recognized differences
This class divides itself			provide examples of
This group does		- does not	exemplify

2. Small Group

As a group of		- top/bottom	the evidence of
with		- stronger positive characteristics	
This group of 3		- stands together	- with similar strengths
			- lacking similar strength of
		- does not show	- adequate - to place above

3. When excusing half a class - Thank Exhibitors

- a. The animals not selected to remain - as a group - have not exhibited the strength and correct development of conformation to compete TODAY with the balance of the class.
- b. These animals will stay for further evaluation due to the strength of more correct movement and conformation over the balance of the class.

4. As a pair

In a close pair - they stand above/below - for
 In a difficult decision between 2 close placings
 My 1st pair over my 2nd pair for

5. Psychology of Grouping for Oral Reasons

- a. Faster - say more about the group
- b. Not repeating same phrases so often
- c. Less negative and specific to individual animals
- d. Allows leeway to be more positive

6. Format and Physical Line-up for Oral Reasons - Positive over Negative

- a. Line up animals where you can view them, and the audience also, from profile as you talk.
- b. Be all positive about 1st place unless you grant a less prominent factor to 2nd place.

- c. Look at 2nd place when telling why 1st placed over 2nd. Look at weakness and describe that as the strength of 1st.
- d. Look at 3-4th for weakness and describe the strength of #2 over them.
- e. Continue in that mode to pair 5 & 6 - not showing adequate strength of - to move above others.
- f. Commend any animal for outstanding positive trait
- g. Style - Presence - Fiber quality excellence - Behavior and Presentation - these are not so measurable as conformation - but are important to whole picture.

7. General Comments to Use at Opening - During - Closing of the Show

- a. Commend exhibitors for TIME, EFFORT, SUPPORT to prepare and present animals.
- b. Recognize breeders for years involved in making a breeding program work.
- c. Remind exhibitors and audience that TODAY is YOUR OPINION ONLY and should not be used to determine anyone's breeding program as each owner has different needs within his herd.
- d. Thank Show Management and Exhibitors for the opportunity to view their production, commend presentations and promptness (if applicable) to move show along.
- e. Review breeding techniques of selection to improve and emphasize positive traits without allowing expression of other negatives.
- f. Good to use these comments to remind owners that the younger animals should be an improvement over the parents (older age classes). Especially important when using Juveniles as Champions.
- g. Remind owners and audience that breeding selections take many years and choices from many animals to show winners and Champions. This helps when obvious long-time breeders win often during a show and encourage new owners.
- h. Repeat "from my perspective today" and many times.
- i. Follow the PASS method:

POSITIVE - ACCURATE - SHORT - STATEMENT!

8. Summary for Oral Reasons

- a. **State one or two reasons why you placed first place**
- b. **State one or two reasons why you placed one over two using the positive traits on one**
- c. **State one or two reasons why you placed two over three using the positive traits on two**
- d. **State one or two reasons why you placed three over four using the positive traits on three**
- e. **Use grants only when it is obvious that there is a real positive trait on the granted animal. It is not a good idea to grant your second place to the top of your class.**

EXAMPLE REASON FORMAT

PLACING = 910 249 680 044

STEPS 1 & 2.

I started this class of juvenile heavy wool females with what I considered the most stylish and structurally correct female in the class.

STEP 3.

She displays more eye appeal by being stronger and straighter down her top and blends in smoother at her neck-shoulder junction. In addition, 910 is more nearly level in her rump and tail set than my second place female, 249. This chocolate-colored female was straighter in the set of her front legs and moved with a freer gait.

STEP 4.

I concede 249 has a more feminine presence and stands on heavier bone.

STEP 5.

However, I would like to see her straighter on her front legs and freer in her movement.

STEP 6.

I placed 249 over 680 for second place mainly because she showed more capacity and breed character. This Appaloosa female was deeper in her body and heart girth with more bone. She showed more width to the floor of her chest than 680. I should also say 249 had the most desirably feminine head in the class.

STEP 7.

I grant 680 stood squarer on her front and rear legs;

STEP 8.

However, she was too narrow up front, a bit refined in her bone and walked narrow both front and rear.

STEP 9.

The closest placing in the class was between my third and fourth placed females. They are both functional females but are quite different. I decided to use 680 because she appeared to be more structurally sound. She moved freer and easier on the walk with less lateral movement to her hock. In addition, she was stronger in her topline than 044.

STEP 10.

I realize 044 had more body capacity and larger heart girth. She stood on more bone and tracked wider than 680.

STEP 11.

However, I would like to see 044 with a more collected stride, with less set to her rear hock and be straighter in the set of her front legs. She also has a tendency to be a bit weak in her top.

NOTE TAKING

Note taking is a helpful learning and practice tool. We do not encourage note taking during an actual show situation. Certainly, new or inexperienced judges at smaller shows may choose to take notes. However, the Judge should always be aware of the time element and the danger of spending more time looking at your notes than at the animals. The purpose of taking notes is to help you recall the visual image of the animals. Remember, when you give oral reasons, you must talk from a mental picture of the animals, not a picture of a page of notes. During the clinic or teaching situation, you may want to take notes on the classes you will be writing reasons for and, also, for the classes on

which you will be giving oral reasons. The following is a sample of a note form and corresponds to the written sample of the reason format.

Suggestions:

1. Divide your page as shown in example.
2. Write down some identifying feature for each animal.
3. Look for big things first, balance, substance, movement
4. Judge the whole animal not just a class of feet & legs.

JUVENILE HEAVY WOOL FEMALE

910 - Chocolate colored
249 - Appaloosa
680 - Brown /white
044 - Black

PLACING 910 - 249 - 680 - 044

910/249 Stronger, straighter top, smoother neck shoulder, more level rump, straighter front, denser fleece

249/680 Deeper body, heart girth, substance of bone, width of chest floor, breed character.

680/044 More correct hock, stronger, top, long fleece & luster

249/910 Ear shape, heavier bone

680/249 More correct legs

044/680 More capacity, more bone, movement

044 Criticize sickle hock, set front legs, weak top

ORAL REASONS TERMINOLOGY

General Appearance

Desirable	Undesirable
Balanced	Not balanced
More stylish	Plain
Straighterlined	Slackframed
More eye appeal	Unattractive
Flashier	Coarse featured
More structurally correct	Poorly balanced
More feminine	Too masculine (<i>feminine</i>)
More masculine	Too feminine (<i>male</i>)
A more pleasing package	
More elegant	
More regal	
Regal in appearance	
Eye catching	
More correct proportions	
Proper balance	
Presence	
Attractive	
Most striking	
Impressive	

Topline

Desirable	Undesirable
Straighter topline	Weak top
Stronger top	Low fronted
Leveler topline	High behind
Stronger back or loin	Round rump
Higher tailset	Low tailset
More nearly level rump	Drooped rump
More correct rump set	Weak loin

Body Capacity

Desirable	Undesirable
Deeper body	Shallow bodied
Bolder spring of ribs	Flat ribbed
Deeper hearted	Shallow hearted
Wider front	Narrow front
Longer ribbed	Shallow chest
More correct width upfront	Narrow chest
Longer body	Too wide front
	Bulldog front
	Narrow top
	Short bodied

ORAL REASONS TERMINOLOGY

Front Leg Structure

Desirable	Undesirable
Correct set	Bowlegged
Correct set at knees	Knock kneed
Stronger pastern	Weak pasterns
More flexible pastern	Soft pasterns
More cushion upfront	Pigeon toed (<i>in</i>)
Freer gait	Buck kneed (<i>over</i>)
Freer stride	Calf kneed (<i>back</i>)
Freer movement	Splayfooted (<i>out</i>)
Correct stride	Pigeon Toes (<i>in</i>)

Rear Leg Structure

Desirable	Undesirable
Correct set	Sickle hocked
More correct angle to hock	Post legged
Freer stride	Too straight behind
More mobile	Weak pasterns
Freer movement	Soft pasterns
Correct stride	Short pasterns
More collected stride	Open hocked
Truer stride	Too close at hocks
Longer stride	Rope walking
More agile	Straddles behind
.....	Short-strided

Fleece

Desirable	Undesirable
Pleasing Hand	Less Desirable Handle
Apparent fineness	Not fine
More fine	Course
Finest	Strong
More dense	Loose
Excellent density	Open
Good uniformity of density	Lacks uniform density
Uniform crimp throughout blanket	Loses crimp in the shoulder/rump
Excellent fiber coverage	Lacks fiber coverage on the lower legs
Very typey in fiber coverage and shape of head and muzzle	Not typey in shape of head and ear
High sheen	Poor condition
Healthy condition	Excessive vegetable matter
	Tender staple

ORAL REASONS TERMINOLOGY

Fleece

General Descriptions

Indication of a higher-yielding fleece

Evidence of density as expressed by weight of locks

Appears more voluminous by its airy, loft softness - yet may be lower yielding

Fleece which exhibits waviness in comparison to defined zig-zag in crimp

Extension of crimp throughout the length of lock structure

Stronger (or weaker) in expression of fleece character

Visually appealing in phenotypic appearance

More prominent in the expression of lock(s) or definition

Loss of lock definition at the skin due to fineness of fiber

Exhibits more (or less) uniformity from front to rear in _____ characteristics
such as density, crimp, fineness

Shows more (or less) integrity of fiber (which means soundness)

Lack of continuity

Dominant in balance between conformation and fiber characteristics

More legitimate in balancing positive traits of conformation and fiber

Less prominent emphasis of negative traits

Stronger (or less dominant) in expression of . . . crimp or lock or character

Champion and Reserve Grand Champion ROM Points

All placings other than Grand Champion or Reserve Grand Champion will be awarded points based on placing in respective class. Grand Champion and Reserve Grand Champion winners will earn points based on the overall competition relative to number in the entire division. The Reserve Grand Champion winner will earn one less point than Grand Champion winner based on respective number in division. These points are not in addition to class points but instead of. In a Division with less than 6 entries, the “show named” Grand Champion and Reserve Grand Champion will earn points toward a ROM award based on division size; however, the Grand or Reserve Grand will not apply towards an ALSA Champion Award.

# of entries	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th
1	1									
2 to 4	2	1								
5	3	2	1							
6	4	3	2	1						
7	5	4	3	2	1					
8 to 15	6	5	4	3	2	1				
16 to 23	7	6	5	4	3	2	1			
24 to 31	8	7	6	5	4	3	2	1		
32 to 39	9	8	7	6	5	4	3	2	1	
40 and over	10	9	8	7	6	5	4	3	2	1

Number of Class Placings for Points

1. In classes with up to 7 entries, place 6 places.
2. In classes with 8-15, place 7 places.
3. In classes with 16-23 entries, place 8 places.
4. In classes with 24-31 entries, place 9 places.
5. In classes with 32-39 entries place 10 places.

This assures that enough animals in the class are placed to earn their respective points. This way you have one spare placing in each class, "just in case" one of the entries gets disqualified.

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 should be subtracted each time.
4. The animal completing the course with the most points wins.
5. Tiebreakers must be determined by the judge before the class begins. This procedure consists of listing in order at least 4 obstacles. This list will be used by the judge or the scorer after the class is completed. The tie is broken by examining the scoresheets for the animals tied to see which animal had the highest score on the first tiebreaker obstacle. If the tie is not then broken, each tiebreaker obstacle on the list is consulted until the tie is broken.
6. The judge(s) shall audit and sign the final class placings. Upon the judges' signature the class results are final.
7. The judge must indicate an off-course by circling the appropriate box for that obstacle on the scoresheet.
8. A sample scoresheet is provided in this manual. It is suggested that one scoresheet be used for each animal to facilitate the finalizing of placings for the class.

TIPS FOR SCORING

Develop a scoring system that includes simple codes on your score card. If the codes are too complex, they may become a burden instead of an asset. The following examples are simple yet effective.

— **handler error, scored as a -1,** **^ minor fault, scored as a -2,** **X major fault, scored as a -3**
R refusal, scored as a 0 **I incomplete, scored as a 1 to 3**

As an entry is judged the codes are marked in the appropriate obstacle box. At the end of each obstacle the score is determined by adding the codes and recording the score.

Obstacle #1	Obstacle #2	Obstacle #3	Obstacle #4
[^] 3 7	I 1	R 0	X 7

SAMPLE FOR SCORING AN OFF-COURSE

Obstacle #1	Obstacle #2	Obstacle #3	Obstacle #4
XX- 3	0	X- 6	[^] 8

INSTRUCTIONS FOR “SCORERS”

- As the judge (or judges) complete the judging of each exhibitor, the score sheets will be brought to you. (If there are multiple judges, each judge may have a different score sheet so be sure you have all of the scoresheets for an animal.)
- Add the rows of scores with your calculator and tally the final score. Place it in the box at the top of the form. (If there are multiple judges, add all scores together and using the same judge’s sheet on top each time staple sheets at top left hand corner and put the total score of all judges in the box marked final score).
- You can begin to lay your score sheets in a row with only the top section showing the final score; the high scores going in order to the lower scores. As each score is tallied, add that sheet in the order where it belongs.
- If there is a tie score between two or more exhibitors, the judge will have designated the tiebreaker obstacles prior to the beginning of the class. Go through these, one at a time, in the order they were given you to break the ties. As soon as one score is higher than the other exhibitor’s, that one moves ahead.
- Remember: Lamas that go “Off Course” (as shown below) may not place above lamas that do not. (Page 43, Sec. 12, A.2.)
- PLEASE BE VERY CAREFUL WHEN CALCULATING SCORES.** Our exhibitors work hard to prepare for these competitions and we want everything to be correct. Do not hesitate to ask the judge for information or further direction if needed.
- Score cards may not be reviewed by exhibitors without the permission of the judge!

TIEBREAKERS:

Class	1st	2nd	3rd	4th

SAMPLE FOR SCORING AN OFF COURSE

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

PREPARING TO JUDGE A PERFORMANCE CLASS

WHEN YOU ARE CONTACTED TO JUDGE INFORM SHOW MANAGEMENT THAT . . .

