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INTRODUCTION

Ever wonder why a particular animal places first (or last)? Ever wonder why somebody chooses to buy one animal over another? Participation in the ALSA Youth Judging Program can help you develop the knowledge to answer these questions yourself. .

By participating in Judging Contests, you will develop skills and train your eyes to observe all aspects of animals and make
comparative selections. This will provide you with a sound basis for development within the lama community and may be the spark that leads to your being an ALSA Judge in the future.

The basic principles of conformation and soundness apply to all livestock. Although this program is specifically geared to llamas and alpacas, the general knowledge to be gained from participating will help you in evaluating whatever livestock you choose. To excel at this, or any livestock judging, you must have a strong desire to know and understand the animal and devote time and energy studying the materials. The skills involved in thinking clearly, making decisions knowledgeably and defending accurately those decisions, with concise, orderly reasons, help develop confidence and maturity that will assist you in all future endeavors.

We encourage any group of young people, with parents and leaders, to use this manual towards the end of holding Youth Judging Clinics and Judging Contests, either as stand alone events or in conjunction with local, regional, state and national stock shows. Llama associations, as well as 4-H Clubs and FF A Chapters, will find this program in keeping with their goals of activity, growth, development of skills and rewards for our youth.

Through judging, you can learn to:

- **use correct terminology**
- **analyze animals accurately**
- **describe and compare animals**
- **arrive at definite decisions**
- **support decisions with clear and concise statements.**

ESSENTIALS OF JUDGING.

Judging is:

1. Evaluating a lama on its type, quality conformation, movement, sound ness, fiber quality and disposition relative to:
   a. Its intended purpose
   b. How closely it approaches the ideal lama
2. Being able to assess the relative "excellence" of two or more lamas.

Judging clinics, organized by 4-H Groups, FFA Chapters, or interested llama and alpaca associations are designed to give. Participants knowledge of conformation and soundness of animals as well as methods, rules and other essentials of' judging. Visits to farms, shows and auctions Will give you opportunities to see and evaluate larger numbers of lamas. Remember, you're not looking for how they are alike, but how they're different. You'll learn what is a representative, sound, conformationally correct lama. In all our judging classes, there will be four lamas.

Because judging is based on observation, analysis and decision-making, you must first know what you're looking for. You will learn the parts of the animal and how important each part is in relation to the whole, based on anatomy and function. There are no clear-cut, right/wrong, and black-white answers in judging. You must:

1. Know what you're ***looking*** at, and for, and why.
2. Be honest, open-minded and fair.
3. Learn to balance your "ideal" with the best over-all package, faults and all.
4. Practice, practice, practice.

Honesty, reasoning, knowledge* of *lamas, and repeated efforts to practice your skills will give you the confidence to fairly judge and support your decisions

CHARACTERISTICS OF A GOOD JUDGE

1. **Judges are knowledgeable.** They know what type of lama they're looking for: what their ideal is. . They recognize good free movement: how the feet and legs are supposed to work together. They know where to look for faults, unsoundness and blemishes.
2. **Judges have 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. **Judges have learned to make comparisons.** They compare each lama to their ideal as well as to the other lamas in the class. They know how important a fault, or good point, is and how strongly to consider it in making their decision. They have learned to see not only that they have a difference, but *how different* it is.
4. **Judges are able to make decisions quickly.** Taking a long time to make a decision may lead the audience and the entrants to think you're not sure. Developing your. Knowledge of lamas, your powers of observation, and your ability to make comparisons (the first three (characteristics) should enable you to make timely, informed decisions.
5. **Judges defend placings with reasons.** A good set of reasons is dependent on:
   a. accurate observation.
   b. an effective vocabulary of relevant terms.
   c. an orderly system.
   d. the ability to convey your thoughts in a convincing manner.

   (In this program, juniors will give reasons in writing in response to questions. Intermediates will give reasons orally based on, but without the benefit of notes.)
6. **Judges possess integrity.** Never let anything other than the lamas in your class influence your decisions. The handler (unless you are judging a performance class), the audience, or your own knowledge of how a particular animal has placed previously should be neither a positive nor negative factor in your decision making process.
7. **Judges are always positive.** Remember that your job in the show ring is to select the best lama in the class, not the worst. You must spend a lot of time learning the correct parts of the lama and how they interact. But you must also learn about the deviations from these norms. Although you must discuss faults in your reasons, you must give equal weight to the positive characteristics that offset these faults. .

HALTER CLASS DEFINITIONS

Soundness: Free from flaw, defect, disease or injury.

Unsoundness :Physical disability that prevents the animal from being used for the purpose intended.

Conformation: Appropriate arrangement of body parts.

Balance: Proportionate shape or contour of the animal.

Blemish: . A noticeable imperfection that does not affect the function, purpose or soundness of an animal.

Movement: A reflection of the balance and conformation of an animal.

You must formulate a picture of the ideal lama in your mind. Trying to judge lamas without first fixing this image in your mind is like trying to drive a car without a steering wheel.

Disposition: Mental attitude of an animal showing willing responsiveness.

Condition: Amount of finish or fat on an animal.

Style: The blending together of all body parts. into an attractive package.

Height: Measured at the highest. point of the withers (top of shoulders) or hip (top of rump).

Breeding Unsoundness: Any condition preventing a male from impregnating the female or the female from delivering live, normal young.

JUDGING CRITERIA: POSITIVE TRAITS.

Overall Appearance: Should be symmetrical, well balanced and proportioned for .age.

Head: ***Llama:*** The head should be carried proudly and alertly.

Alpaca: The head should be . short, thick, triangular and symmetrically formed. Ears should be erect, fine and spear-shaped. .

Both should have jaws with properly aligned teeth.

Front: Neck should be in proportion with body. Front legs should be straight with forward facing toes and strong, upright pasterns.

Rear: ***Side view:*** Rear legs should be relatively straight from hock to fetlock joint.

Rear view: Rear legs should . be straight from hip to fetlock.

Toes should be forward facing and pasterns should be strong and upright

Note:

Because of their use as pack animals, llamas are held to stricter adherence to these leg conformation standards.

Movement: All limbs should move freely and smoothly in a correctly aligned pattern.

Body: Back should be strong, and have a reasonably straight topline. Llamas should have adequate width and depth of chest, fullness of heart girth, and arch to the ribs (spring of rib).

Fiber: The fiber should exhibit. healthy condition, uniformity, fineness , and density.

Note: *Because they are used primarily for fiber production,' alpacas are held to higher and different standards for fiber. Please see additional criteria at Alpaca Fiber.*

Reproductive Organs: Intact male testicles should both be visible and uniform in both size and placement. They should be of adequate size for the age of the lama. , Female genitalia should appear normal and of adequate size for age.

Eye Appeal: Style, presence, and wool coverage may all contribute to the eye appeal of the animal.

Disposition: A pleasant and tolerant demeanor is highly desirable.

JUDGING CRITERIA: NEGATIVE TRAITS

Angular Limb Deformity:
Excessive lateral or medial deviation of the bones and joints of the front and rear legs.

Hump Back:
An increased convexity of upward curvature of the topline of the back.

Sway Back:
An increased concavity or downward curvature of the top line of the back.

Scoliosis:
Lateral curvature of spine and/or tail.

Post-Leggedness:
Essentially a straight line from the stifle joint to the fetlock without the normal zig-zag pattern of the hind leg joints (as viewed from the side).

Dropped Fetlock or Pastern:
A weak pastern, possibly resulting in the fetlock and/or pastern touching the ground.

Cow Hocked:
The hocks are too close to the middle line as viewed from behind.

Sickle Hocked:
An exaggerated zigzag pattern of the hind leg joints.

Body Condition:
Excessive thinness or obesity.

SERIOUS FAULTS

Etopic Testicles:
One or both testicles not found in their usual location.

Jaw Malocclusions:
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 tipper jaw is too long.

Female External Genitalia Abnormalities:

The lips of the vulva may be more horizontal rather than the normal vertical plane. The tip of the clitoris may be tipped up or too small.

Umbilical Hernia:
A soft bulge at the site of the umbilicus.

Ears:
Short, stubby ears that are not due to frostbite. Banana ears are typical of llamas but not desirable in alpacas.

Gonadal Hypoplasia:
Smallness of either one or both testicles.

Discussion of faults should be presented in comparative terms only and in as positive a manner as possible.

YES: Lama #1 has a stronger top line than lama #2.

NO: Lama #2 is sway backed.

EXAMPLE OF PLACING CARD

Judging Contest Placing Card

Contestant #_____ Class #_____

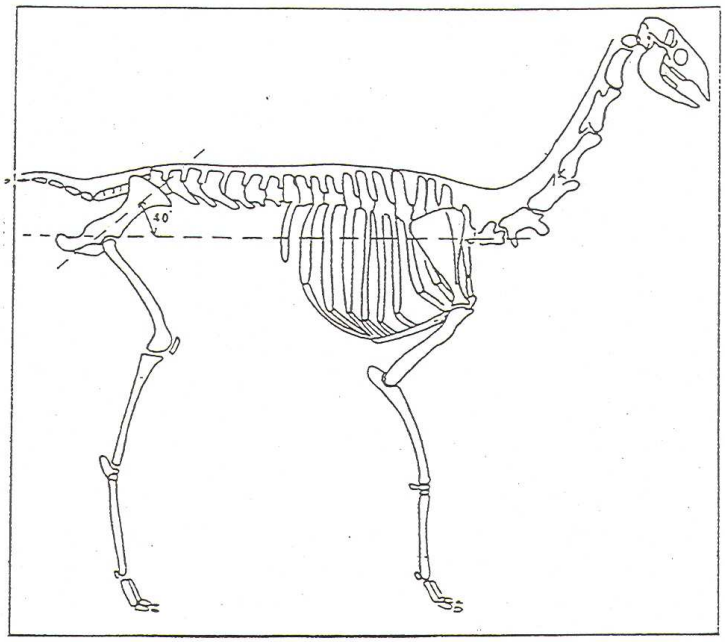
Class Name_____

Placings	Check Placing
1.2.3.4	1
1.2.4.3	2
1.3.2.4	3
1.3.4.2	4
1.4.2.3	5
1.4.3.2	6
2.1-3.4	7
2.1.4.3	8
2.3.1.4	9
2.3.4.1	10
2.4.1.3	11
2.4.3.1	12
3.1.2.4	13
3.1.4.2	14
3.2.1.4	15
3.2.4.1	16
3.4.1.2	17
3.4.2.1	18
4.1.2.3	19
4.1.3.2	20
4.2.1.3	21
4.2.3.1	22
4.3.1.2	23
4.3.2.1	24