1. You will need to request a list of obstacles for each course and the planned layout for the courses at least one month before the show so you can check for mandatory obstacles and required changes between courses.
2. You need to be informed of the number of entries for the obstacle classes before the show so you have the opportunity to plan for an Assistant Judge, etc.
3. You will need to have your specific score cards available for the show.
4. If there is limited time and a large number of entries, you will work with them on meeting the time requirements. Some options are: Using an Assistant Judge and splitting the course, not allowing more than one attempt, dismiss entries after two attempts at two obstacles (not for Youth Classes, see ALSA Handbook). Keep course compact.

SHOW DAY

1. Check course at earliest opportunity for safety, required obstacles, required changes and general layout.
2. Be sure the drawing of course layout is posted 1 hour before the class, the course designer should do this for you.
3. Be sure your score cards are ready and go over your scoring system with the scorer. A list of instructions for the instructor would be helpful.

Point out any special marks you will make, etc.. There should be runners available to pick up score cards if you are using a one per animal type.

4. Inform scorer and other helpers exhibitors may not look at their score cards without the judges' permission.
5. Decide on your tiebreakers for each course and write them down and give to the scorer. You should list at least four in the order to be used.
6. Exhibitors must be informed of the following;
 - a. Number of attempts allowed on each obstacle.
 - b. Whether the handler must complete the obstacle.
 - c. If the course will be divided for multiple judges.
 - d. They should move on when asked by the judge.
 - e. They will be dismissed from the course after two attempts at two obstacles (if you intend to use this rule).
 - f. Any other special instructions for the course.
7. Bring your own clipboard, pencils, measuring tape and calculator. Check score cards and placings BEFORE they are announced.

This information is best communicated with a handout that is given to the exhibitors as they check in and also by a ringside meeting of all exhibitors before the class starts.

PLEASURE AND OBSTACLE DRIVING

JUDGING CRITERIA

In addition to the criteria given in the ALSA Handbook, the Judge should consider the following when judging a driving class.

The llama who moves willingly with brisk or strong forward movement while still well under control at whatever gait is requested sets an ideal for the driving llama.

Since the three “aids” by which a driver communicates with his driving llama are the reins, whip, and voice, the llama who works lightly with minimal signals on the reins is better than one who requires heavier signals. In other words, the subtler, and less obvious the driver’s commands are the better. Therefore, look for “quiet hands,” light signals with the whip, and quiet voice command, rather than broad gestures, or heavy-handed use of the reins. The better driver will be able to shorten or lengthen his reins properly as needed rather than making large arm or upper body movements. Most important is the continuous communication between driver and llama through a light, constant contact with the reins which are neither loose and floppy nor overly tight and annoying to the llama.

Ideally, if the cart fits the llama correctly, the reins should come straight off the llama’s back, and a continuation of the line through the hands to the elbow should be more or less straight, the forearm forming a right angle with the upper arm. The driver should not have to hold his hands chest or shoulder high, or hunch up his shoulders to have control of his animal.

Proper use of the aids does not include leaning forward and pulling the llama’s wool, poking him with the whip, bouncing up and down in the cart,

and flopping the reins on the llama’s back.

When backing, the better llama will respond easily to light commands while bending slightly at the poll or at least, keeping his normal head position, that is, he should not make undue gestures of the head and neck, like poking his nose in the air, or bending the neck back.

In driving, perhaps even more than in other llama activities, the llama needs to have trust in his driver and the self-confidence to assess his constantly changing situation in order to deal smoothly and safely with the challenges he may meet along his route. This is what the good obstacle driving class will test. Again here, subtler commands, obeyed smoothly, showing the ability to make minor but necessary adjustments in direction, are important.

When a driver is asked to perform a figure eight, with or without cones as centers, the better performance is that in which the two circles of the eight are nice and round and where the llama moves smoothly through the figure.

JUDGING CRITERIA

1. Llamas to be judged on responsiveness to direction and changes of speed, manners, and consistency of speed. 75% suggested.
2. Condition, fit of harness and vehicle. 20% suggested.
3. Neatness and attire. 5% suggested.

FIT OF THE DRIVING HARNESS AND VEHICLE

While there may exist many types of harness, judges should be aware of the function of the parts of the harness and the proper fit of the harness and vehicle on the llama. Llamas generally wear breast collar style harnesses. The llama pulls the cart forward by means of the breast collar and the attached traces which are fastened to the cart. For the llama to be able to pull the cart efficiently, the breast collar should sit high, close to the base of the neck, and just about at the point of the shoulder. The breast collar should not hang down low below the curve of the chest, a fault seen commonly. The traces should pull in a straight line from the chest to the points of attachment to the cart (not passing on top of the tugs, which hold up the shafts, for instance).

The adjustment of the britching and the attached holdback straps is very important, for these are what hold the cart back from running into the llama when he stops or is going down hill. The britching passes around the llama's rump and the holdback straps attach to the shafts. The holdback straps may be attached to the cart in numerous ways, but the important thing is the adjustment. They should not be so tight as to inhibit the free movement of the hind legs, nor should they be so loose that when the llama stops, the cart continues its forward movement, the shafts sliding forward in the tugs, or in the worst case, the front of the body of the cart bumping into the llama. In order for the britching not to interfere with the llama's movement, it should be placed as high as practical, just below the curve of the rump. On intact males this should be below the testicles, so as not to irritate that area. On geldings the britching might be an inch or two higher.

The shafts of the cart are held up by the tugs (loops attached to the saddle of the harness) and held down by hold-down straps (attached to the

girth). The latter are particularly important on a two-wheeled cart, to prevent the shafts from bumping up and down, if the cart's balance should be shifted suddenly backwards for some reason. The front of the shafts should not protrude beyond the llama's chest, when viewed squarely from the side, so as to minimize the danger of the shafts snagging on anything. Ideally the shafts should be parallel to the llama's back and to the ground. However, if the cart is a bit small for the llama, it is acceptable for the shafts to slant upwards towards the front. However, it is not acceptable for the shafts to slant downward to the front, as this puts too much weight on the llama. He is not meant to be carrying weight from the cart on the saddle. Well-balanced two-wheeled carts have a light "tongue-weight" on the shafts, but no heavy weight. The shafts function to guide the direction of the cart, as they follow the llama's movements.

In the world of harness driving there are many different ways of doing things as to detail, but the points mentioned above are generally considered principles because they directly affect the safety and functional aspects of the turnout. In line with safety, a driver should never dismount from his vehicle without keeping control of the reins, nor should a passenger or groom ever be allowed in a cart without the driver, who is the one who has ultimate control.

FIT OF THE DRIVING HARNESS AND VEHICLE (CON'T)

The use of a “header”, a person on foot who goes to the driving animal’s head to hold or steady the animal while he is stopped for some length of time, is an acceptable and very common safety practice. Headers should be allowed in any driving situation where the driver is expected to dismount and perform some action away from his cart. While most of us llama drivers can and do harness, hitch up, mount and drive our llamas totally without assistance, in the show ring we should all be especially safety conscious and practice the safest procedures.

Appropriate dress for the driver and any passengers or goom is conservative contemporary attire. Gloves for a secure grip, and hats are strongly recommended. In all, the driver should try to present a turnout which is not only appropriate to the season, but is pleasing in appearance.

After working the llama both directions, the judge will call for the drivers to line up side by side in the center of the ring. The llamas should stand while the judge inspects each turnout and asks each driver to back his llama(s). After backing, the llama(s) should step forward again to his place in line.

DRIVING CLASS PATTERN

Please refer to the driving section of the ALSA Handbook for class rules and the conduct for both Pleasure and Obstacle Driving.

YOUTH DIVISION

YOUTH DIVISION CLASSES are approved for point accumulation by the handler, or in other words, the youth exhibitor. The youth exhibitor must register with ALSA and pay an annual dues of \$10. Complete requirements and class descriptions may be found in ALSA Handbook, 10th Edition. Judges and leaders should make all youth aware of this opportunity and help them to register with ALSA.

YOUTH CLASSES APPROVED FOR HANDLER POINTS

Showmanship

Public Relations

Obstacle

Pack

THESE CLASSES ARE DIVIDED INTO THE FOLLOWING AGE DIVISIONS

Junior: 8 through 11 Years

Intermediate: 12 through 14 Years

Senior: 15 through 18 Years

*The age of the youth will be as of
January 1 of the year of the show.*

Sub-Junior 7 and Under

For demonstration purposes only.

JUDGING YOUTH EXHIBITORS

As an industry grows, so does the number of young people interested in the activities involved, and therein is created the nucleus for its future growth. The careful nurturing of these young people is up to the parents and those in the position of teaching and activity promotion.

POINTS TO CONSIDER WHEN WORKING WITH YOUTH

- 1) Most of them are beginners or have limited knowledge
- 2) Most of them have limited experience

- 3) Exposure to llama/alpaca activities has been from:
 - A. Parental involvement
 - B. 4-H Club leaders and members
- 4) They are easily influenced and impressionable and tend to take every word for certain and forever.
- 5) They have a limited vocabulary at a young age, so that teaching needs to be adjusted for age and experience.
- 6) They tend to imitate what they see, therefore our actions need to be positive, appropriate and correct.
- 7) They need encouragement at all times with positive reinforcement, avoiding negative comments, if possible.
- 8) They need to have "FUN" with their activities
- 9) They need immediate rewards for their good behavior, be it a smile, a pat on the back, or a trophy.
- 10) They will interact with and teach their peers (and ADULTS).

We, as judges, leaders and teachers, need to be aware many young people have already been exposed to llama/alpacas and have gathered information they perceive to be correct. We must be very careful how we present material and procedures so as not to confuse or refute what the young person has already learned from parents or 4-H leaders. Take into account all circumstances surrounding youth classes. A group of young people may differ greatly from the last or next group and it may be necessary to evaluate levels of ability prior to judging to establish appropriate procedures for the class.

*Please be familiar
with the complete
Youth Division Rules.*

Refer to the ALSA Handbook

JUDGING YOUTH CLASSES

JUDGING YOUTH SHOWMANSHIP

1. Age of the Group . . . also that there is a great difference in potential ability between an 8 and a 13 year old, as between a 14 and 18 year old.
2. Many younger exhibitors have had extensive training and may perform at a higher level of ability than the older ones.
3. Ring procedures should be adapted to age and ability levels.
4. Use of a Pattern is NOT Mandatory; it may be too much for the youngest exhibitors; you may always request that type of activity if you see it would be appropriate.
5. Use questions suitable for ability level.
6. Make certain all exhibitors understand your requests . . . use of a Ring Steward to lead the young people is helpful.
7. Establish how many ribbons will be awarded and try not to leave just one exhibitor standing alone . . . hopefully all will receive participation ribbons.
8. If it is a large group, it is permissible to line up only the final placing exhibitors, without placing the entire class and having a youth in last place.
9. Using the same ring procedures, as in halter, makes it easy for exhibitor and management to follow; you can always ask for additional or individual work after they have walked through the line-up and profile viewing. Often, this alone is sufficient to establish placements in small classes.
10. Always handle every animal to check for cleanliness and condition disposition and manageability control by exhibitor replacement of messed-up fiber repositioning of animal, if it gets out of line.
11. Evaluate handler/animal for suitable size, rapport, control.
12. Be certain all exhibitors had opportunity to see pattern, if you are using one; announce any changes before the class to ALL EXHIBITORS.
13. Minimize time in the ring, if possible.
14. Remember that some young people may have learned specific procedures (which they believe to be THE WAY TO DO SHOWMANSHIP) previous to this show.
15. SPEAK WITH EXHIBITORS at end of class to explain carefully other ways of performing procedures; comment on outstanding performances by individuals or the group.
16. When giving oral reasons, be positive and commend parents and exhibitors for their efforts.
17. Remember that this class is most important to parents also and they want to understand your actions.
18. Be prepared for parents to ask questions later . . . reasons which explain placings will help.
19. Be human and sympathetic to beginners . . . help them to get through the class with minimal stress...you make many parents happy with this consideration for youth.
20. Remember that exhibitors should enjoy this class, but that it is also the utmost competition between many.

***HAVE FUN and ENJOY . . .
and the young people will do the same.***

JUDGING YOUTH OBSTACLE

1. Conduct of the class is the same as stated in the Handbook for Performance Classes.
2. Obstacles and Activities are same as stated in the Handbook for Performance Classes.
3. Exception to above rules is height of jumps:
Jr. age division - limit to 15 inches high
Sr. & Int. age division - limit to 18 inches high
Remember these limits may be lowered for safety and age
4. Consider level of ability and training when evaluating the youth exhibitor . . . the animal may have extensive training but the youth may not . . . they should be a team.
5. Establish before the class whether the handler must complete the obstacle with the animal.
6. Be aware the crowd will have favorites . . . usually the very youngest . . . don't let that influence your scoring.
7. Be careful not to score too high, as these young people have many years ahead of them to improve.
8. Don't hesitate to ask management to make changes to some obstacles which appear unsuitable for the class.
9. Consider the same judging criteria as stated in the Handbook for Performance Classes.
10. Be certain the minimum mandatory obstacles are included.
11. We do not recommend dismissing youth after two refusals at two obstacles and you must not use this procedure unless show management agrees and the exhibitors are informed.

Remember this is FUN and LEARNING for youth exhibitors.

JUDGING YOUTH PUBLIC RELATIONS

1. This is an OBSTACLE CLASS, so the same 11 items above apply.
2. Consider SAFETY FIRST in this class with the concern that some activities may have a tendency to scare or spook the animal, possibly putting the handler at a disadvantage for control.
3. Examine all obstacles carefully before the class begins.
4. Evaluate performance for rapport and trust between handler and animal while negotiating unknown obstacles.
5. Consider how obstacles relate to actual activities that may be encountered by young people doing public relations.
6. Be certain minimum mandatory obstacles are included.

JUDGING YOUTH PACK

1. This is an OBSTACLE CLASS, so the same previous items apply.
2. Conduct of the class is the same as stated in the Handbook for Performance Classes.
3. Obstacles and Activities are same as stated in the Handbook for Performance Classes. (Exception: Only Intermediate and Senior Youth may have animal carry weight up to 20 pounds if the llamas is 37 months and older.)
4. Mandatory Obstacles
 - 1 Bridge or ramp
 - 1 Step over
 - 1 Manageability
 - 1 Flexibility and maneuvering.
5. Pack Course must differ from the Obstacle course by at least 4 obstacles.

OPTIONAL CLASSES:

JUDGING YOUTH COSTUME

1. **Judging criteria follows:**
 - a. suitable to a theme - if one is stated.
 - b. suitable to time/ place/ holiday.
 - c. suitable to age of exhibitor/ size of animal.
 - d. extension of coverage of the animal with costume.
 - e. difficulty in training animal to accept and bear the costume.
 - f. crowd pleasing ability . . . don't let the audiences' plea for the youngest exhibitor sway your evaluation, unless the other criteria meet the requirements and exceed other entries.

REMEMBER THESE YOUNG PEOPLE
AND THEIR ANIMALS ARE AMBASSADORS
FOR THE INDUSTRY AND OUR BEST
MARKETING TOOL FOR YOUTH,
LLAMAS, ALPACAS AND FUN.

YOUTH JUDGING PROGRAM

Refer to the ALSA Handbook

Judges

As the judge at an ALSA Show, you may be asked to be the official judge for the Youth Judging Contest. The Youth Judging Classes consist of halter (one or two classes), showmanship and obstacle. There will be four entries in each class.

As the judge, you should NOT take part in selecting animals or exhibitors for the judging classes. You should see the class at the same time as the youth judges, with no prior knowledge of its make-up. The official judge should place the class without consultation with anyone else.

Explanation of Scoring

The judge places each class (halter, showmanship and obstacle), 1st through 4th place. In addition, the judge will establish, by number, the margin of difference between each of the three pairs. These numbers represent the penalties for switching the top, middle and bottom pair and, as such, form the basis of grading. For instance, if the 1st and 2nd place animals are very close then the penalty is 2-4 points. If there is much difference between them then the penalties can be 4-7 points. You then figure the penalties for the 2nd and 3rd place and the 3rd

and 4th place animals. The total of all three penalties cannot exceed 15. If they total 15, the middle number cannot be larger than 5. If they total 14, the middle number cannot be larger than 8.

Once the total of the penalties is determined, you use the Hormel Computing Slide or the iPhone or iPad App to calculate the final score. The bookkeepers will determine the scores based on the official placings and penalties. Add up all the penalties which cannot be greater than 15.

Directions for determining scores with the Hormel Scale.

1. Move the placing card with the red numbers until the correct official placing appears at the top of the column.
2. Find the card with the number of penalties at the top and the correct Basis of Grading (the number of penalties between the classes) at the bottom.
3. Insert this score card beneath the Placing Card and slide to the proper position.
4. Correct scores now appear directly opposite all twenty-four possible placings.
5. Transfer the correct score for each Youth Judge to the Summary Sheet.

OPTIONAL CLASSES

Optional classes are those classes that are not approved classes for ALSA awards. Therefore, the descriptions and judging criteria are variable depending on the particular show and the judge involved.

Shows should provide exhibitors with complete descriptions of these optional classes including the judging criteria.

The most popular optional class is the Showmanship Class. Many shows offer this class for youth and adults. Therefore, the ALSA handbook gives some suggested rules and guidelines for this class. Exhibitors and judges attending ALSA judging clinics are provided material and instruction for showmanship classes. On the following pages are some suggested procedures used in showmanship and some samples of patterns which may be asked for by a judge. Some judges will use a scoresheet for judging showmanship but others may not. The choice is up to the individual judge. The basic judging criteria is very much the same although individual judge's will certainly have their own preferences. **JUDGES SHOULD INFORM EXHIBITORS BEFORE THE CLASS OF ANY INDIVIDUAL JUDGING CRITERIA THEY MAY USE.** The included score sheet will give some idea of the criteria for judging a showmanship class.

Other optional classes described in the ALSA Handbook are:

1. Showmanship
2. Master Packers Class
3. Pack String Class
4. Public Relations Driving Class
5. Parade Cart Driving
6. Drive & Pack
7. Bred & Owned
8. Costume
9. Versatility Grand Champion
10. Ground Driving

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 the 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 train and prepare exhibitors as to 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
2. **Senior:** 15 - 18 years old
2. **Intermediate:** 12 - 14 years old
3. **Junior:** 8 - 11 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. Overshowing, undue fussing and maneuvering are objectionable.
4. Exhibitors should be courteous and sportsman-like 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. Llamas 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, and parting of fleece.

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 should post the showmanship pattern, with specific written instructions, prior to the class, allowing enough time for exhibitors to familiarize themselves with it or explain the pattern to each class at the gate.
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 figure 8 coil in his/her left hand. At no time should the lead be coiled around 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 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.

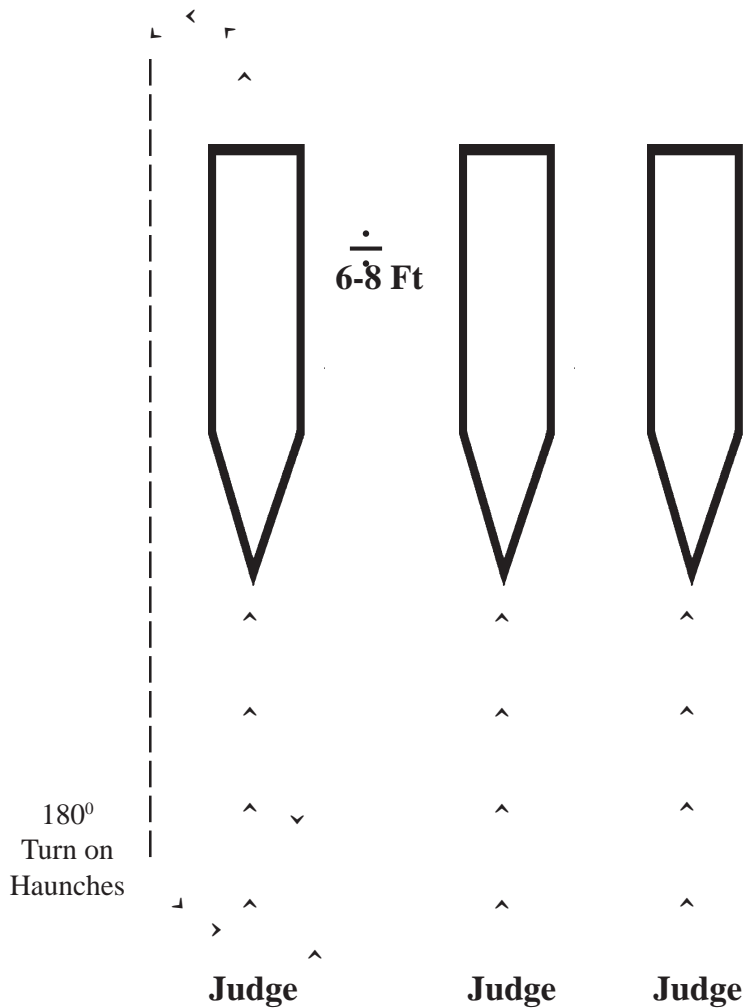
5. Demonstrate a haunch turn, or a forehand turn in either direction, 90 degrees, 180 degrees, or 360 degrees.
6. Answer question on general lama knowledge or conformation.
7. Demonstrate a change of pace.
8. Touch the animal to check grooming and animal handler reaction (the handler should smooth fiber back into place after making sure the animal is set up correctly).

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 will 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 will do a walk around your animal at this time. When instructed, walk back to your place in line by going through the line, doing a haunch turn and back into your spot.
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.

NOTE: Since showmanship is part of the process of learning to show in halter classes in all livestock shows, extra emphasis should be placed on how effectively the handler sets up and constantly presents the animal.

SHOWMANSHIP PATTERN



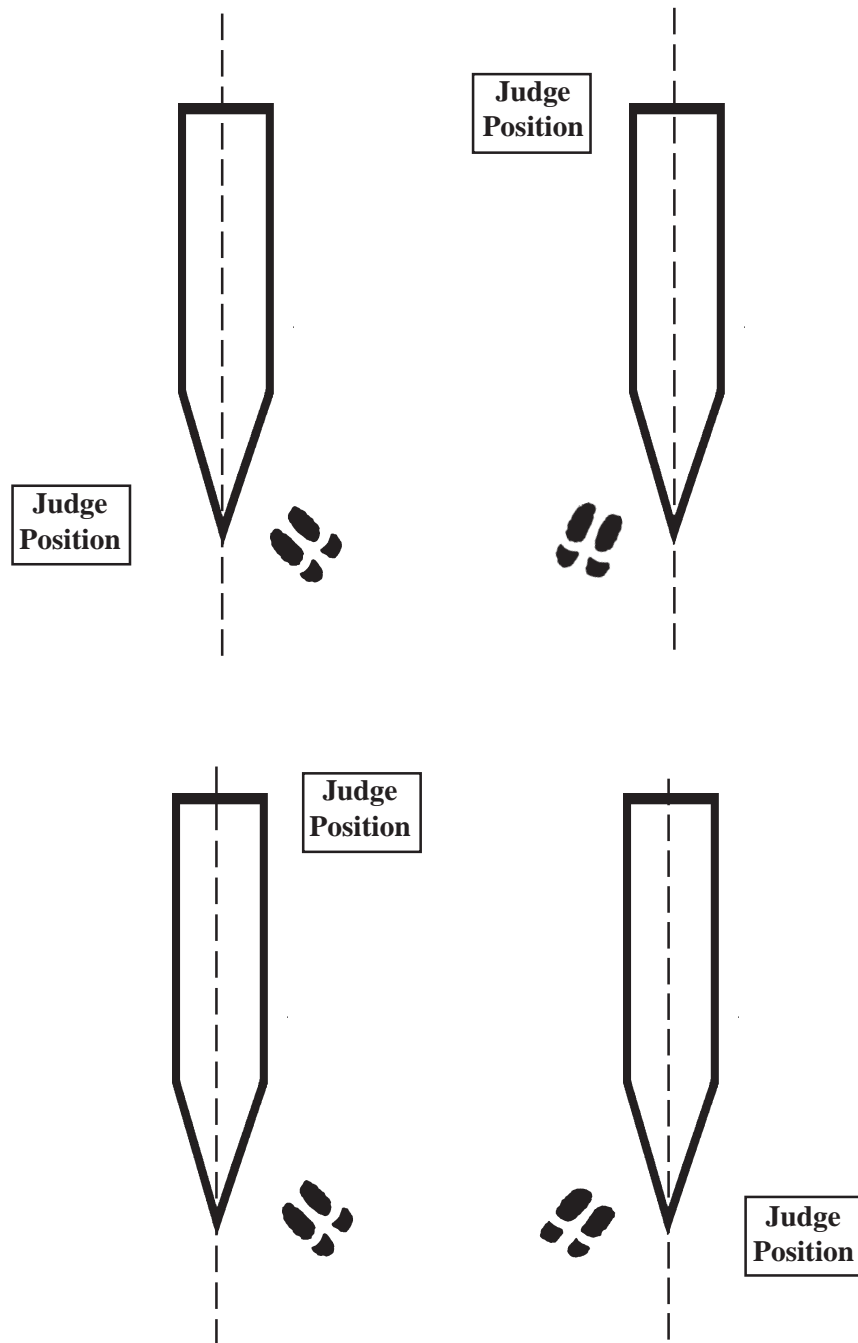
Enter the arena at a brisk walk, turn to the right and circle the arena once counter clock-wise. When the signal is given, reverse your direction and circle the arena once clock-wise at the walk. Line up as directed leaving 6 to 8 feet between animals.

Individual Work:

The Judge will move down the line-up across the arena from you. When directed, leave the line-up at a walk and walk to the judge. Square your animal for inspection. Reverse through a 180° haunch turn and walk back to your original place in the line-up by going through the line, doing a haunch turn and returning to your spot.

SHOWMANSHIP PATTERN

Relative Position of Handler, Judge and Lama for Quadrants



Keeping toes pointed toward the animal's eyes, the handler should face the llama diagonally at a 45° 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 llama.

ALPACA JUDGING CRITERIA FOR SOUNDNESS AND CONFORMATION

In this section we will describe the positive and negative traits for soundness and conformation and breed character. Fiber judging criteria is covered in the fiber section.

In all halter classes, alpacas shall be judged on the following: 1) soundness, conformation and alpaca type; 2) quality of the fleece. The judge's decisions shall be based on the official list of Positive and Negative traits and the Emphasis Guide for alpacas. Entries shall be judged on a relative basis comparing all alpacas within a given class.

Positive Traits for Judging

A. Conformation, Soundness and Balance.

1. **Overall appearance.** The alpaca should be well proportioned, balanced and exhibit style and natural presence. The alpaca breed type should be evident in the head, ears and tail set.
2. **Head.** The head should be short, thick, triangular and symmetrically formed with jaws fitting well. Ears should be erect, fine and spear-shaped.
3. **Bite.** Jaw fitting well with teeth properly aligned to meet upper dental pad.
4. **Forequarter and legs.** Neck should be in balance with the body. The front legs should be relatively straight with generally forward facing toes and correctly angled pasterns.
5. **Body.** Back should be strong and have a reasonably straight top line.
6. **Hindquarters and legs.** Rump should be broad and slightly sloping downward to the tail. Thighs are well muscled. Hind legs are strong, relatively straight and square standing. Pasterns are strong and feet are well formed.
7. **Movement.** All limbs should move freely

and smoothly in a fluid integrated motion.

8. **Male organs** must be developed adequately relative to age, both testicles should be visible and uniform in size.
9. **Female external genitalia** should be normal in appearance and size.

Negative Traits for Judging

A. Conformation, Soundness and Balance.

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 topline 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 joint to the fetlock without the normal zigzag pattern of the hind leg joints, as viewed from the side.
5. **Dropped Fetlock or Pastern.** A weak 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 exaggerated angulation to the set of the hock resulting in the hind cannon bone being held at a lesser angle to the femur than normal.
8. **Body Condition.** Excessive thinness or obesity.
9. **Jaw Malocclusions.** Usually the upper jaw is too short or the lower jaw is too long, contributing to protruding lower teeth. Occasionally, the lower jaw is too short or

the upper jaw is too long.