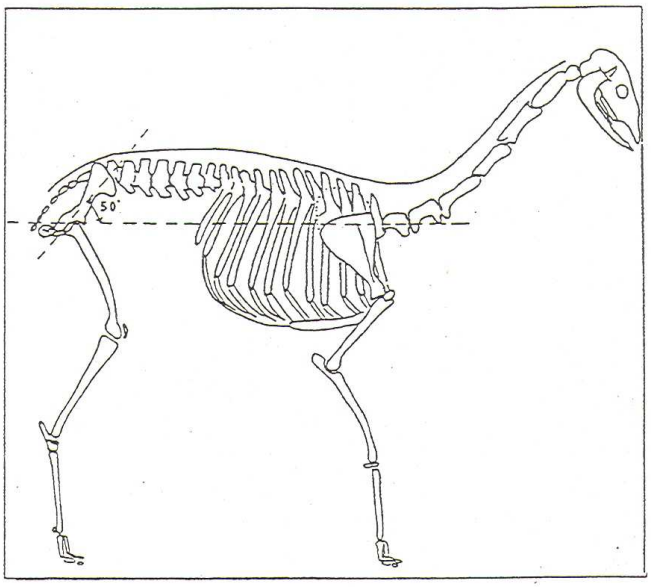
Tabulator's Score _____

CONFORMATION DRAWINGS

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



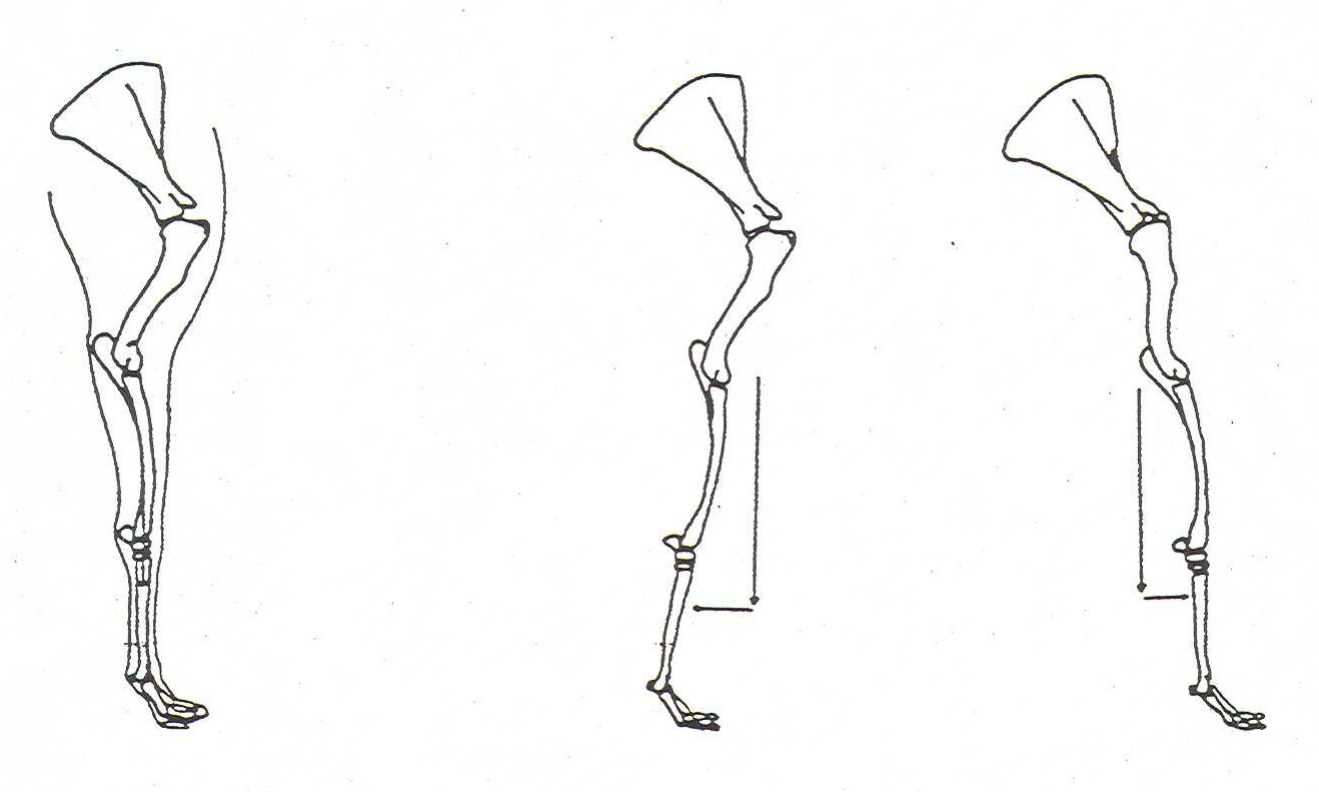
2A: Angle of attachment (400) of the pelvis to the spine on a llama.



28 Angle of attachment (500) of the pelvis to the spine on an alpaca

Figure 3: Conformation Diagrams. 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

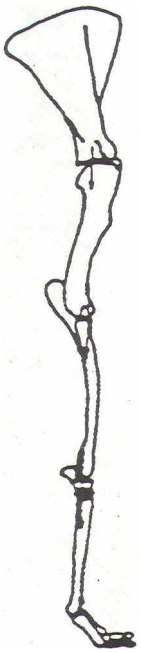
The foreleg is ahead of the "vertical."

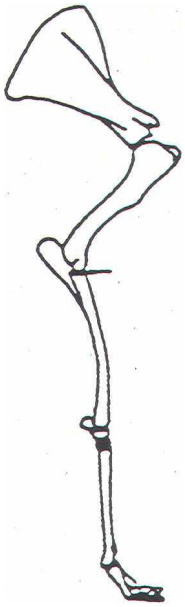
Not as serious as being camped under. The weight of the animal is adequately supported.

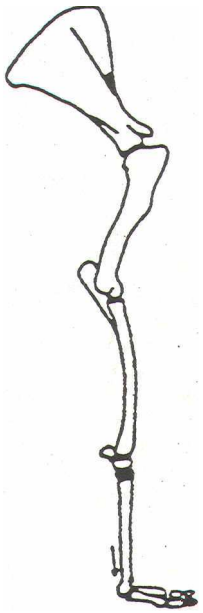
Causes some restriction in stride length.

No negative impact on forward balance.

Figure 4: Conformation Diagrams. 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.

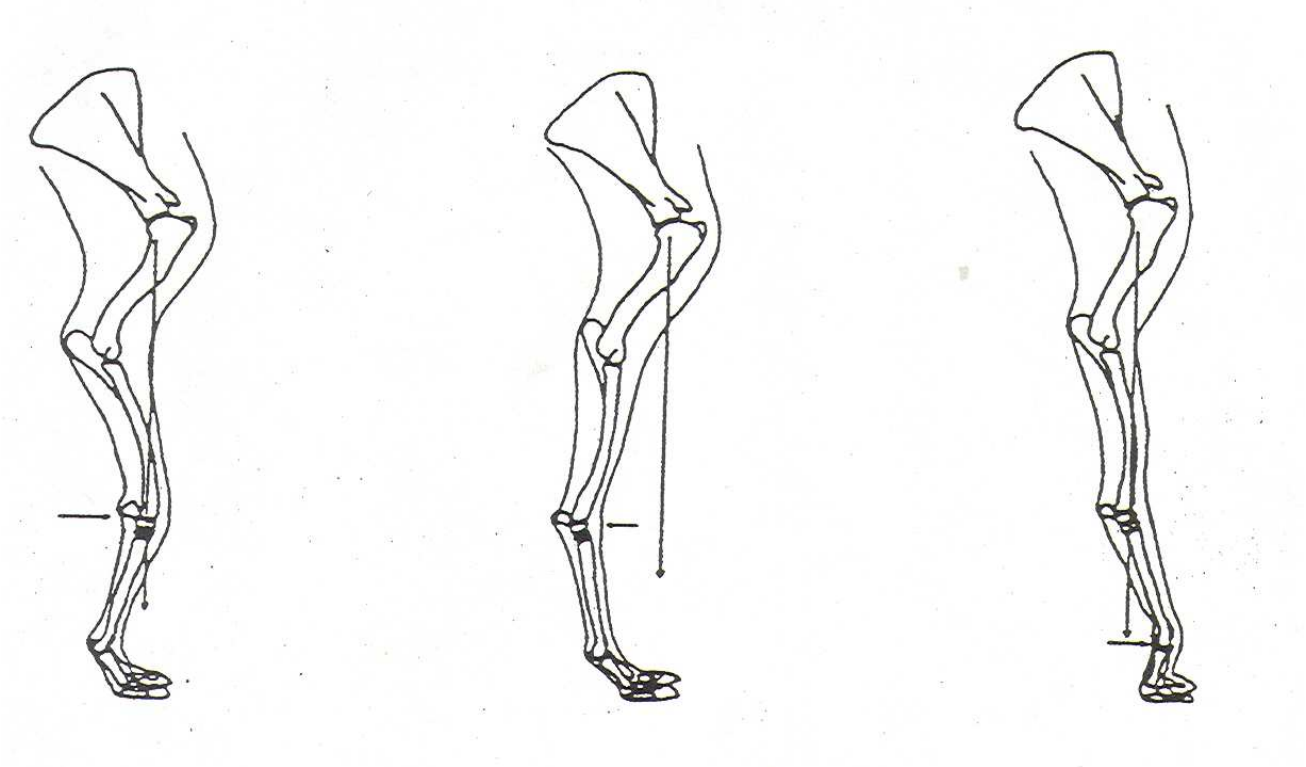
4C Dropped Fetlock Down in the Fetlock Weak Pastern

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 - 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.

58 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.

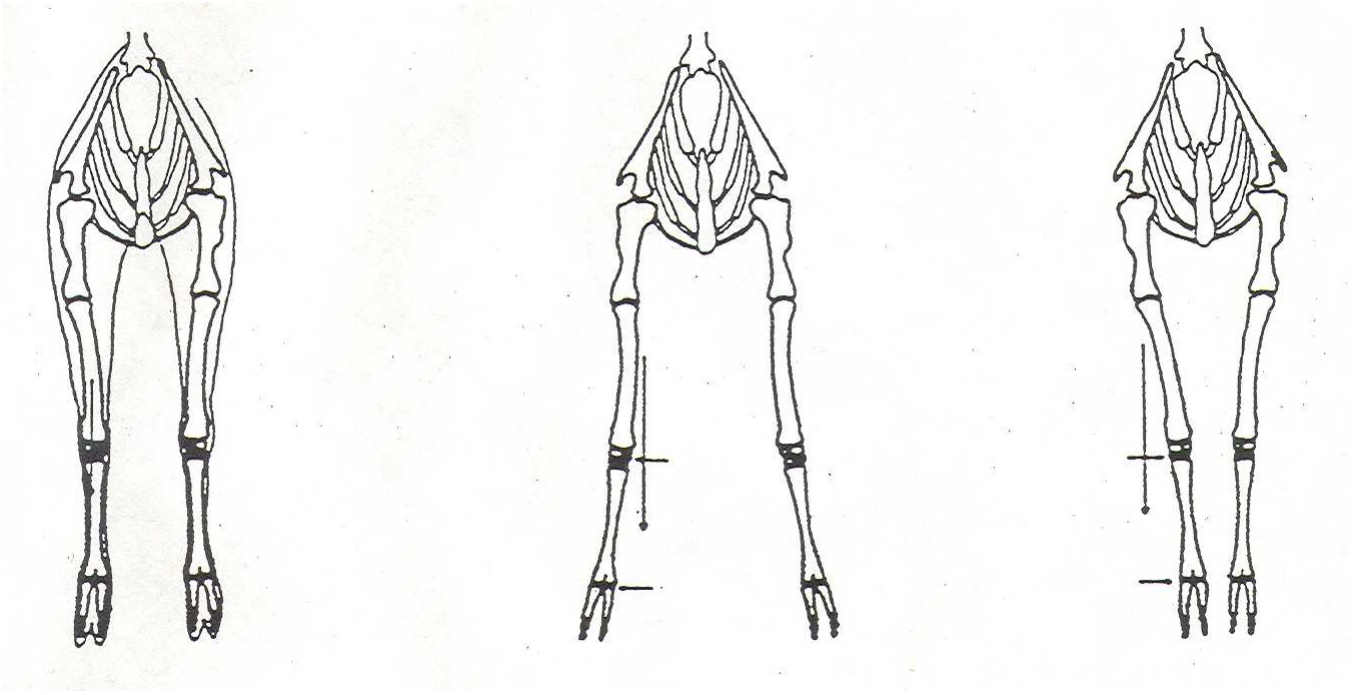
5C Cocked Ankle

A serious conformational fault.

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

Figure 6: Conformation Diagrams. 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 "scribe in an arc."

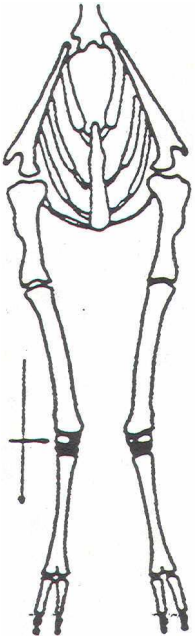
6C Base Narrow

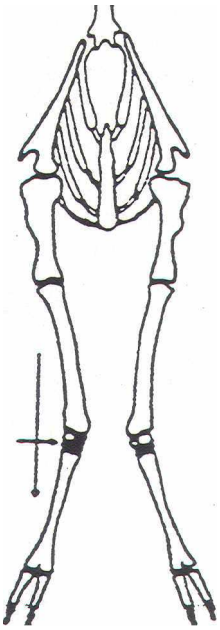
Forelegs are angled in towards the perpendicular, with feet placed closer together than the top of. the limb.

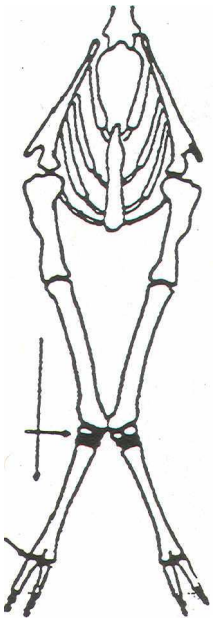
Reduces stability.

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

Figure 7: Conformation Diagrams. Foreleg, Front View







7A Slight Knock Knee

The knees angle in slightly.

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

7B Moderate Knock Knee

The inward angle of the knees is more pronounced.