10. **Gopher Ears.** Short, stubby ears that are not due to frostbite but are congenital and inherited.
11. **Banana Ears.** More typical of a llama.

B. Serious Faults.

1. **Ectopic Testicles.** One or both testicles not found in their usual location.
2. **Scoliosis:** Lateral curvature of spine and or tail.
3. **Female External Genitalia Abnormalities.** This includes vaginal shelving (lips of vulva approaching horizontal plane instead of normal near vertical plane), a tipped-up tip of clitoris (consistent with hermaphroditism and diminutive size).
4. **Umbilical Hernia.** The presence of a soft fluctuate bulge at the site of the umbilicus.
5. **Gonadal Hypoplasia.** Smallness of either one or both testicles.
6. **History of Surgical Correction for:** Angular limb deformity, Shortening of the jaw, Hernia, Choanal atresia, Hermaphroditism, and Ectopic testicles shall be a basis for disqualifying the alpaca.

JUDGING EMPHASIS GUIDE

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

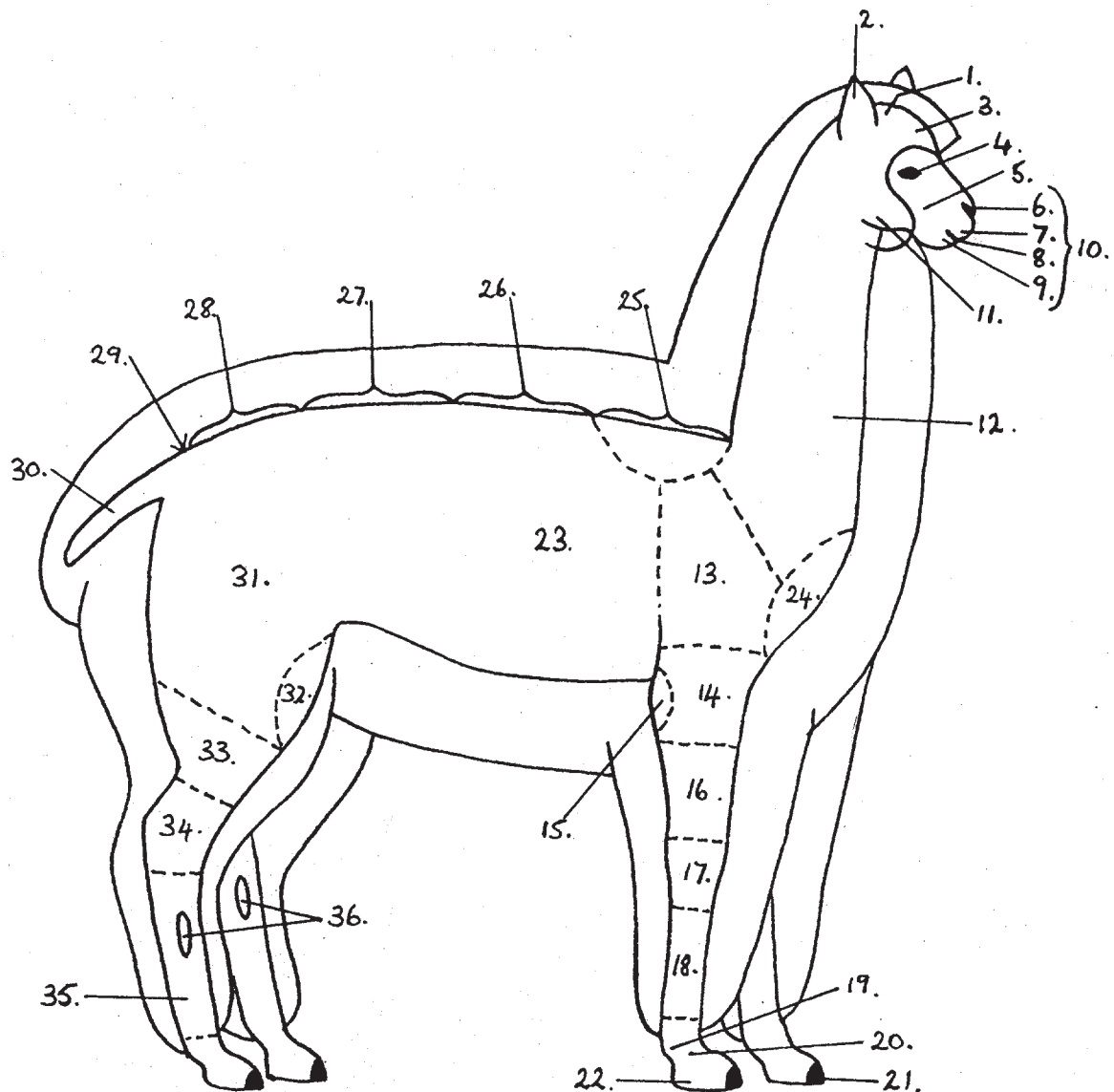
A. **Soundness, Conformation and Type: 50% Full Fleece Halter; 100% Shorn Halter.**

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.**

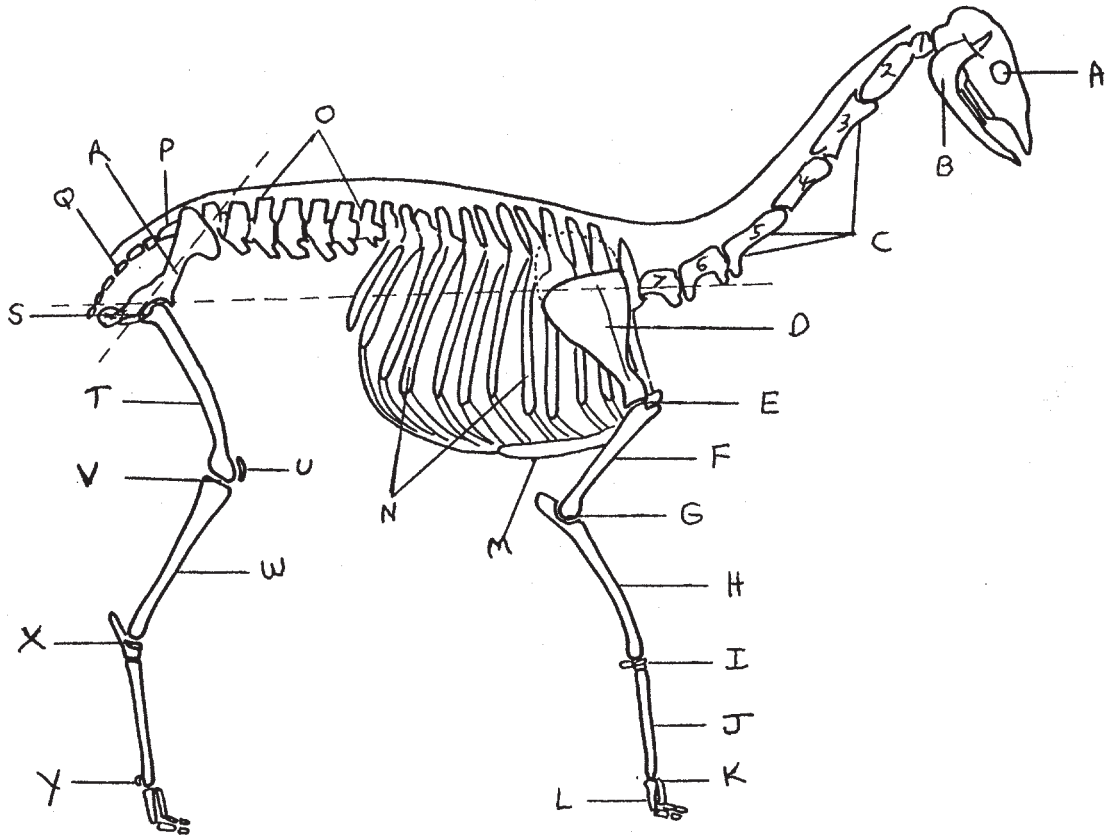
1. Hand, softness and sheen/luster of fleece.
2. Fineness of fleece: Uniformity and fineness of prime fiber. Minimal to no presence of guard hair.
3. Density of blanket: indicated by number of fibers per unit area and visually by the amount of skin exposed when fleece is parted.
4. Uniformity throughout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

ANATOMICAL PARTS OF THE ALPACA



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

ALPACA SKELETON



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

ALPACA CONFORMATION

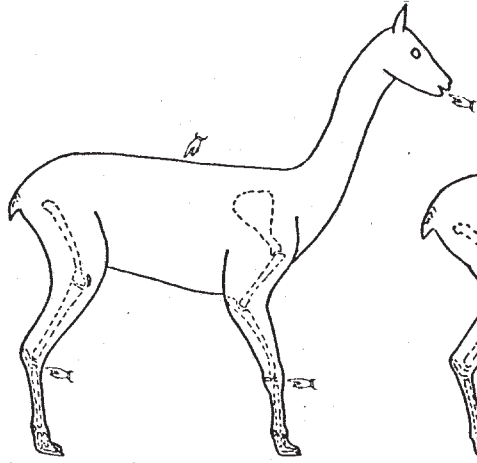


Figure 1. Side view: normal, sites to observe closely are pointed out

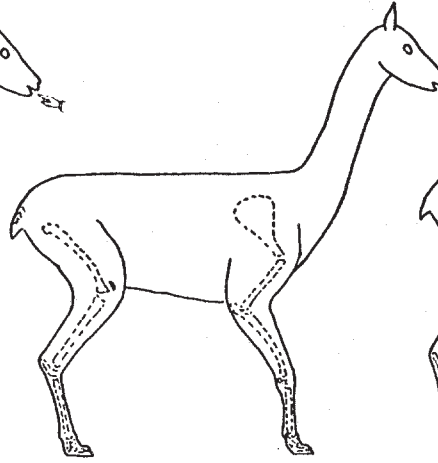


Figure 2. Side view: crouched

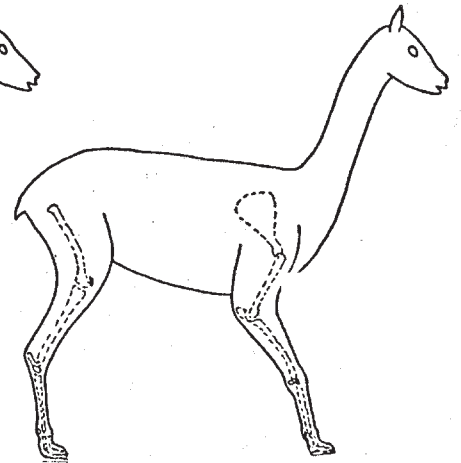


Figure 3. Side view: camped forward in front

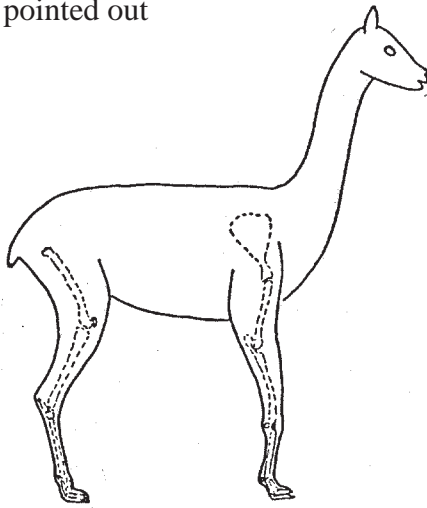


Figure 4. Side view: camped rearward in front

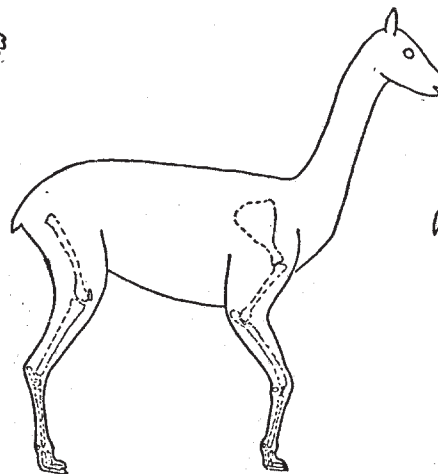


Figure 5. Side view: buck-kneed

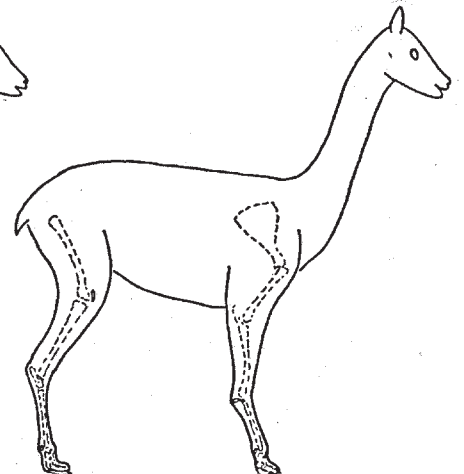


Figure 6. Side view: calf-knee

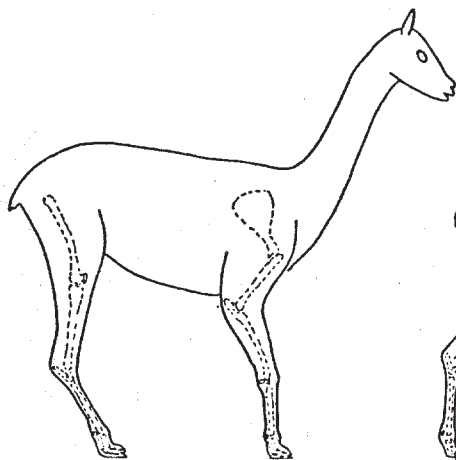


Figure 7. Side view: camped forward behind

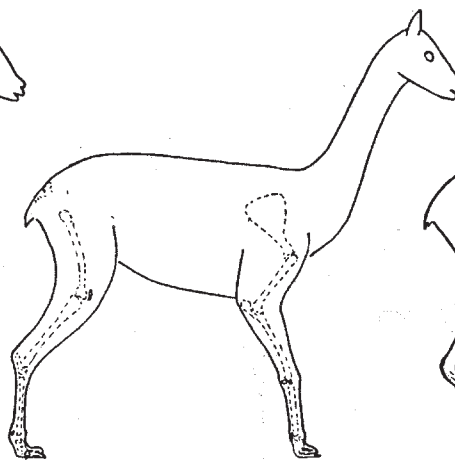


Figure 8. Side view: camped rearward behind

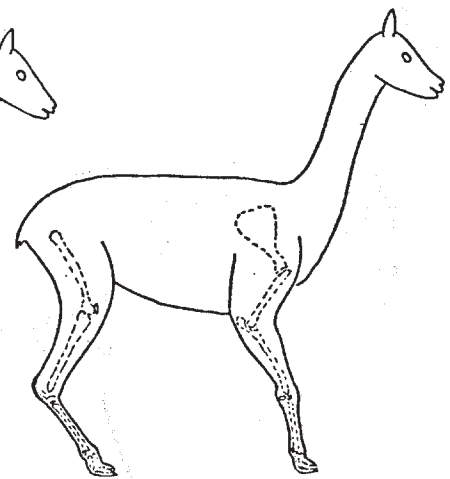


Figure 9. Side view: Sickle-hocked

ALPACA CONFORMATION

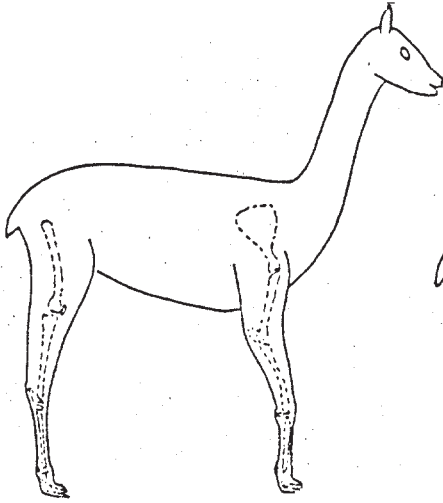


Figure 10. Side View:
post legged

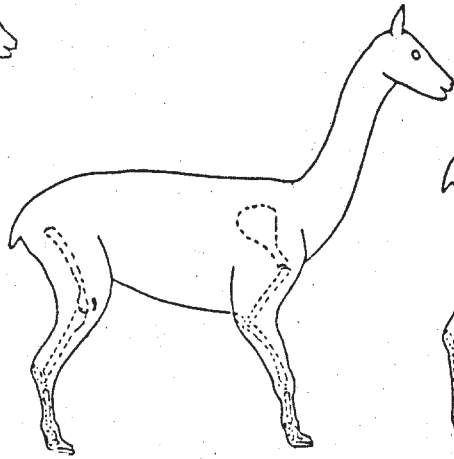


Figure 11. Side view: short legs

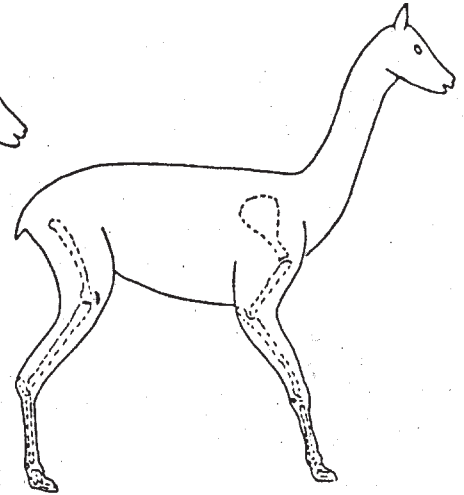


Figure 12. Side view: long legs

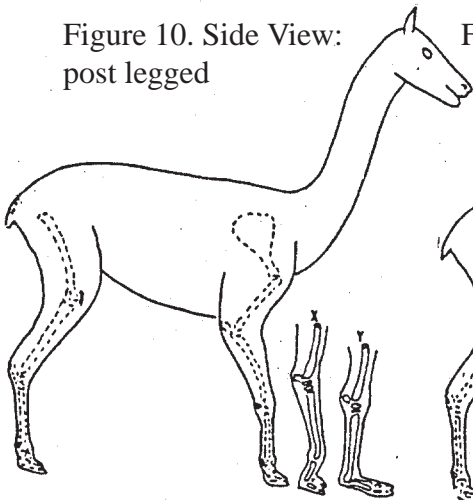


Figure 13. Side view: long
neck, long face, X. cocked
ankle, Y. Down in fetlock

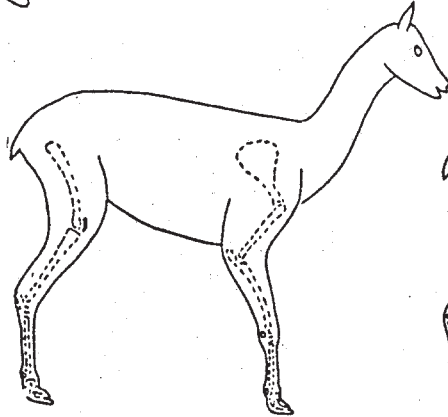


Figure 14. Side view: short
neck

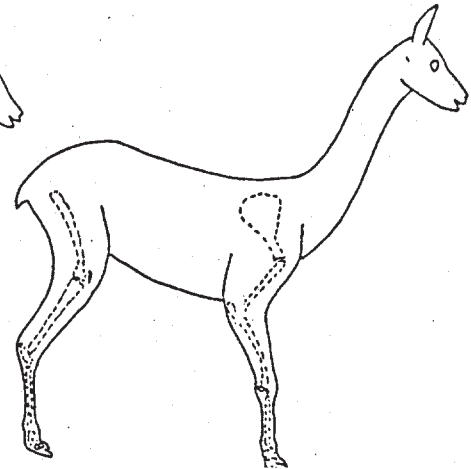


Figure 15. Side view: sway
backed, long ears

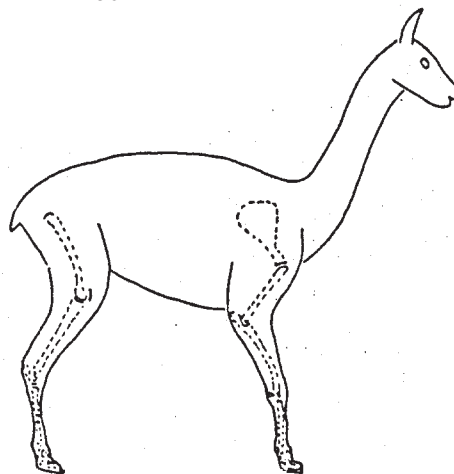


Figure 16. Side view: humped
back, long ears

ALPACA CONFORMATION

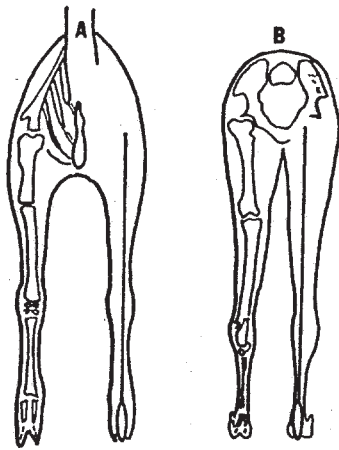


Figure 17. Use of a plumb line to determine straightness of A. front and B. rear limb

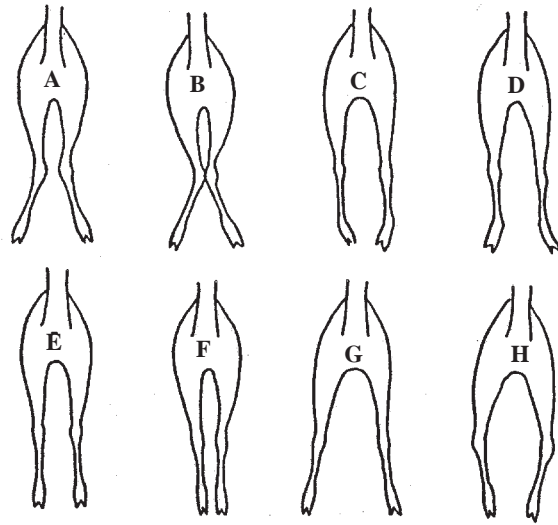


Figure 18. Front view: A. moderate knock-kneed, B. severe knock-kneed, C. pigeon toed, D. splay footed, E. normal, F. base narrow, G. base wide and H. bow legged. Similar stances may be observed on the rear limbs from a rear view.

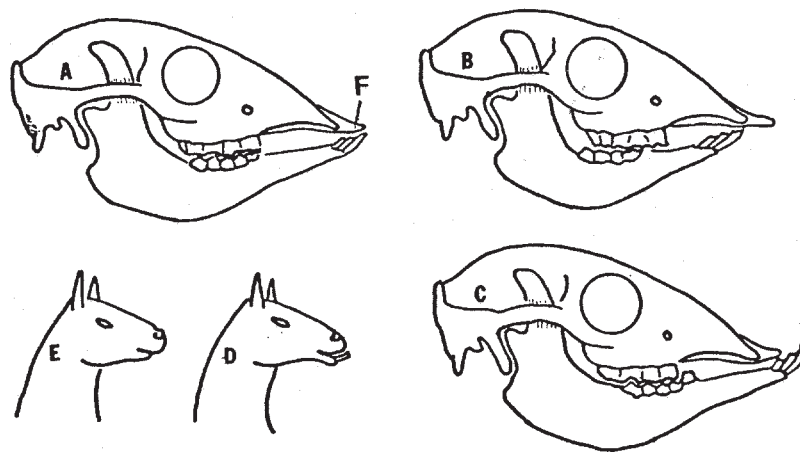


Figure 19. Diagrams of dental anatomy. A. normal relationship of incisor teeth to the dental pad, b. short lower jaw or parrot mouth (inferior brachygnathia), C. and D. elongated lower jaw (inferior prognathia) E. parrot mouth and F. dental pad.

ALPACA CONFORMATION

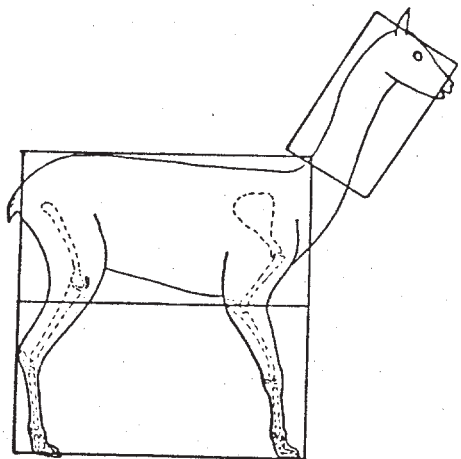


Figure 20. Ideal conformation, illustrated within rectangles. The neck rectangle is the length of the leg.

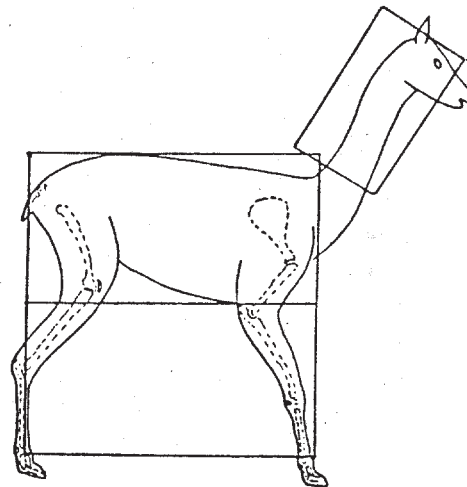


Figure 21. Legs too long, illustrated within rectangles.

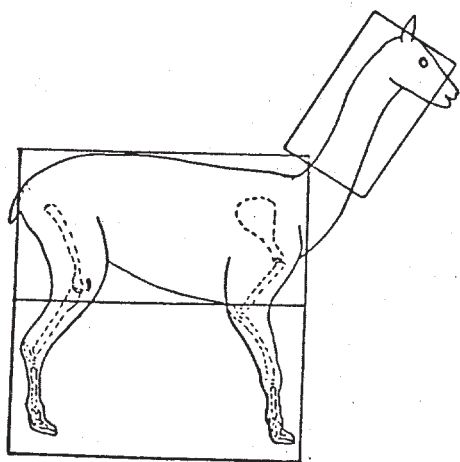


Figure 22. Legs too short, illustrated within rectangles.

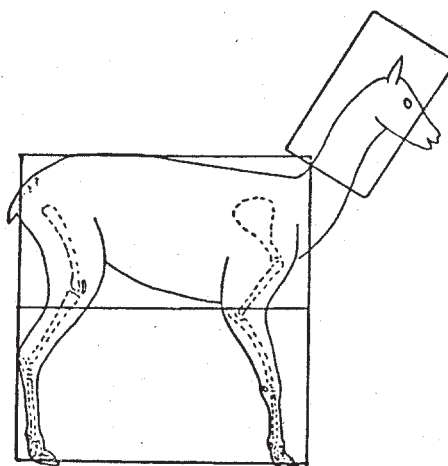


Figure 23. Neck too short, illustrated within rectangles.

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 the conformation is equal to 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.

1. Hand.
2. Fineness.
3. Density.
4. Uniformity of density, fineness and crimp/ crinkle throughout the blanket.
5. Character including crimp.
6. Condition and quality of fiber throughout the fleece and lock.
7. Abundance (fiber coverage overall).
8. Absence of guard hair in blanket.
9. Sheen.

UNSHORN SURI FLEECE POSITIVE TRAITS

The following traits are not necessarily in order of priority.

1. Hand.

2. Luster.
3. Consistent lock formation.
4. Density.
5. Character without crimp.
6. Fineness.
7. Uniformity of lock formation and fineness.
8. Condition and quality of fiber throughout the fleece and lock.
9. Abundance (fiber coverage overall).
10. Absence of guard hair in the blanket.