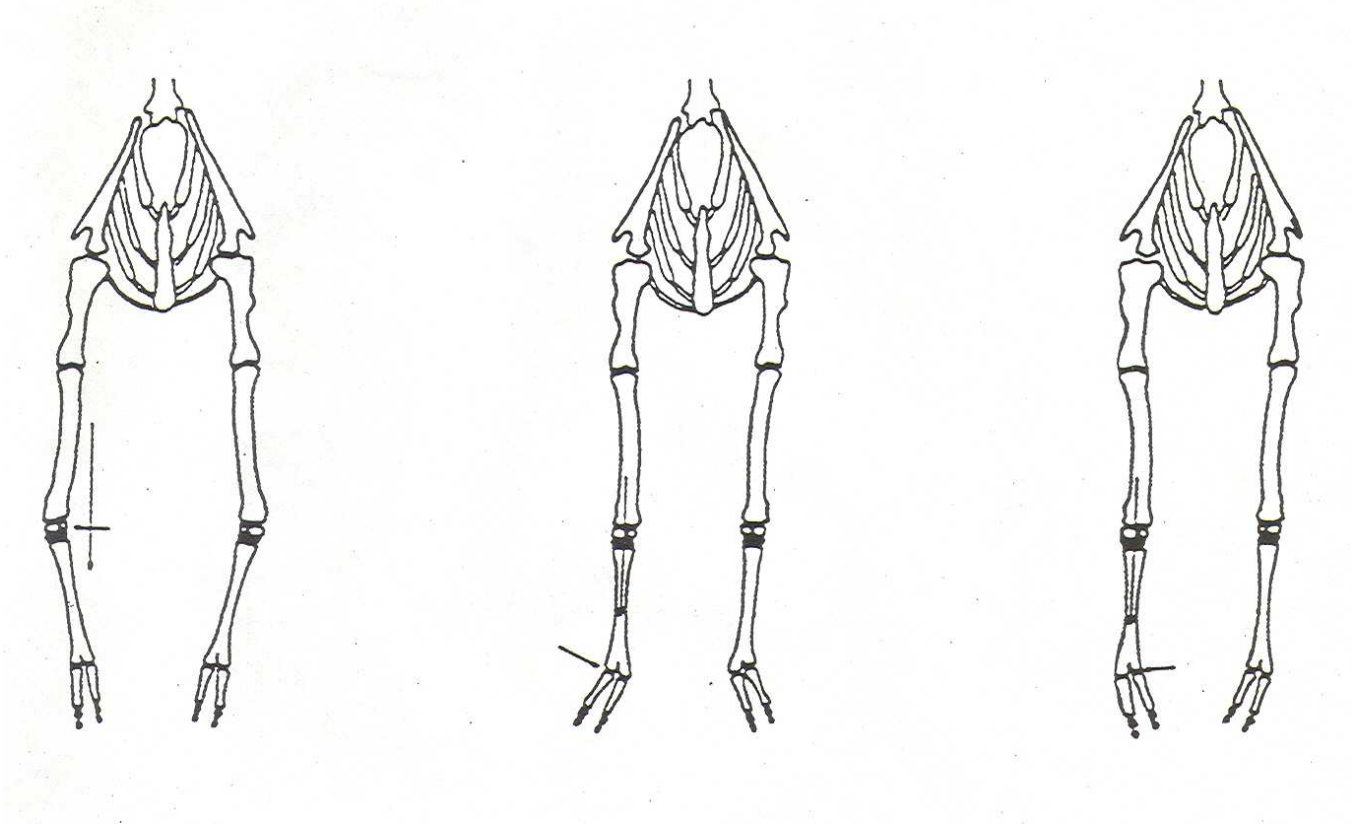
Instead of a free flowing movement, the forelegs will noticeably "wing in."

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 anyone, or all four limbs.

In motion, the leg(s) will tend to "scribe an arc."

8B Splay Footed

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

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

Commonly associated with knock knees. .

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

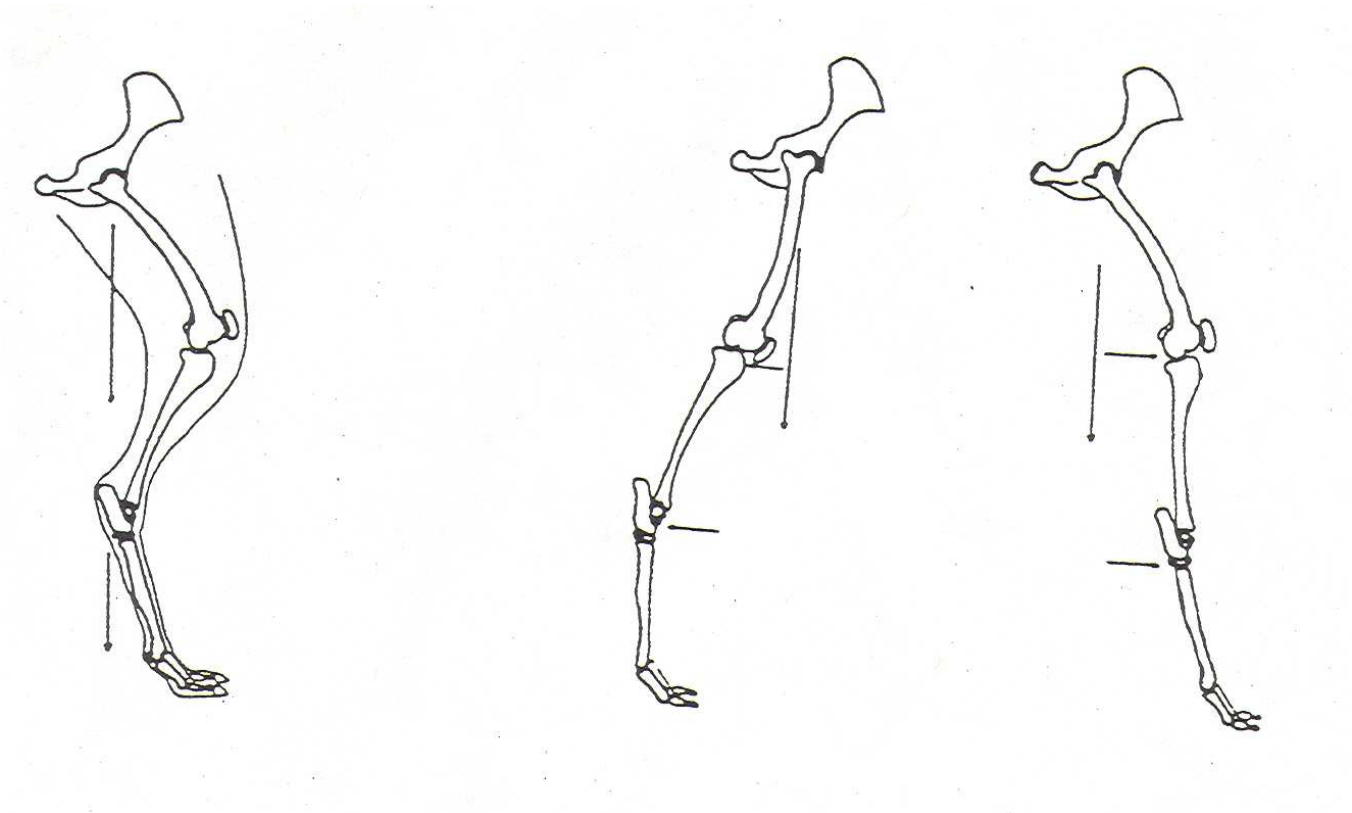
8C Pigeon Toed

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

This can occur at anyone of the joints.

Figure 9: Conformation Diagrams. 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.



9 A. Normal

9B Camped Out Behind

The limb is positioned behind the vertical.

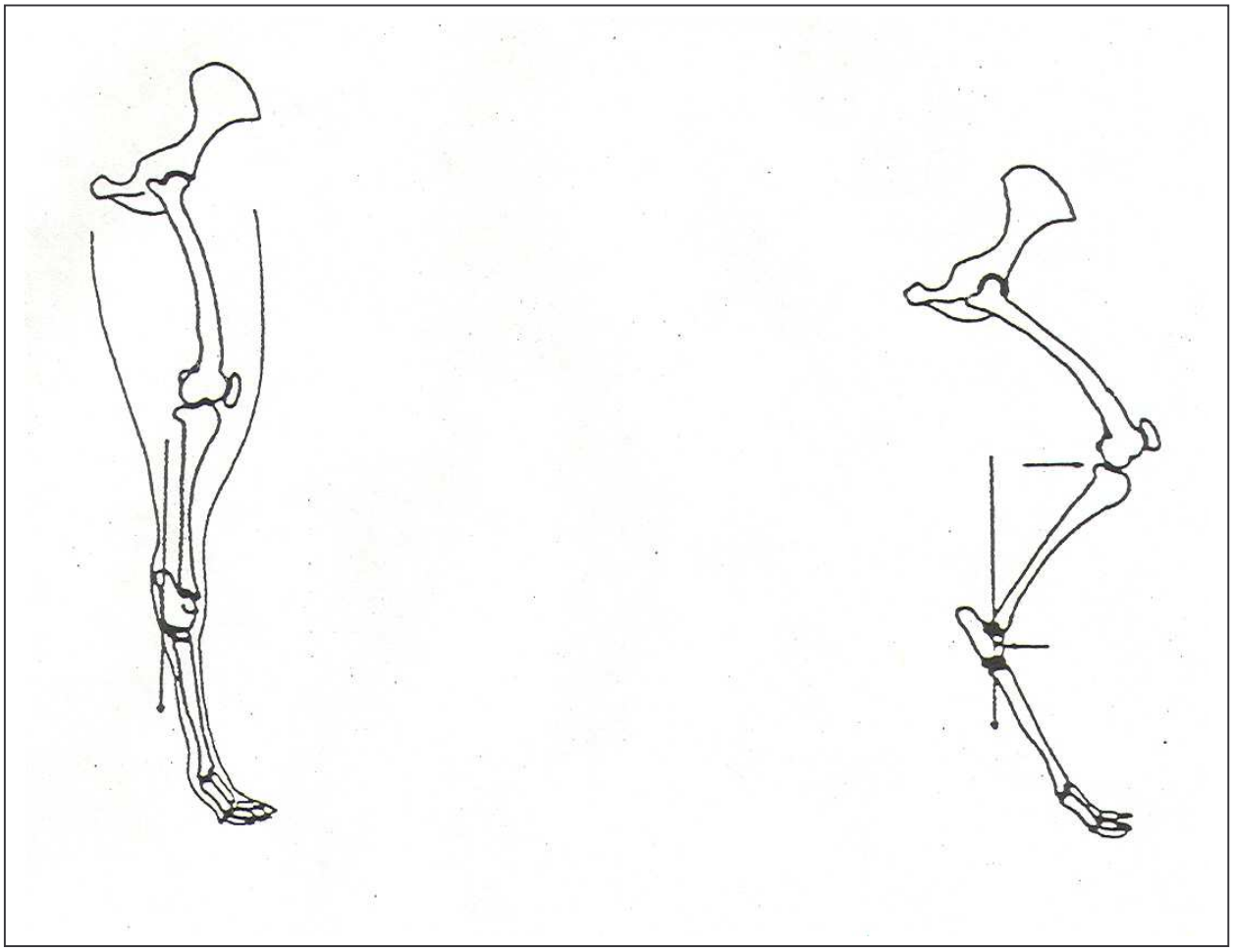
Impairs balance, stability, and maneuverability.

9 C . 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.

108 Sickle Hock

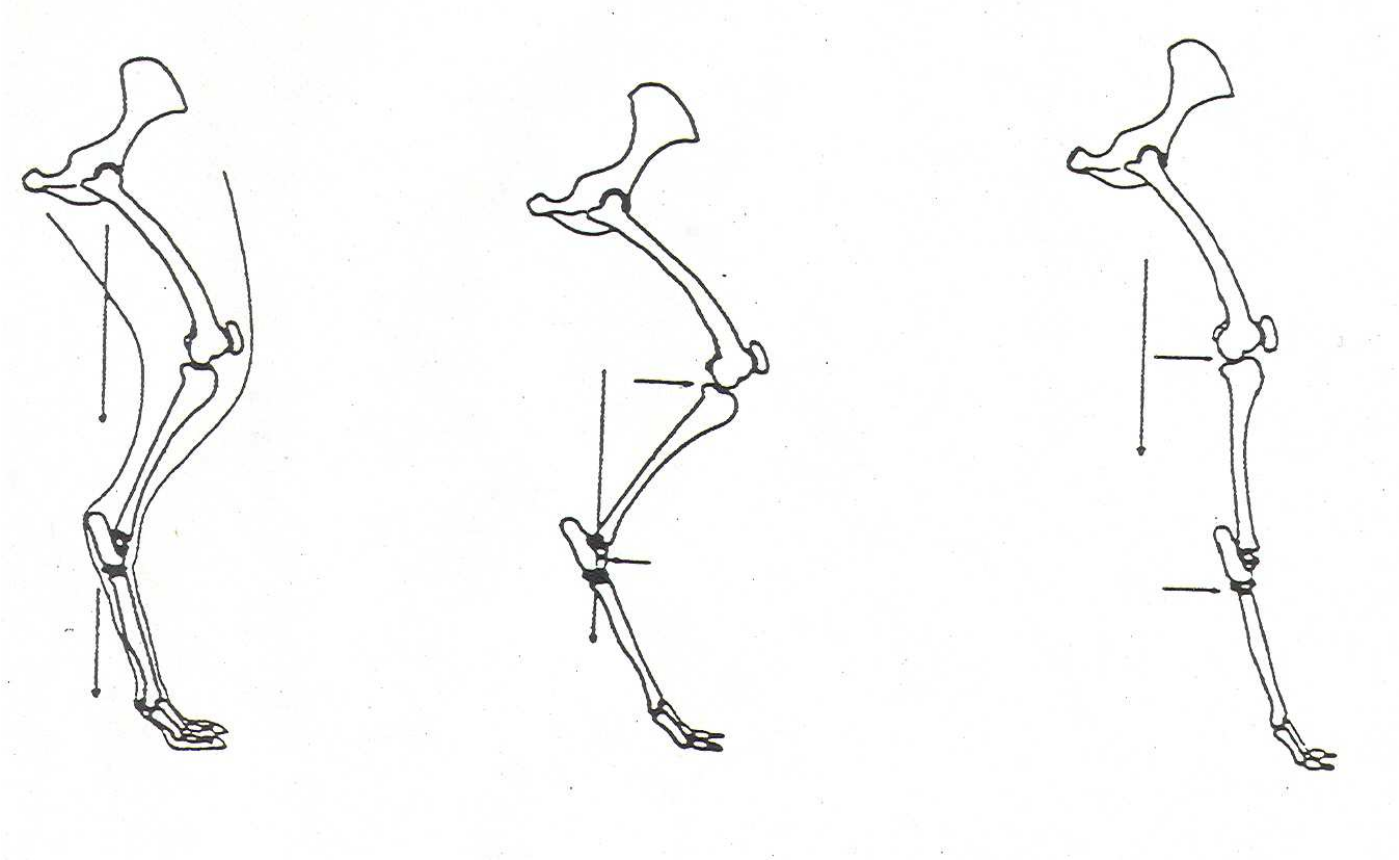
Weakens the limb.

Places excessive stress on the ligaments of the hock.

The efficiency of the hind limb movement is impaired.

Figure 11. Conformation Diagrams • Rear Leg, Side Leg View

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



11 A. Normal

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

11 B. Sickle Hock

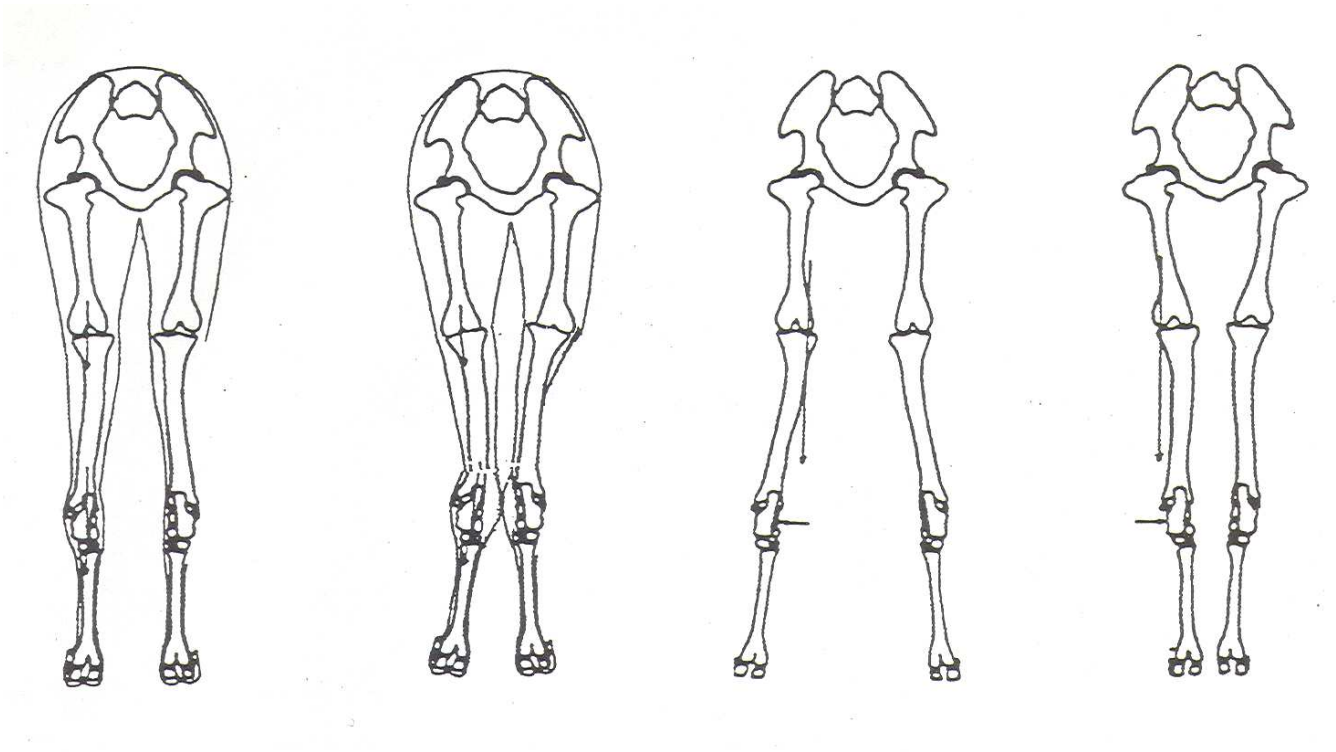
Weakens the limb. This places excessive stress on the ligaments of the hock. The efficiency if the hind limb movement is impaired.

11 C. Camped Under Behind

This limb is positioned in front of the vertical. Impairs balance, stability and maneuverability.

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

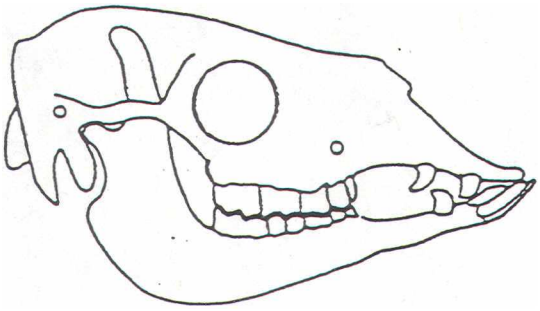
Provides stability, but restricts free flowing movement of the limb and diminishes efficiency of gaits.

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

12D Base Narrow

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

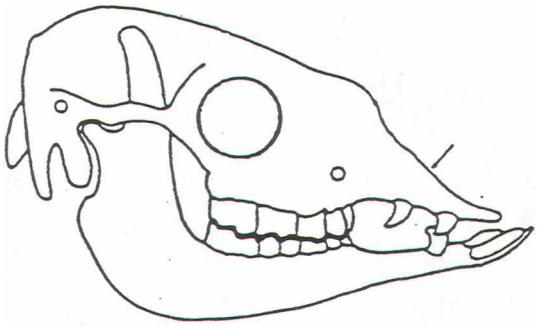
Figure 13: Conformation Diagrams. Non-Limb Problems.



13A. Normal

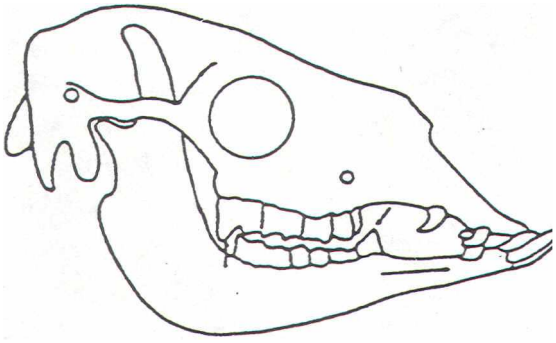
The lower front teeth press against the hard pad on the upper jaw to shear forage.

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



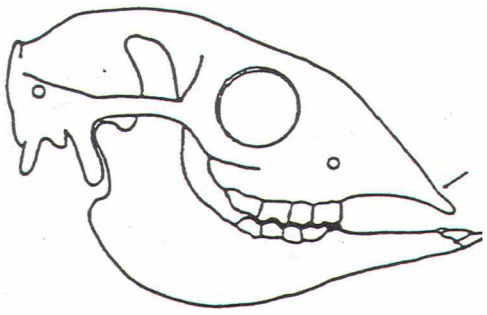
13B Shortened Upper Jaw in an Adult Male Llama

The fore part of the upper jaw is shortened. .



13C Elongated Lower Jaw in an Adult Llama

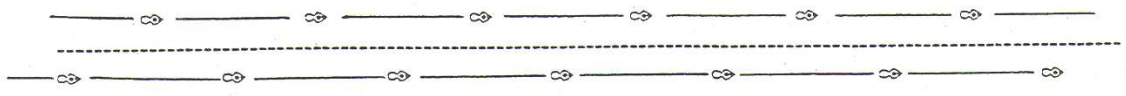
The lower jaw is lengthened out of position so that the cheek teeth don't mesh.



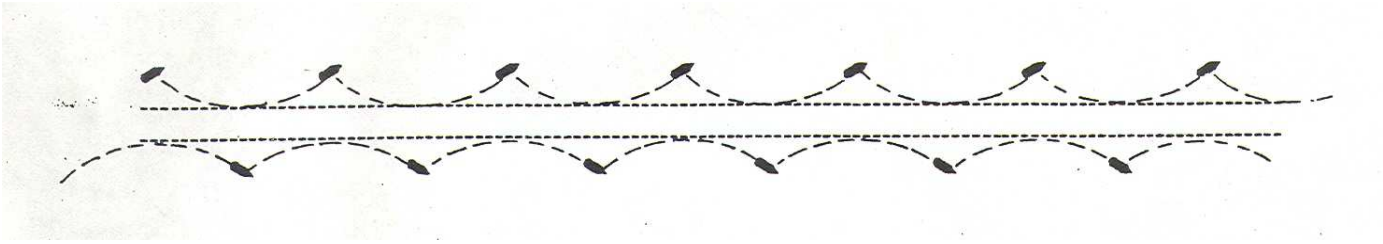
13D Shortened Upper Jaw in a Baby Llama

GAIT DEVIATIONS

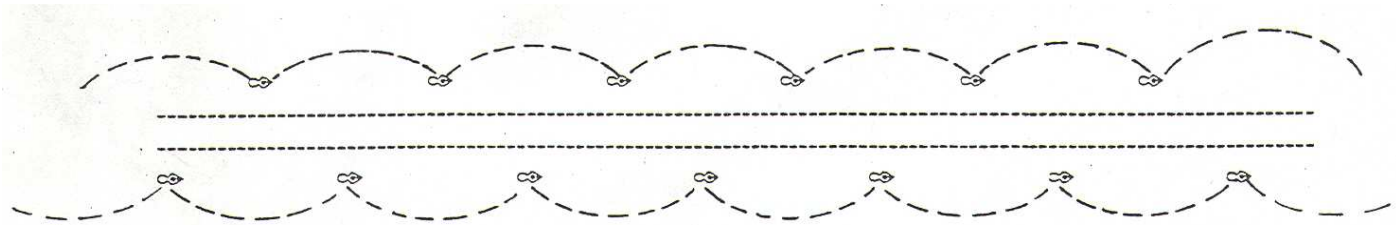
Normal Gait



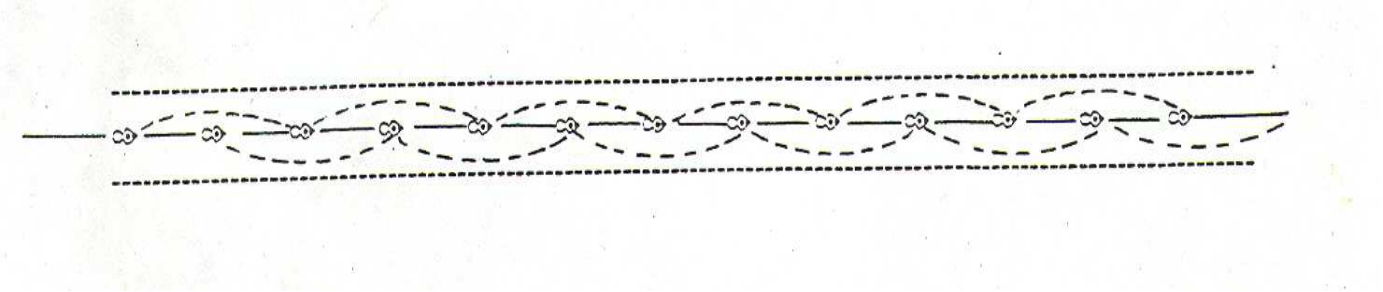
Dishing. Winging Out



Scribing an Arc



Rope Walking



MOVEMENT

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

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

POINTS TO REMEMBER:

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

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

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

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

Supporting leg lameness: Pain when pressure is applied to bones and joints when the limb strikes the ground. *Shilling leg lameness:* When multiple limbs are involved in a painful condition that makes the lama appear lame in one limb one day and another limb on another day.