NEGATIVE TRAITS

1. A tender staple with pronounced weakness or a break along the length of the fibers.
2. Lack of uniformity within the fleece and the lock.
3. Brittle fiber.
4. Presence of parasites.
5. Matting or coting.
6. Excessive guard hair.
7. Stress Breaking - weakness and breaking of all fibers in the lock at the same point.
8. Weathered - showing coting and pitting at the tips.
9. Dung tags.
10. Vegetable matter and debris.

FLEECE SHOWS

Refer to the ALSA Handbook

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 alpaca's body, neck, legs and head.

CRINKLE: The waviness in a single fiber, as opposed to a uniform wave in a lock. Usually the coarser the fiber the less crinkle there is. Often used synonymously with *crimp*, although this is not correct to all experts.

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 its original size and shape after extension.

FELTING: the irreversible tangling of fibers together.

FLEECE: Fiber sheared from sheep or other wool class animal. A fleece is the entire coat shorn off an animal. The term is most commonly associated with sheep but applies to alpacas as well. Alpaca fleeces belong in the category known as *open fleeces*. Open fleeces are more apt to break apart due to the low grease content compared to most kinds of fine sheep's wool which is held together by abundant grease.

FLEECE WEIGHT: The yield or weight of the spinnable 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.

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

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.

KEMP: Coarse, often dead, hairs unsuitable for processing.

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

LOFT: The springiness in wool (or fiber) as it returns to normal position after it has been squeezed. The term *fluffiness* is sometimes used synonymously for *loft*. In the natural fibers trade

the term has come to refer to “blankets made of man-made fibers and blends, indicating bulkiness.”

LUSTRE: The sheen, gloss or shine of the fleece and fiber, due to reflection of light off the smooth scales of each fiber.

MATTING: The inextricable meshing of fibers in the fleece.

MEDULLATED FIBER: Fiber that has a medulla, generally continuous cellular marrow (or hollow space) inside the cortical layer in most medium and coarse fibers. The amount of medulla varies in fibers on the same animal.

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, most fine woolled breeds of sheep) where the wool surface does not open and is characterized by high grease content.

PRICKLE: The quality in fleece or fabric that causes itchiness when pressed against human skin. Due to presence of kemp.

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

REGROWTH: Regeneration of fiber after shearing: an important factor in assessing an alpaca's fiber productivity.

SECOND CUTS: short pieces caused by poor shearings.

SEEDY FIBER: Fiber containing seeds.

SKIRTING: Fiber of lower grade removed from fleece.

SLICKNESS: smoothness and slipperiness of fiber. Fiber characterized by smooth, snug scale structure.

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 animal's 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.

TENSILE STRENGTH: The ability of fiber to resist breaking under tension from pulling; not to be confused with tearing or bursting strengths, which involve other forms of measurements.

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.

WOOL CAP: The wool on an alpaca's head between it's ears, considered a desirable, aesthetic quality by many alpaca owners. Also known as the *top knot*.

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

(Some terms are from The Alpaca Book, M. Fowler and E. Hoffman, page 84)

PLACEMENT AND GRADING OF ALPACA 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)

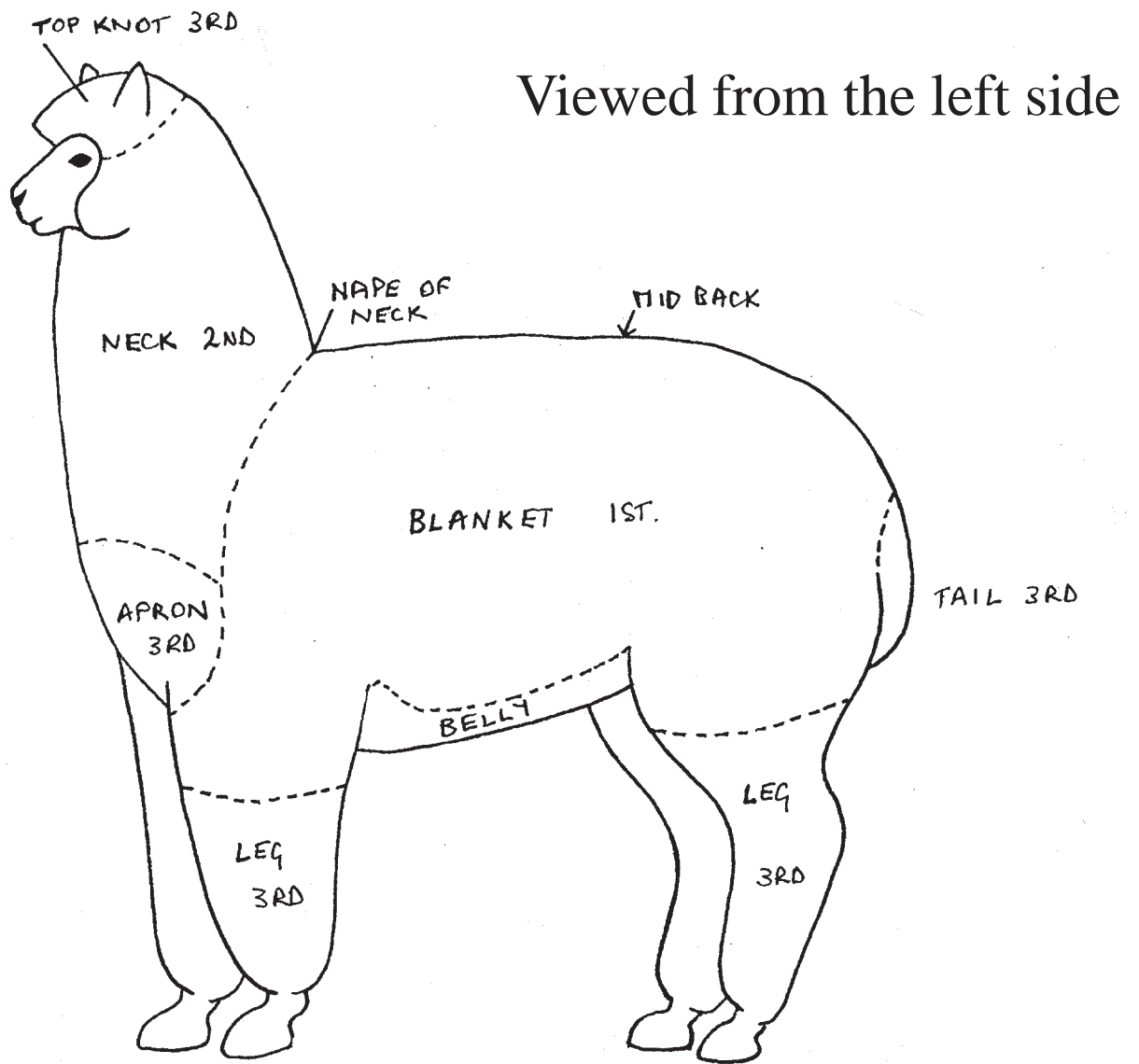
Woolen System

One of the two chief processes for making yarn. Usually the woolen process amounts to carding the fiber two or three times, condensing, drawing, and spinning. In general, the fibers used are shorter compared to the Worsted system. In the woolen process, it is possible to blend alpaca fibers with sheep, cashmere, synthetics readily creating textile properties as well as lightening or darkening a color. Rustic looking yarns, such as tweeds, are a product of this system. The cloth produced is usually soft and the products include overcoats, blankets, and industrial felts.

Worsted System

One of the two chief processes for making yarns, commonly associated with commercial processing of alpaca and mohair. Worsted yarns are made of medium and long fibers that are carded, parallelized and combed (to remove noils), drawn and spun. The removal of the noils helps achieve the main objective of the system: to produce a compact yarn made of smooth parallel fibers. Products include fine suits, trousers and sweaters.

(Descriptions of both systems are from The Alpaca Book, M. Fowler and E. Hoffman, page 84)

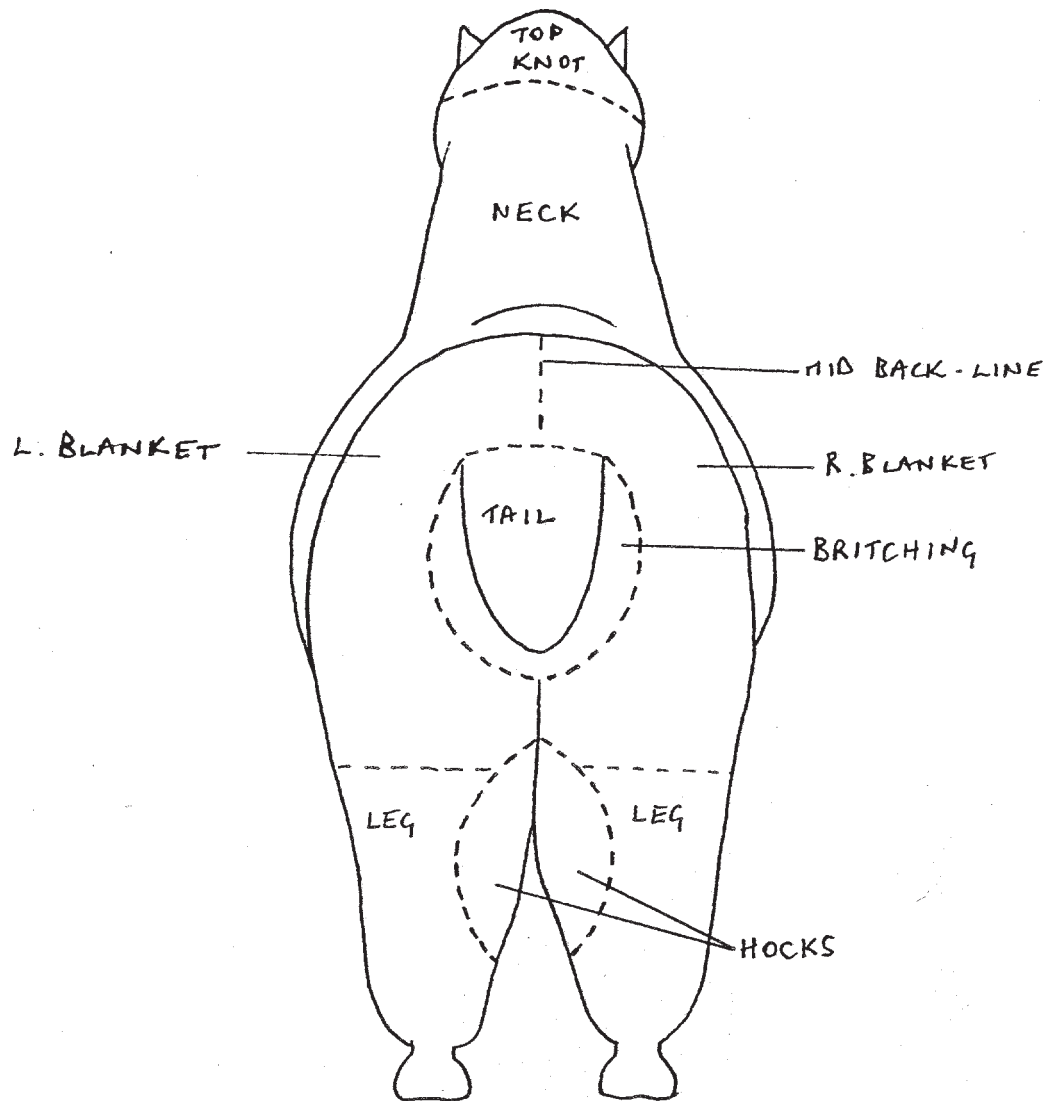


Legs: The dividing line between leg fiber (hair) and blanket fiber (prime) may shift up and down a little from alpaca to alpaca. Fiber is on the outside of the legs only. The further the dividing line is situated down the leg, the better. Leg fiber is grade 3 or thirds.

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.

Viewed from the rear:



Tail: Fiber on the tail is usually grade 3 or thirds, with guard hair.

Britching: Area around the underneath of the tail. This is usually lesser quality fiber that can have fecal and urinary staining.

Hocks: This area is also susceptible to staining.

FIBER DESCRIPTIONS

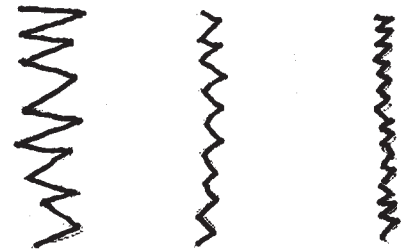
Fiber Structure

Cortical Cell

Cuticle Cell

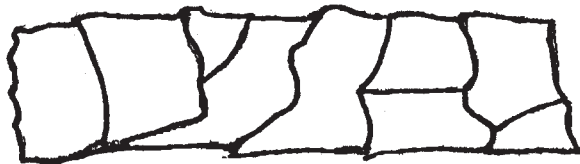


Expression of Crimp



Wide Medium Narrow

Scale Frequency

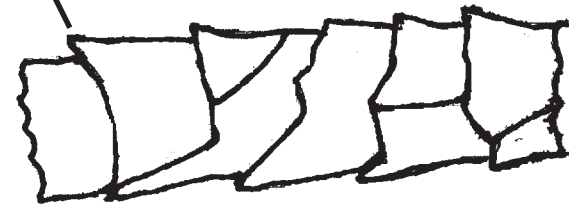


Mean Diameter

Suri Scales

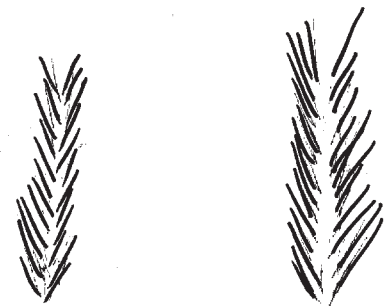
Scale Height - Smooth

Serrated edges of scales



Huacaya Scales

Expression of Density



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

Medullated Fibers



A B C D E



FOLLICLE DEVELOPMENT

Each fibre is produced from an individual follicle and is present at birth.