Excerpts from work of Dr. *Murray Fowler, DVM*

Some terms to consider;

Impact: A striking of one thing against another Compression: To squeeze together, to make smaller by pressure

Thrust: To push with force

Torque: A force causing rotation

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

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

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

Excerpt from work of Dr. Murray Fowler, DVM

.

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

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

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

Movement* as *viewed from the rear may indicate:

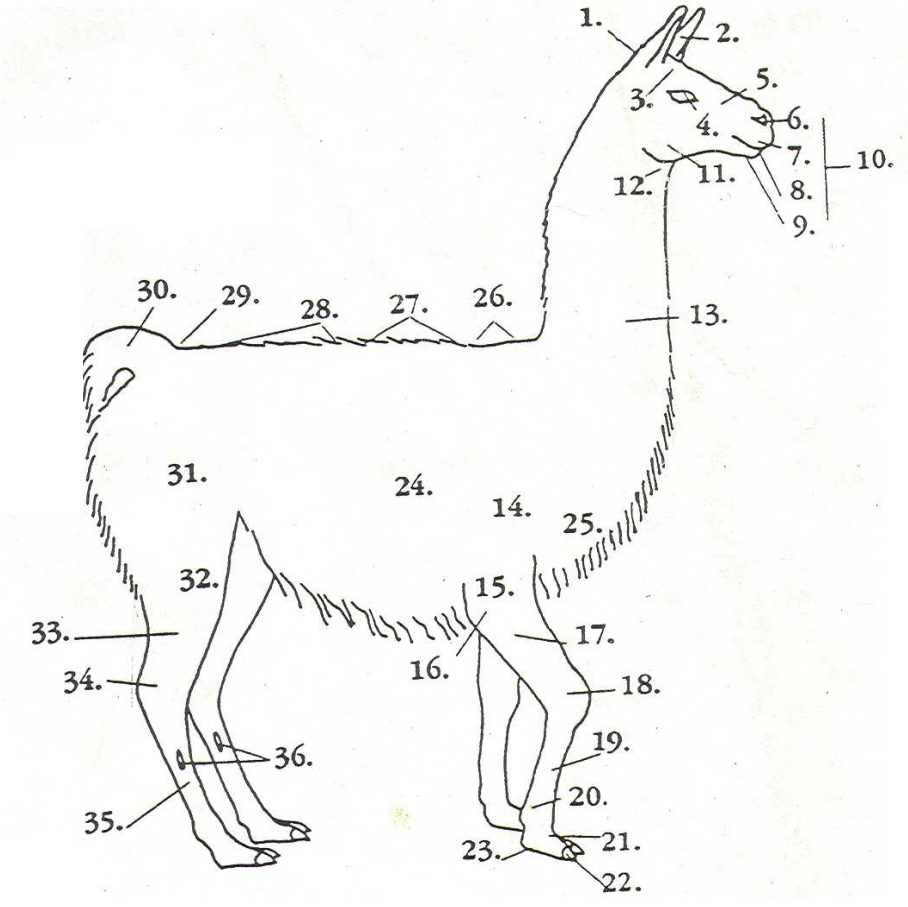
rear feet pointed out	=	close at hocks
	=	stiffness of hocks
front toes pointed out	=	close at knees
	=	turned out fetlocks
view over the top/spring of rib	=	body capacity
	=	fluid, easy movement
width between back legs	=	in line with front
	=	body capacity
	=	straight rear legs
	=	base wide/base narrow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

Movement* as *viewed from the front may indicate:

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

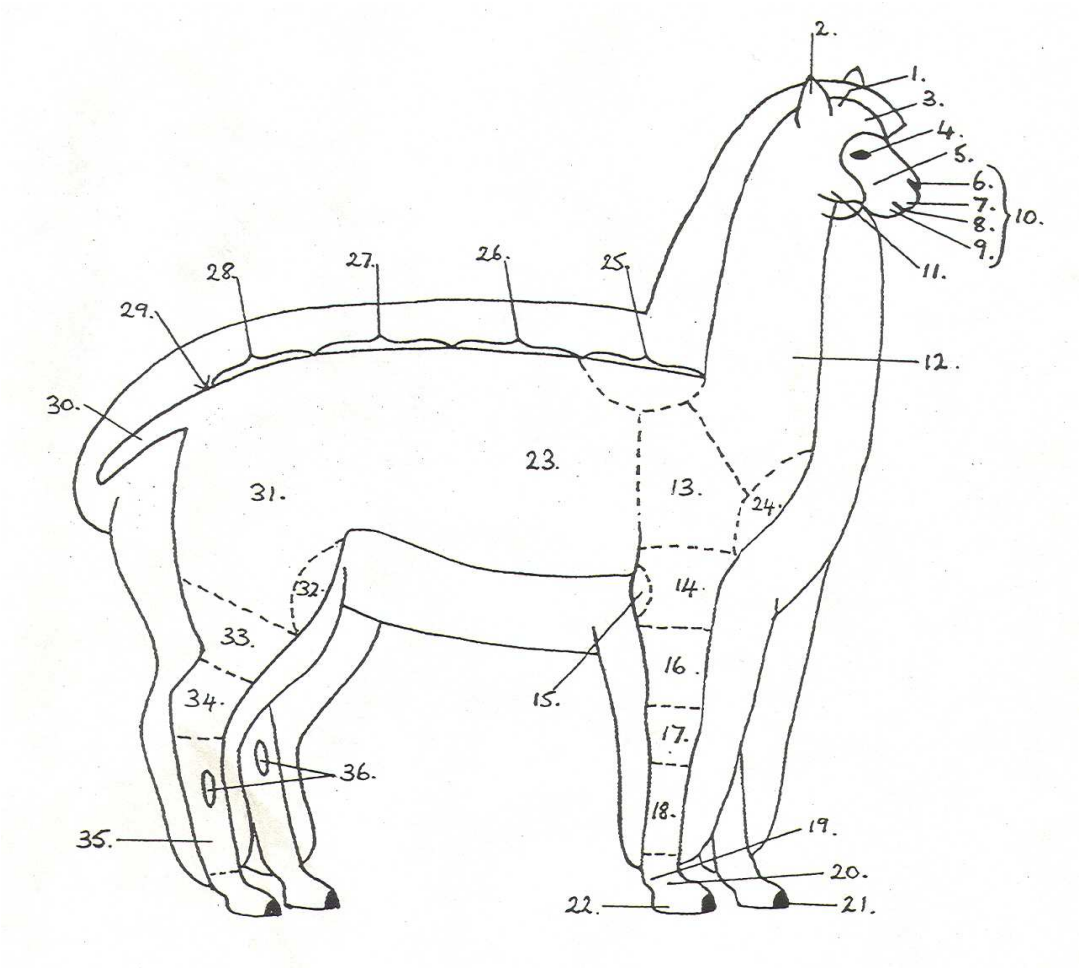
Terms Used To Designate Superficial Areas Of The Body Of A Llama

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

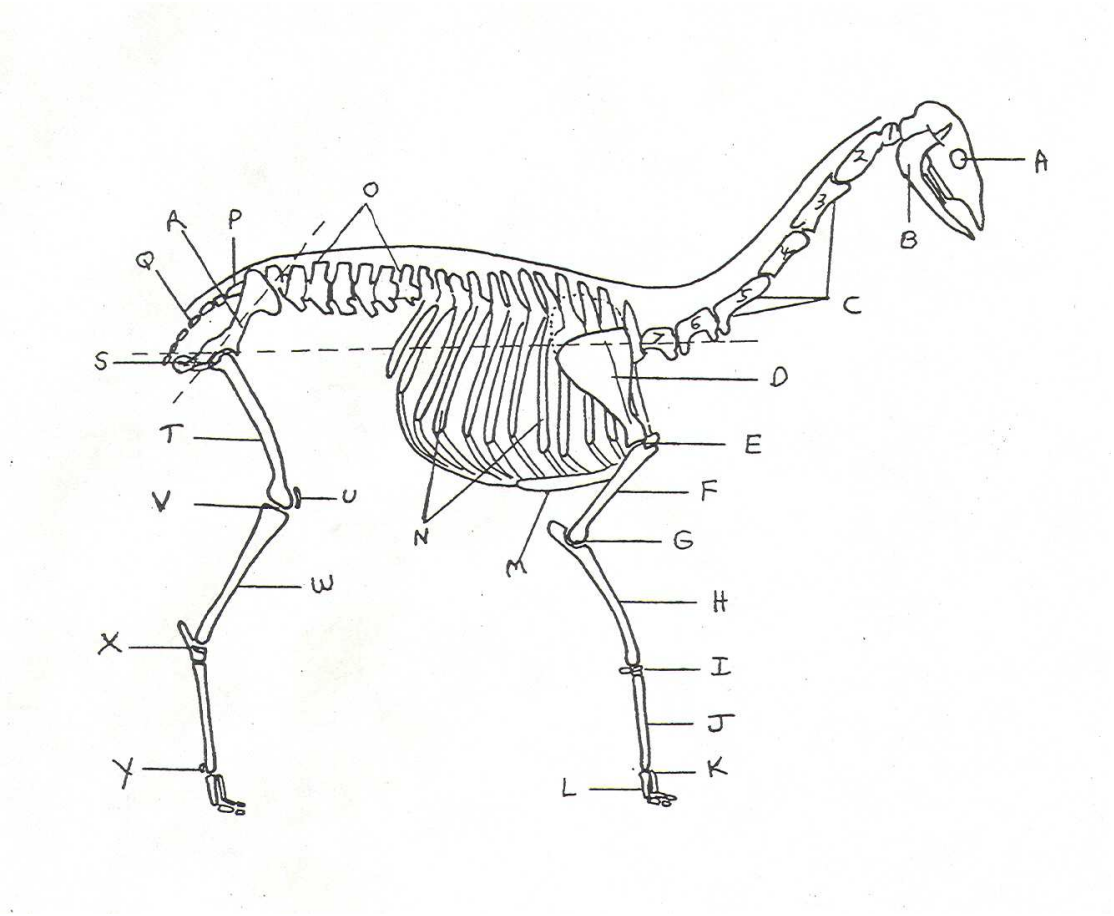


TERMS USED TO DESIGNATE SUPERFICIAL AREAS OF THE BODY OF AN ALPACA

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



ALPACA SKELETON



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

ALPACA CONFORMATION

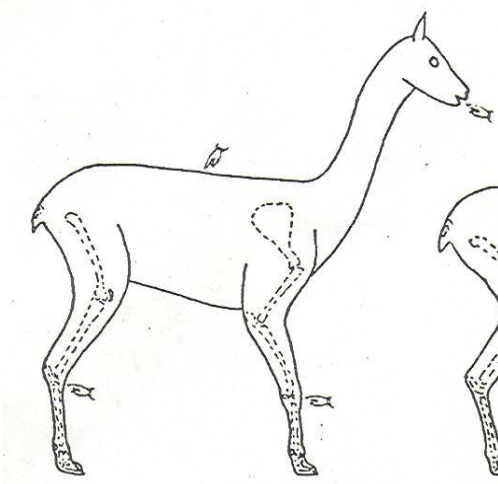


Figure 1. Side view: normal, sites to observe closely are pointed out

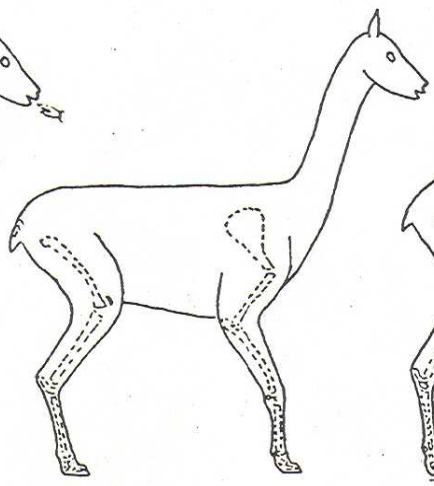


Figure 2. Side view: crouched

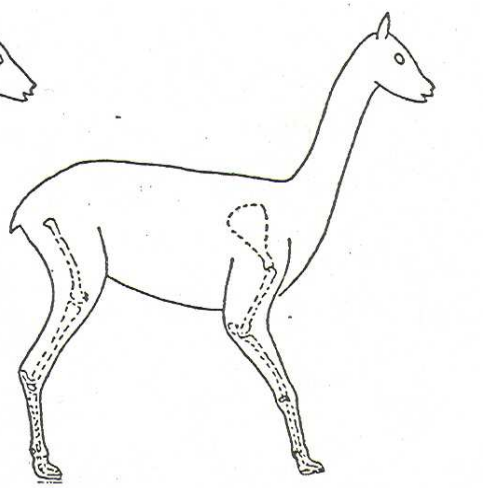


Figure 3. Side view: camped forward in front

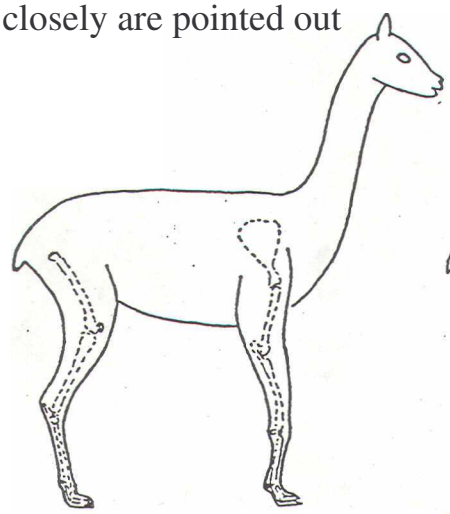


Figure 4. Side view: camped rearward in front

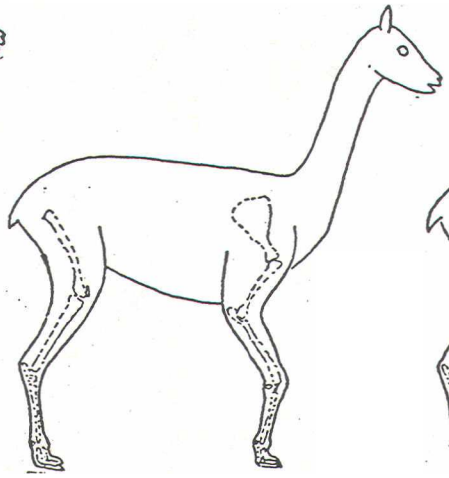


Figure 5; Side view: buck kneed

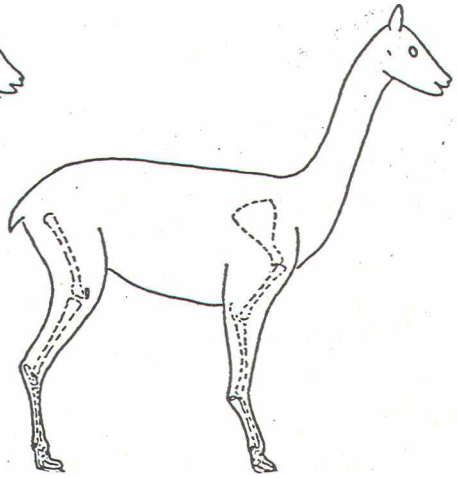


Figure 6. Side view: calf knee

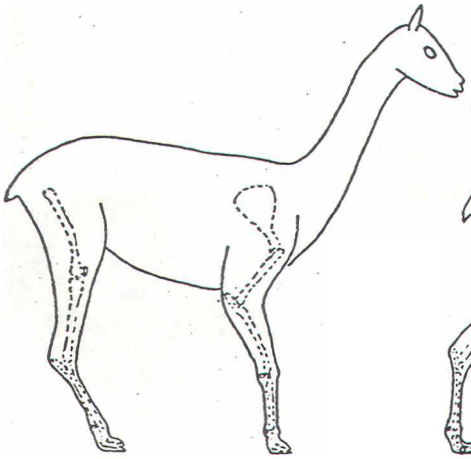


Figure 7. Side view: camped forward behind

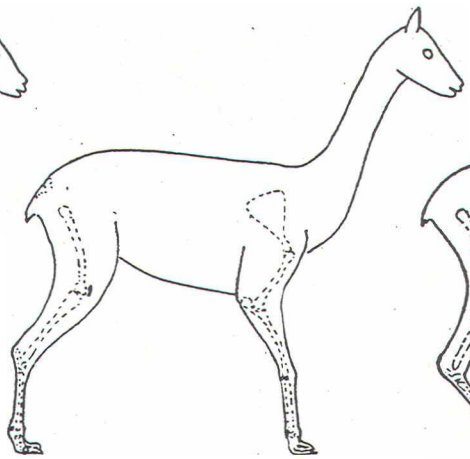


Figure 8. Side view: camped rearward behind

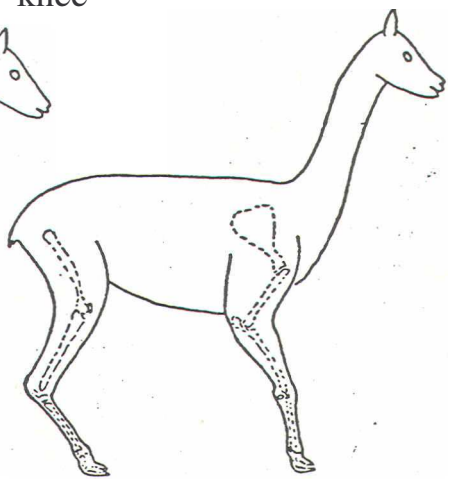


Figure 9. Side view: Sickle hocked

ALPACA CONFORMATION

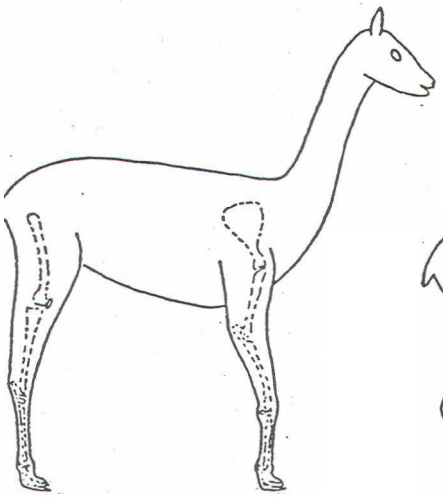


Figure 10. Side View: post legged

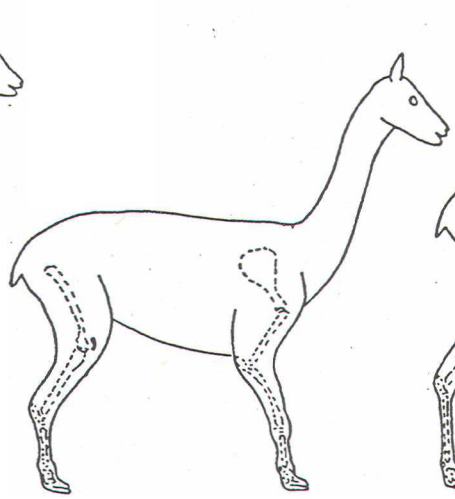


Figure 11. Side view: short legs

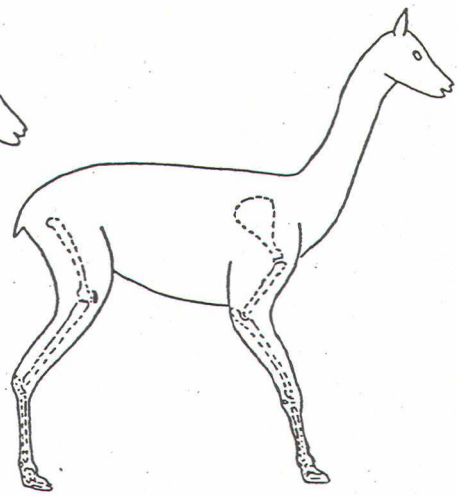


Figure 12. Side view: long legs

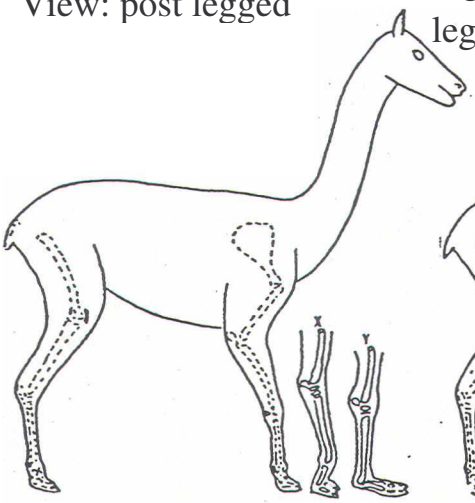


Figure 13. Side view: long neck, long face, X cocked ankle, Y. Down in fetlock

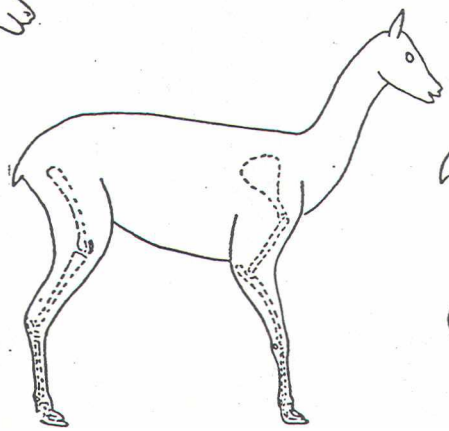


Figure 14. Side view: short neck

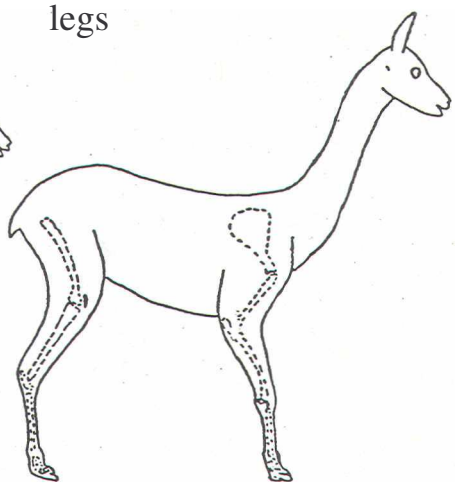


Figure 15. Side view: sway backed, long ears

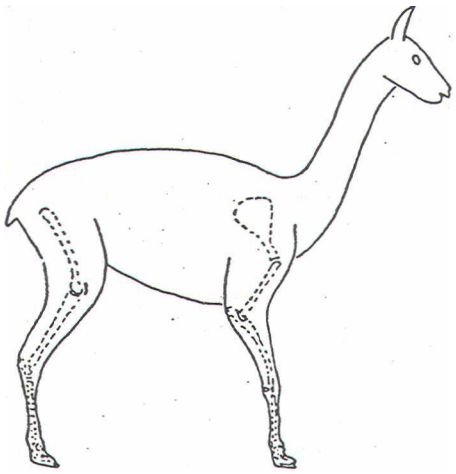


Figure 16. Side view: humped back, long ears

ALPACA CONFORMATION

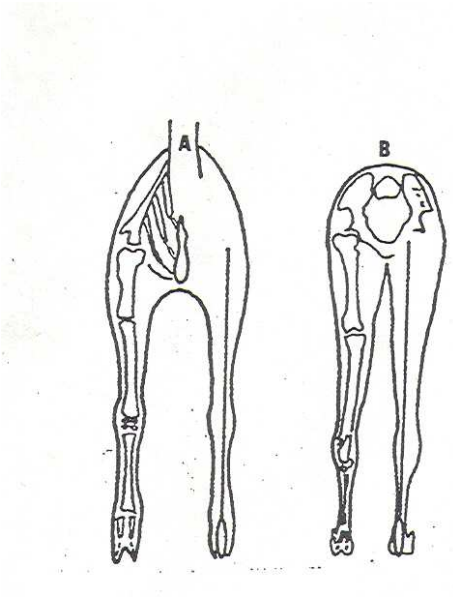


Figure 17. Use of a plumb line to determine straightness of A front and B. rear limb

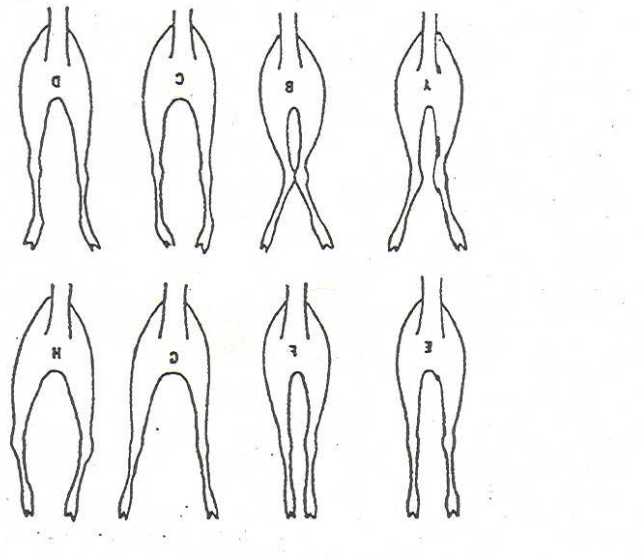


Figure 18. Front-view: A moderate knock-kneed, B. severe knock kneed, C. pigeon toed, D. splay footed, E. normal, F. base narrow, G. base wide and H. bow legged. Similar stances may be observed on the rear limbs from a rear view.