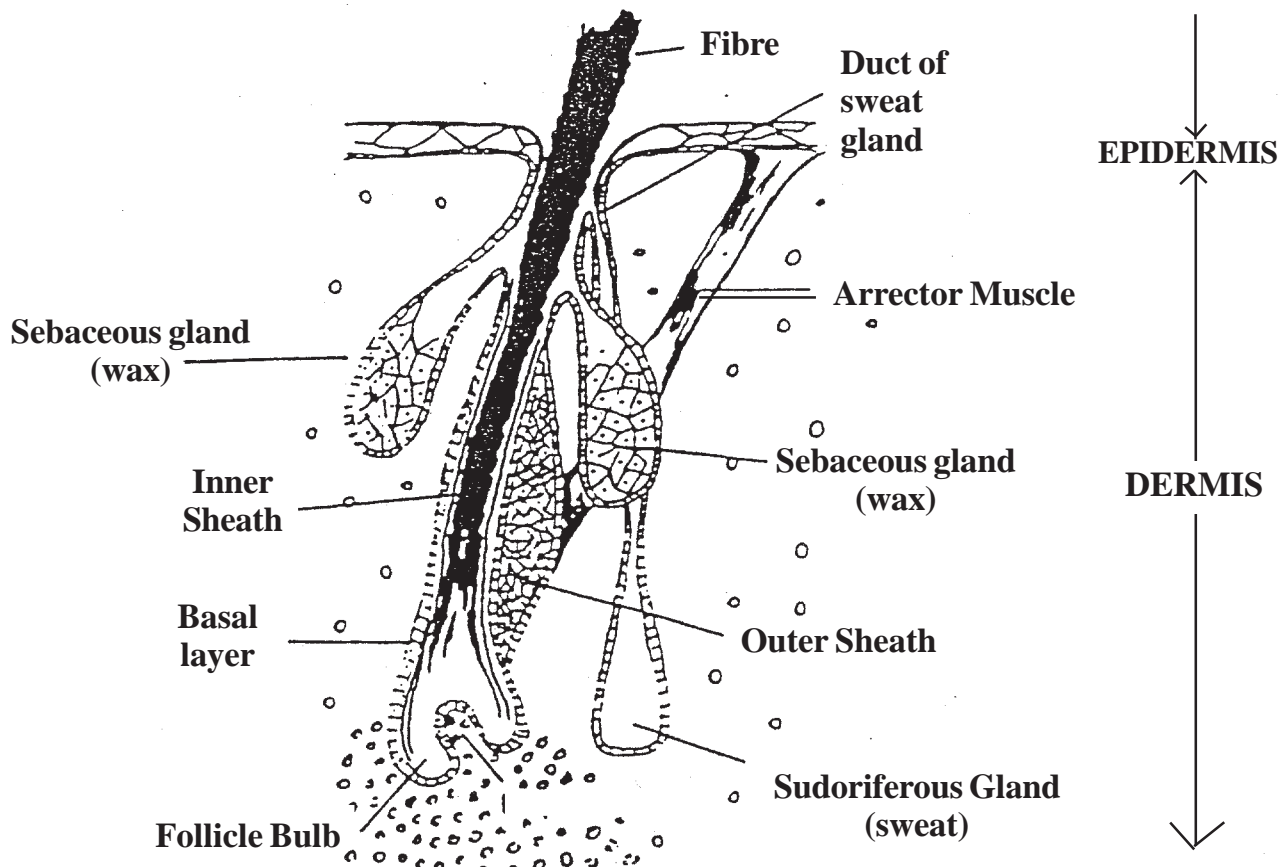
There are two major types:

F Primary

F Secondary

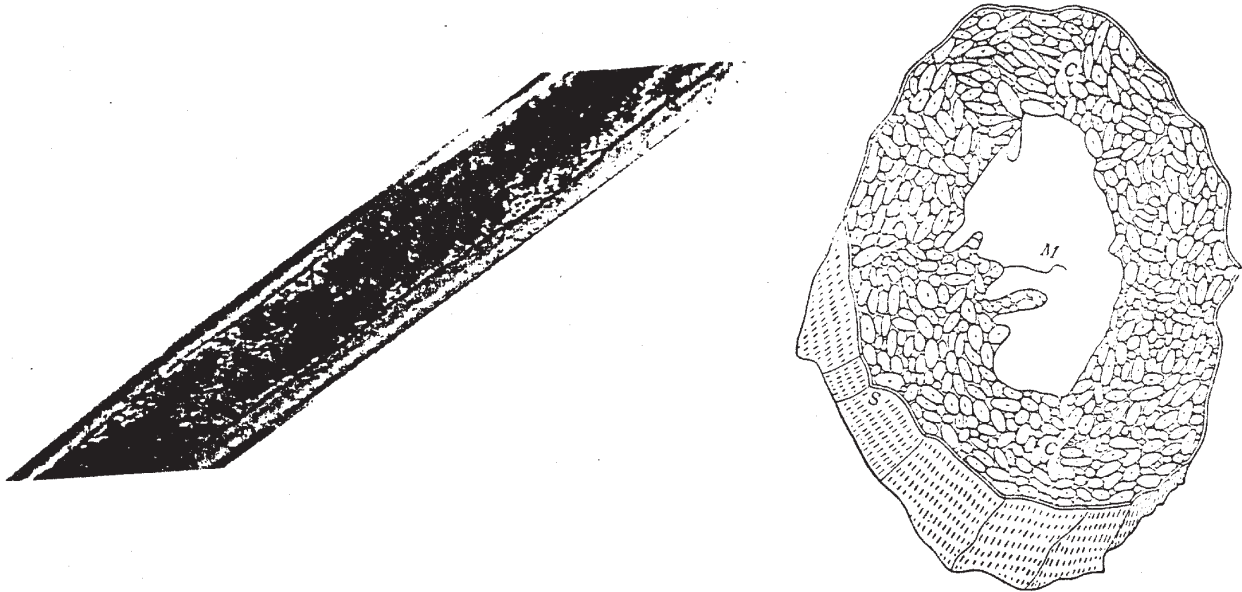
The figure below shows the various structures of the primary wool fibre; Alpaca should be similar to this structure.

Primary Follicle



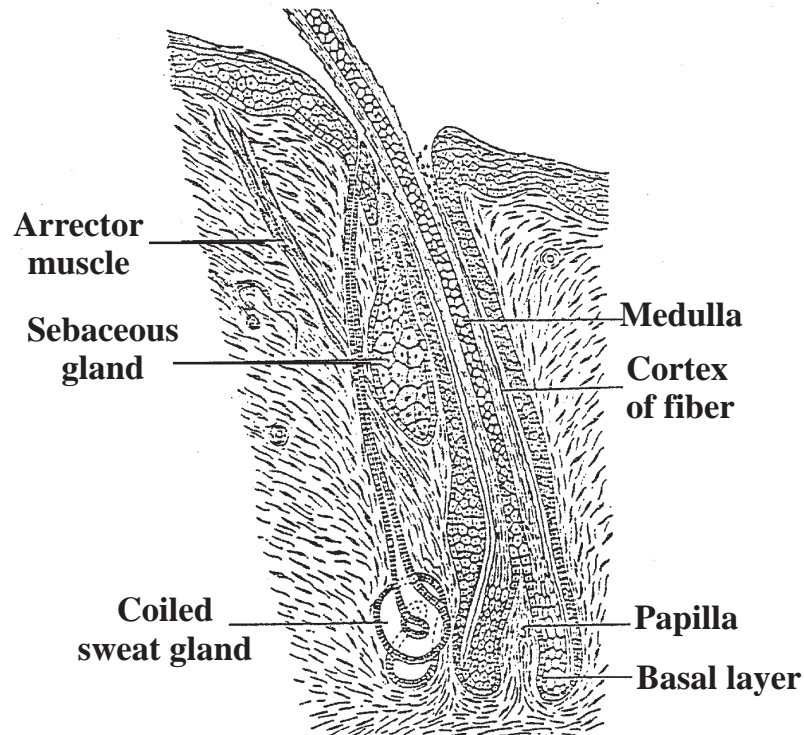
MEDULLATED FIBRES

Many animals including the Alpaca are found to have a third type of cell known as the medulla. These cells which are hollow and rounded are found along the main axis of the fibre and may run continuously from end to end of the fibre. Medullated fibres are true hair fibres, and therefore do not have the same spinning and dyeing properties as Wool/Alpaca fibres.

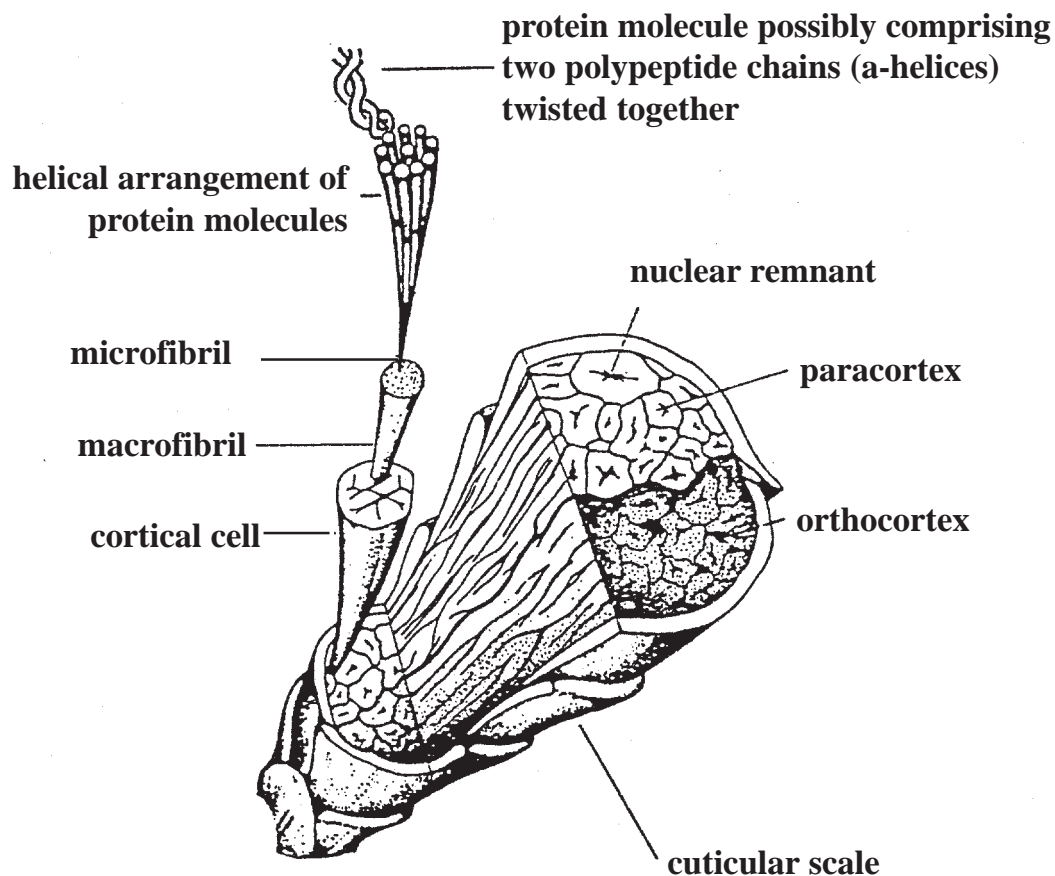


The structure found in medullated fibres is probably an inheritance from previous wild primitive animals that used these fibres for protection

Medullary cells are formed at the dome of the papilla (See below) and are confined to the central region of the fibre as it develops up through the follicle.



CORTICAL CELL STRUCTURE



Cut away sketch of a wool fibre showing the major components and sub-components of the cortical cell. (McLaren, J. & Milligan, B. 1981)

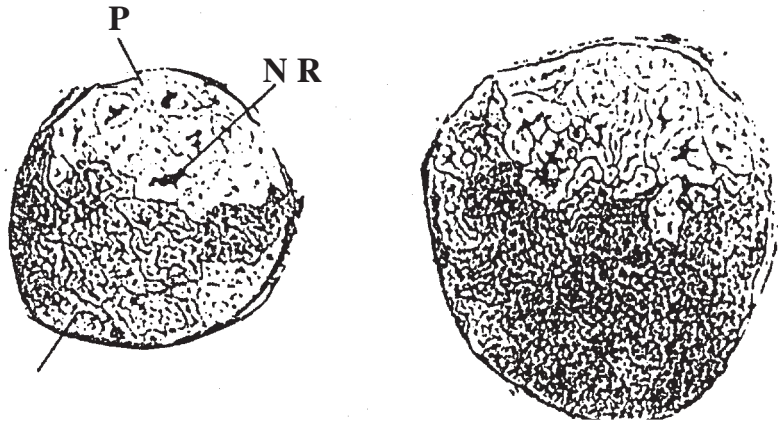
As you can see the wool fibre has two cortical cells. Para and ortho. In certain coarse fibres as previously mentioned a hollow core may be visible (medulla).

"The cortical cells in Alpaca fibre constitute a variable fraction of the fibre mass, being lowest in coarse and highest in fine fibres where the fraction may be as high as 90%.

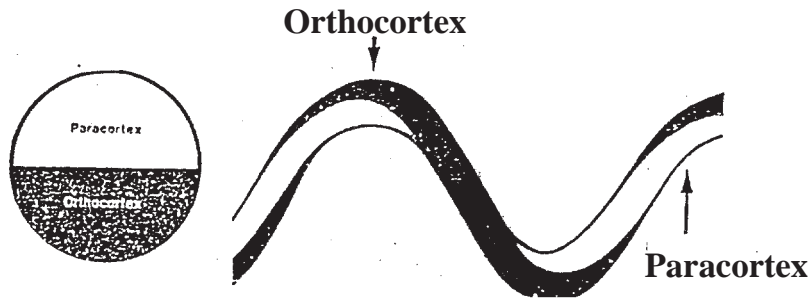
Cortical cells are the load-bearing elements of the fibre, whereas the cuticle imparts the inherent aesthetic qualities of the fibre such as softness of handle and lustre. Other functions of the cuticle concern water repellency, felting during washing, and resistance to chemical and physical attack. The entire assembly is held together by a glue called intercellular cement."

(Stapleton - 1992)

Wool fibre has a bilateral structure. That is the paracortex and orthocortex grow side by side.