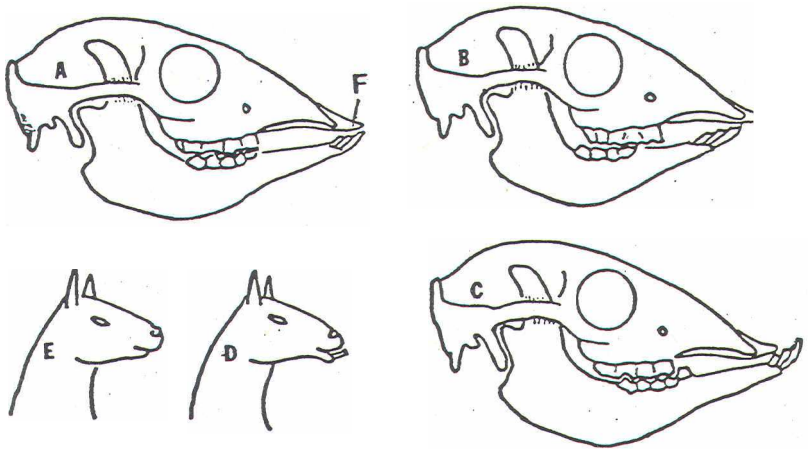


Figure 19. Diagrams of dental anatomy. A normal relationship of incisor teeth to the dental pad, b. short lower jaw or parrot mouth (inferior brachygnathia), C. and D. elongated lower
jaw (inferior, prognathia) E. parrot mouth and F. dental pad.

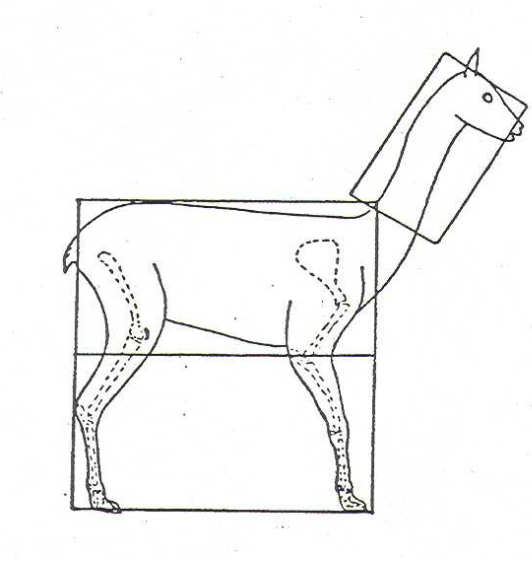


Figure 20. Ideal conformation, illustrated within rectangles. The neck rectangle is the length of the leg.

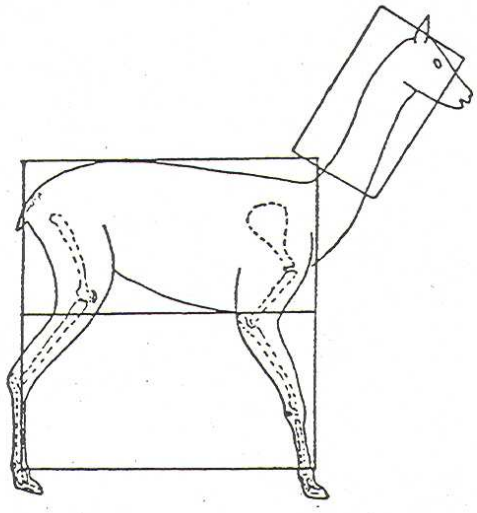


Figure 21. Legs too long, illustrated within rectangles.

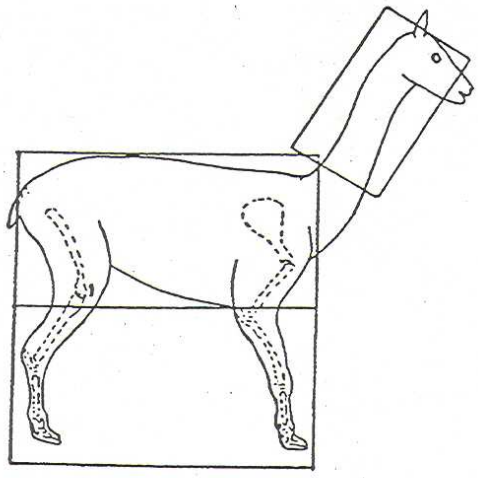


Figure 22. Legs too short, illustrated within rectangles.

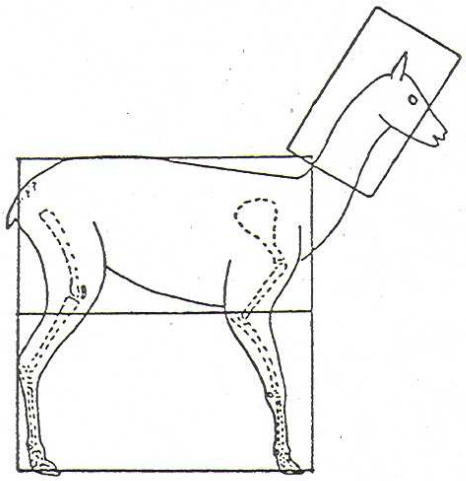


Figure 23. Neck too short, illustrated with rectangles.

ALPACA FIBER: JUDGING CRITERIA

According to the emphasis guide, in Full Fleece Halter classes the fleece is equal to 50% of the judging with soundness, conformation and alpaca type being 50%. In Shorn Halter the fleece is equal to 20% of the judging; soundness and conformation is equal to 80%. Judging is done on a relative or comparative basis using the positive and negative traits and the emphasis guide.

UNSHORN HUACAYA FLEECE .POSITIVE TRAITS

The following traits are not necessarily in order of priority.

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

UNSHORN SURI FLEECE POSITIVE TRAITS

. The following traits are not necessarily in order of priority.

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

NEGATIVE TRAITS

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 cotting.
6. Excessive guard hair.
7. Stress Breaking - weakness and breaking of all fibers in the lock at the same point.
8. Weathered - showing cotting and pitting at the tips.
9. Dung tags
10. Vegetable matter and debris.

FIBER TERMINOLOGY

APRON: Coarse fiber which forms an over coat 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. luster. 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.

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.

DENSI1Y: Number of fibers per square unit measurement of the alpaca's body.

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

FELTING: The irreversible tangling of fibers together.

FLEECE WEIGHT: The yield or weight of the spinnable fiber from shearing. To be relevant, the age of the alpaca, the particular shearing (Le., 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.

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

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

MATTING: The inextricable meshing of fibers in: the fleece.

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

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

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

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

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

SECOND CUTS: Short pieces caused by poor shearings. .

SEEDY FIBER: Fiber containing seeds.

SKIRTING: Fiber of lower grade removed from fleece.

SILKNESS: Smoothness and slipperiness of fiber.

SOFTNESS: The tactile quality of the fleece.

SORTING: Breaking of a fleece up into qualities.

SOUND: Fiber without breaks or tenderness.

STAPLE: Single lock of fiber.

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

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

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

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

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

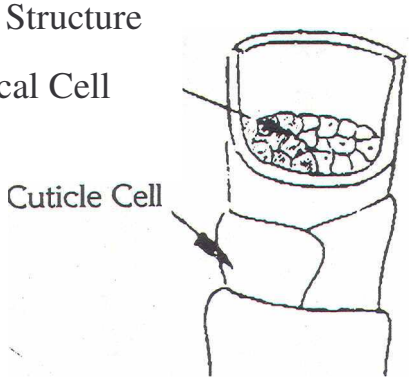
UNIFORMITY: Refers to the degree. of consistency from one area to another .within the fleece of fineness, staple length, character (crimp, staple configuration, hand) and density. .

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

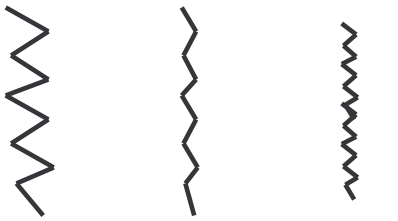
ALPACA FIBER DESCRIPTIONS

Fiber Structure

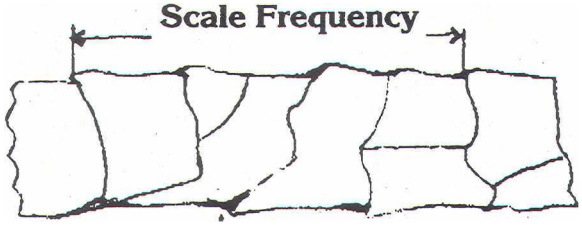
Cortical Cell



Expression of Crimp



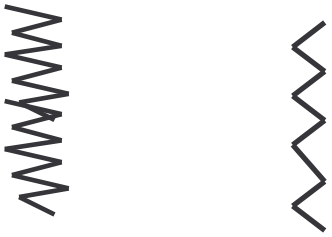
Wide Medium Narrow



Mean Diameter

Scale Height.- Smooth

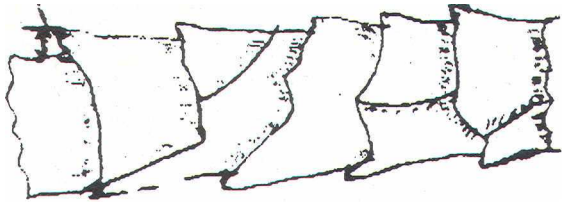
Suri Scales



Stronger (tighter)

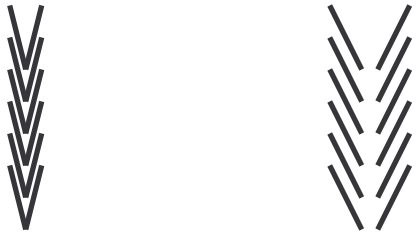
Weaker (open)

Serrated edges of scales



Huacaya Scales

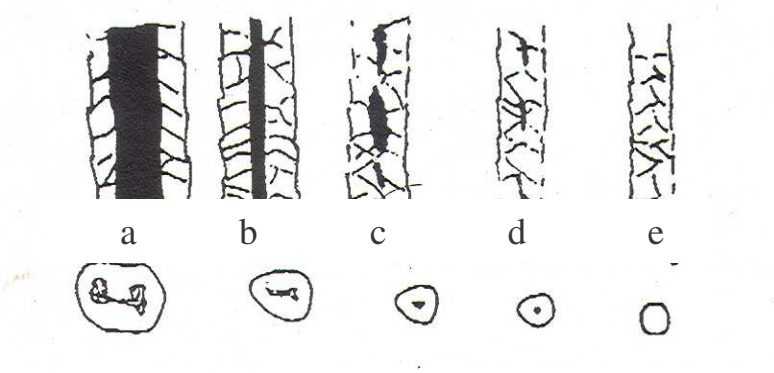
Expression of Density



Closed (Less skin shows)

Open (More skin shows)

Medullated Fibers



EVALUATING FLEECE / FIBER ON THE LIVE ANIMAL

A OVERALL VIEW

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

B. HANDS-ON

1. Approaching the Animal and handler.
2. Establishing the first impression / substantiate your opinion. .
3. HANDBOOK stated criteria relative for each species.
4. Quiet, gentle approach and hands
5. Handling for Body Condition and over-all density of coverage by hands.
6. 3 location~ for opening and appraising the fiber:
   a. Point of shoulder.
   b. Mid-Line of Side.
   c. Point of Hip.
7. Overall uniformity and Coverage.
8. Absence of guard hair.
9. Effects of Grooming / Condition and cleanliness.
   a. Clean, washed fleece *should not* be penalized if the Architecture of the Lock and the Fleece throughout may still be evaluated.
   b. Animals presented with extreme amounts of debris may be penalized if it interferes with the appraisal of the fiber characteristics or detracts from the over-all general appearance of the animal.
   c. Acknowledgment of Show Rings as Public Presentations should be made by a Judge.

C. Huacaya Fiber / Fleece Characteristics:

1. . Fleece must be carefully parted and opened to allow vision of the skin for assessing the DENSITY, or number of fibers in a given area, and how much of the skin line is exposed to indicate the openness of the fleece.
2. At the same time, an appraisal is made of the CRIMP and/or Crinkle present and is evaluated for:
   a. the Narrowness of the Zig-Zag. b. the Tightness or openness of the Zig-Zag.
   c. the Expression/Extension of the crimp from the skin to the tips.
   d. the uniformity of the Crimp/Crinkle throughout the individual fibers and through the entire fleece.
3. HAND And FINENESS must be appraised throughout the fleece and it is important to understand they are not always in direct correlation, as Hand does not always indicate Fineness, since it may be related to the sheen (or luster) coating each strand or to the presence of hairs.

D. **SURI FIBER *I* FLEECE CHARACTERIS TICS:**

1. SURl locks should be gently lifted from the ends upward to expose a portion of the skin where the lock definition and density of locks may be viewed. Fiber which is matted at the skin will not form locks, and older fleeces may exhibit this characteristic..