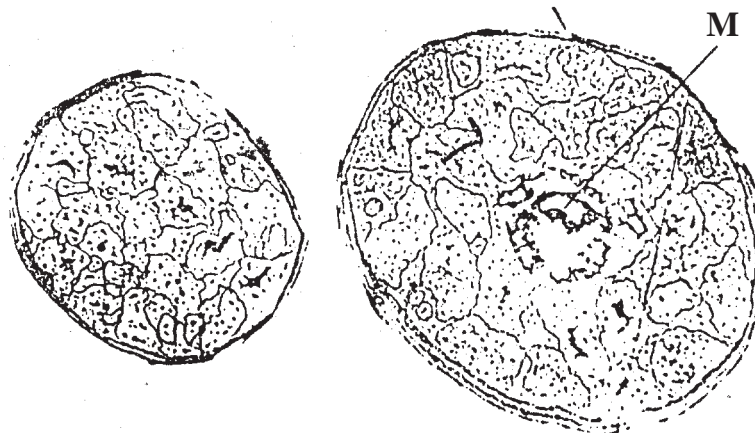


(Tucker 1988)



Villarroel found that Huacayo Alpaca (not Suri) like wool has a clearly defined ortho-para differentiation in the crimped fibre (fine). With medium Alpaca (25-35 micron) the cortex was less distinct and the two types of cells were seen to break up into segments. In coarse fibres the ortho segment was seldom seen. In the Suri fine fibre no visible bilateral demarcation was evident.

Tucker (1988) studied the cortex of some black and white Alpaca fibre and found unlike wool, no bilateral structure, but a medulla present in the larger fibre. He does not state whether the Alpaca was Huacayo or Suri.



(Tucker 1988)

TESTING ALPACA FIBRE FOR FIBRE DIAMETER

Alpaca fibre may be measured for fibre diameter in three (3) ways:

- (a) Projection Microscope method*
- (b) Laser Scan
- (3) Optical Fibre Diameter Analyser (OFDA)

* This method is expensive in comparison to the Laser Scan & O.F.D.A.

Medullation counts can be done on the P.M. and OFDA

Regardless of what method is used, an understanding of some statistical terms is necessary.

Mean or Average Fibre Diameter

It is a measure of central tendency and gives mean (or average) of the fibre diameter in the sample, expressed in microns. One micron is one millionth of a metre.

Standard Deviation (S.D.)

Indicates how the fibre diameters in the sample vary around the mean. The smaller the standard deviation the less the variation around the mean, and the more uniform the population of fibres measured.

Co-Efficient of Variation (C.O.V.)

The standard deviation divided by the average fiber diameter multiplied by 100 and expressed as a percentage. The C.O.V. enables various populations to be compared to each other.

Prickle Factor

This is a term given to the perceived sensations from contact of clothing with the skin. The main sensation is the itch or prickle which some (few) people identify as giving discomfort. Research suggests that the itch is not an allergy but a response from the pain nerve receptors in the skin to the coarse fibres (over 30 micron) protruding from yarn in the fabric.

The coarse fibres being the high load supporting fibres that protrude from the fabric exert a force of 100mg or greater. This indents the skin subsequently activating the pain receptors in the dermis. The finer more flexible fibres do not create the same problem. It is a prickle or itch that is perceived and not a pain.

The offending fibres (Natural or Synthetic) are usually over 30 micron in diameter.

It therefore is wise to be aware of the measurement on the histogram indicating the percentage of fibres over 30 microns (Greater than 5%).

Medullation

Medullated fibres are generally not desirable in the finished product. They are stiff and hollow with pointed tips. They reflect light differently and are hard to control when spinning. A large number of these fibres are removed during the carding/combing process but a number still remain and these are a contributor to the coarse edge which gives the "prickle factor" in garments and being stiff they will protrude from the yarn. A Harris Tweed would welcome this effect. The numbers of medullated fibres can be measured by the O.F.D.A. A Histogram of medullated fibres is superimposed over the solid fibres and records the various diameters and spread. Dark coloured fibre is more difficult to calculate and results for these colours are not as reliable.

Length

Length should be recorded by the breeder. This will enable you to identify any animal not producing commercial length fibre. All you need to do is select at random 10 staples per fleece and measure with a standard ruler, and average the measurements. You could also take the apparent length measurement (unstretched) and also the true length measurement. Calculate the percentage difference to give some indication of the resilience (elasticity) of the fibre being measured.

Classing of Alpaca Fibre

The fibre will be classed for:

Fibre type Fineness Color
 Crimp/style Length Medullation content

COLOR

White	W
Beige	B
Light Fawn	LF
Medum Fawn	MF
Dark Fawn	DF
Light Brown	LB
Medium Brown	MB
Dark Brown	DB
Bay Black	BB
True Black	TB
Light Silver Grey	LSG
Medium Silver Grey	MSG
Dark Silver Grey	DSG
Ligt Rose Grey	LRG
Medium Rose Grey	MRG
Dark Rose Grey	DRG
Pinto	Pattern
Fancy	Pattern

INCA GROUP CLASSIFICATION

Classification	Micron Count
Baby	20-22
Superfine	25.5
Suri	27
Adult	27.5
Huarizo ¹	32
Llama ²	34
Coarse	34-36

1 The term huarizo, normally referring to the alpaca-llama hybrid, is a fiber classification that may have no connection to an actual animal.

2 Llama should be considered a fiber class that may or may not have originated from an actual llama.

MICRON	QUALITY	DESCRIPTION
Below 22	T	12 month old (TUI)
22-24.9	X	Extra fine Adult
25-29.9	AA	Medium Adult
30-35.9	A	Adult Thick

(Escobar - 1984)

FINENESS

Suggested fineness (Micron) groups: (Australian)

Below 22 microns	(SF)
22-24.9 microns	(F)
25-29.9 microns	(M)
30-35.9 microns	(S)
37 microns & stronger	(C)

NOTE: Pages 140 through 148 of this manual were taken from *Alpaca Fleece Judging Schedule*,
 Prepared by: Cameron Holt.

TERMINOLOGY FOR DESCRIBING SURI FLEECE TYPES

- A. Narrow, well-defined STRAIGHT locks which form near the skin and may be a flat or slightly twisted pencil structure, exhibiting a draped, hanging appearance.
- B. Narrow to medium well-defined TWISTED pencil lock structure, ideally forming close to the skin, with the medium size lock exhibiting a more dense appearance, yet still maintaining the hanging, draped look.
- C. Narrow to medium well-defined FLAT locks which lay against the body and may have a slight twist at the tip end, exhibiting the hanging, draped appearance.
- D. Medium to wide FAN-SHAPED lock which forms a twisted spiral tip, sometimes seen on very fine fleece which tends to feather at the skin, but exhibiting a fuller, more dense fleece which does not drape.
- E. Medium to wide CURLED lock, not well defined, but ending with a curl or twist at the ends, and exhibiting a very dense appearance with more volume.

Suri Fleece (Fiber) Types (As recognized by breeders.)

These five drawings represent the types and styles of fiber evident on the suri alpacas found in the U.S. at the present time. It is understood there could be variations of the degree to which an individual animal would approximate the drawing and there are some animals which exhibit a combination of fleece types. To better clarify discussions and formulate some terms which could be commonly used throughout the industry, these five drawings with defined terms are being utilized to provide an understanding among owners and industry people, such as judges, of the type and style of suri fiber (fleece).

It is acknowledged that suri alpaca fiber differs from huacaya fiber in its very distinctive and well-defined lock structure, which is indicated by the many individual separate locks of fiber formed near the skin and carrying out to the ends of each lock. Other characteristics for which this fleece is valued include:

Hand - the softness and quality of texture throughout the fleece

Luster - the brilliance and shine of the individual fibers

Consistency of **Lock Formation** throughout the fleece

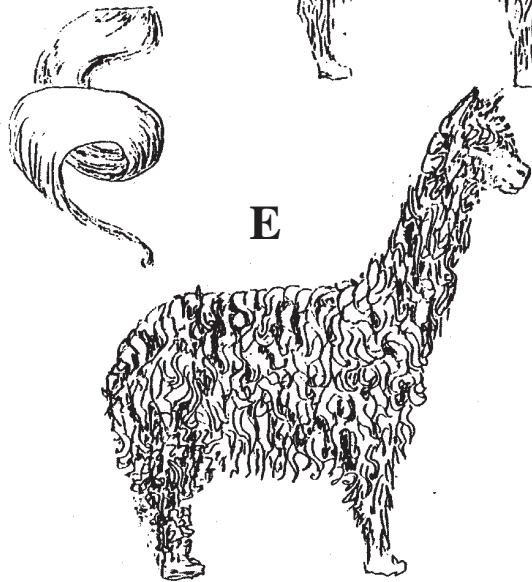
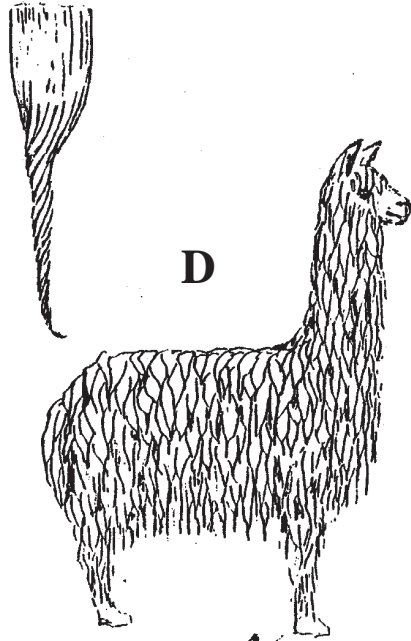
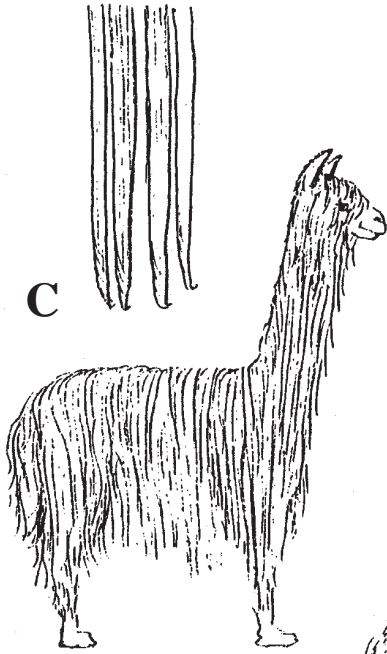
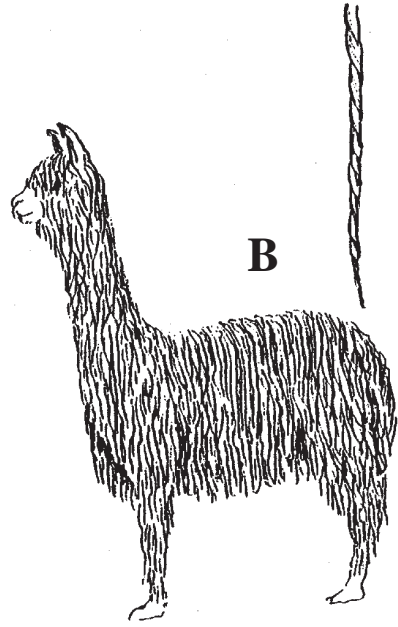
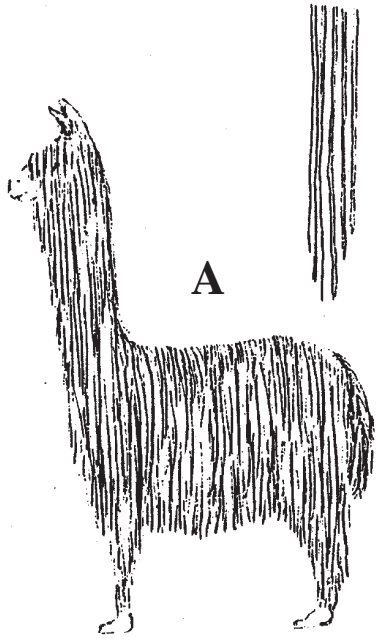
Character **without crimp** in the individual locks

Uniformity of lock and fineness throughout the fleece

Absence of Guard Hair and **Condition** and quality throughout

The Suri Network and others interested in suris acknowledged the importance of maintaining the suri type and style distinctive to its breed, with the understanding there are no defined breed standards for the U.S. owners.

It is also recognized by owners, breeders and industry associates that all breeding programs are made up of a variety of animals and fiber types, but that each breeder, with a GOAL will utilize what is needed for the his/her distinctive herd improvement. These drawings represent what exists today, and the breeders will determine what their "ideal suri" will look like in the future.



PROCEDURES FOR JUDGING FLEECE SHOWS

1. Show Management

- A. Accepting a contract for a show - be specific
- B. Size of Fleece Show - 20/200
- C. Understanding the TIME involved for judging halter and/or fleece shows; large shows should involve two separate judges
- D. Request an Assistant/Superintendent of fleeces
- E. Space and table layout requirements

2. Set Up

- A. WHO sets up the exhibit?
- B. What to do when NOTHING has been prepared
- C. How to organize the layout of fleeces
- D. Grouping by classes for OVERVIEW
- E. How many awards/ribbons are to be given

3. Handling Exhibits

- A. SORTING into classes by the ALSA format for color, age, breed
- B. When to combine or separate colors/whites
- C. In the box - on the table - space

4. Comparisons

- A. No PERFECT exhibit
- B. Comparisons are made within each CLASS only, not the entire Fleece Show
- C. Overview of each class before scoring individual fleeces
- D. Final class placings for ALSA - Judges Card - Ranking by the points accumulated - breaking ties

5. Score Card

- A. The "Ideal Feel" comes from experience handling many fleeces and making comparisons
- B. Using the SCORE CARD
- C. Huacaya/Suri differences

6. Oral Reasons

- A. Sometimes requested at shows
- B. PASS System - Positive - Accurate - Short - Specific

7. Non-ALSA Judging

- A. Separate from ALSA format and your responsibility
- B. Not influenced by or affected by your placements
- C. Choices of the people, spinners, mill or processors