2. LOCK DEFINITION: the incidence of individual locks along a portion of skin.

a. Definition at the skin and at the end of the lock.

b. Distinctness of the definition.

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

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

e. Narrowness of the defined lock relative to overall appearance.

. Flat Locks may appear wider as they do not form any twist; it is the definite definition of the lock which is most important.

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

3. LUSTER: The shine or brilliance reflected from individual fibers and locks.

4. HAND: Associated with the feel of softness and relative to the luster and fineness within the fibers.

5. LENGTH of locks relative to age, growth rate and shearing date.

6. ABSENCE of CRIMP within the lock.

7. Condition and Quality should not. be affected by Washing correctly; Suri fleece which has been blow-dried may exhibit matting and lack definition of the locks.

8. Expression and Appearance of the fiber on the neck and lower leg may often be an indication of the type and quality of locks, especially on animals which have been shorn and not grown back to have the length of formed lock on the blanket area.

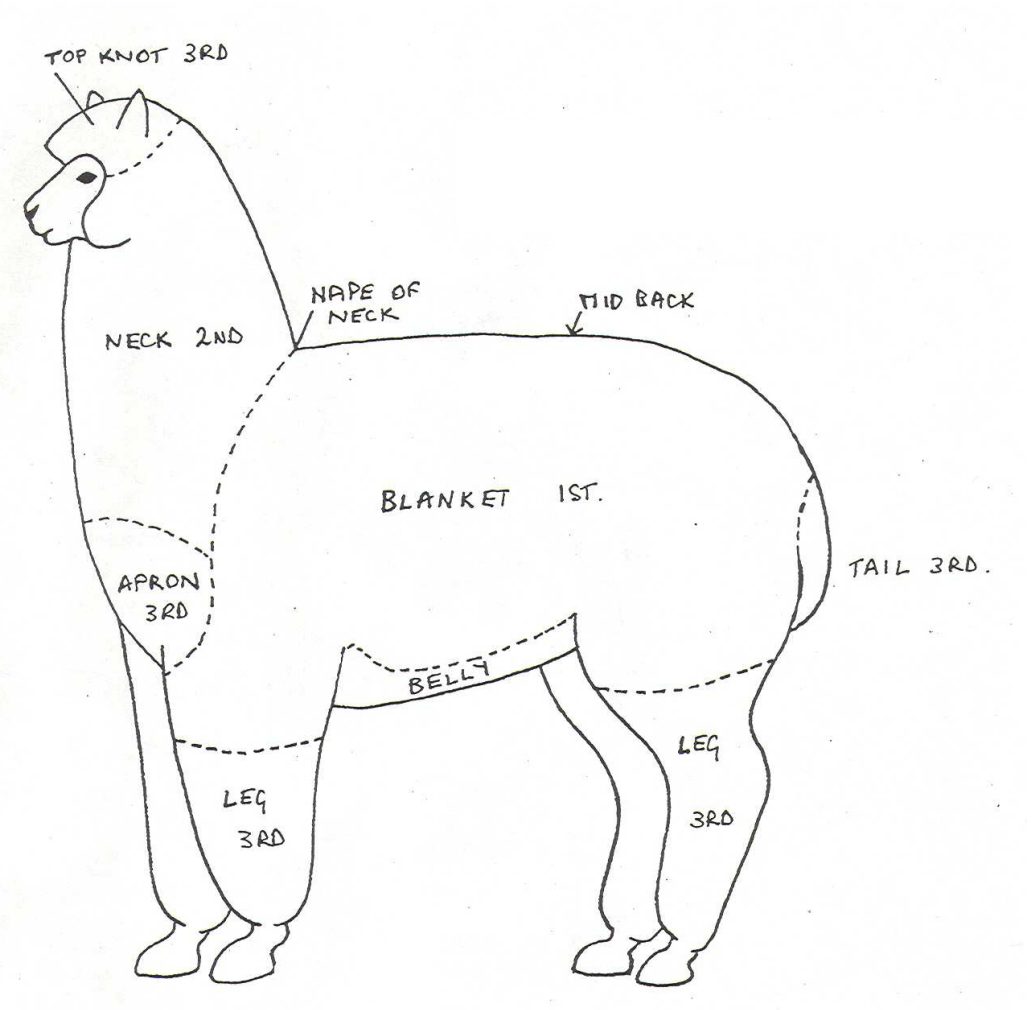
E. Balancing CONFORMATION AND FIBER/FLEECE.

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

F. ORAL REASONS to confirm and explain:

1. The OBVIOUS traits.
2. The unseen characteristics and their relative imp0rtance.
3. Breed characteristics specific to Huacaya or Suri.
4. ACCURACY of statements.
5. USE of Correct, accurate TERMINOLOGY.

Viewed from the left side

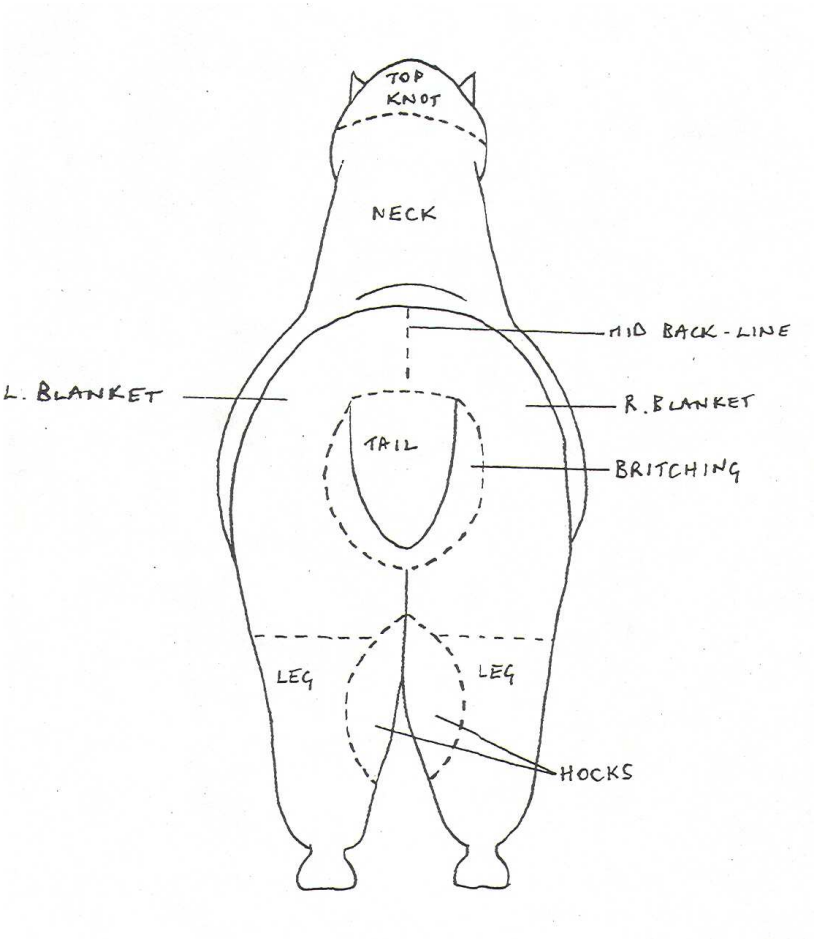


Legs: The dividing line between leg fiber(hair) and blanket fiber (prime) may shift up and down a little from alpaca to alpaca. Fiber is on the outside of the legs only. The further the dividing line is situated down the leg, the better. Leg fiber is grade 3 or thirds.

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.

PERFORMANCE CLASSES
DEFINITIONS

OBSTACLE CLASS

The purpose of an obstacle class is to demonstrate a well trained lama's obedience and willingness to complete the activities requested by the handler. The lama should be shown in a clean, well-fitted halter and lead. The lama should follow the handler through the course on a loose lead. How many attempts are allowed at each obstacle and what constitutes an attempt will be determined by the class Judge. When more than one attempt is allowed, a successful completion after the first attempt will still incur the penalty points for the first refusal.

There will be four entries to judge in the obstacle course. The exhibitor will attempt a course consisting of 10 obstacles, each of which will be worth a potential 10 points.

Course: The course may be located indoors, outdoors, or a combination of the two, and must include the minimum required obstacles.

Off Course: Forgetting an obstacle, taking an additional obstacle, taking an obstacle out of sequence from the posted course or intentionally skipping an obstacle or specific requirement.

Deviations: Taking an obstacle backwards, taking multiple jumps in the wrong order, going in or out of the wrong door of the trailer, etc.

Loose Lead: The handler has his/her hand on the lead rope in such a way that the handler's hand is relaxed at his/her side. The lead rope in this description usually forms a "J" from the lama's head to the handler's hand.
The lead rope is persistently stretched tight from the handler's hand to the lama's head.

Tight Lead: The handler's hand is close to the lama's head, resulting in restricted movement of the lama's head and neck.

Short Lead: The lama plants all four feet refusing to budge.

Refusal: The lama will not respond to pressure on the lead rope to move forward. The lama steps to the side of the obstacle to avoid the obstacle. The lama takes a step backward from the obstacle. .

JUDGING CRITERIA

HANDLER ERRORS, INCLUDING, BUT NOT LIMITED TO:

1. Tight lead.
2. Short lead.
3. Dangling free end of lead rope.
4. Inattentiveness to lama.
5. Too slow of a pace through the course.
6. Improper attire or footwear.

MINOR FAULTS, INCLUDING BUT NOT LIMITED TO:

1. Touching of obstacles.
2. Too wide or too tight in turn's.
3. Slow response to handler's request.
4. Inattentiveness of the lama.
5. Bad disposition or unwillingness.

MAJOR FAULTS, Including BUT NOT LIMITED TO:

1. Refusing an obstacle.
2. Knocking down of poles, jumps, or other obstacle parts.
3. Stepping out of obstacle confinements.
4. Extreme nervousness or spooking.
5. Rushing ahead of handler on entering or exiting an obstacle.
6. Failure to execute a complete stop.
7. Deviation from course.

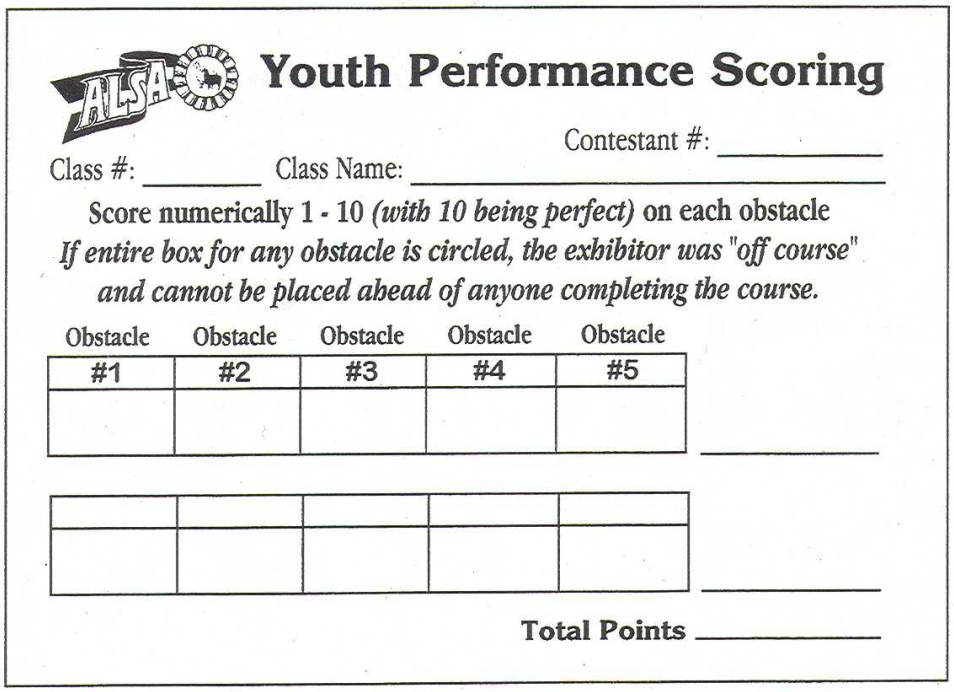
INCOMPLETIONS:

1. Not closing a gate.
2. Missing a pole in a weaving obstacle.
3. Not completing any in a series of jumps.
4. Not backing all the way.
5. Not loading all four feet in a vehicle or trailer.
6. Failure to change pace when requested.
7. Jumping off side of bridge or ramp (without a subsequent successful attempt).
8. Entering, but not successfully completing or exiting any obstacle or activity.

PERFORMANCE CLASS SCORING SHEET

Youth Performance Scoring

Score numerically 1-10 *(with 10 being perfect)* on each obstacle



Youth Performance Scoring

Contestant #: _____

Class #: _____ Class Name: _____

Score numerically 1 - 10 *(with 10 being perfect)* on each obstacle

If entire box for any obstacle is circled, the exhibitor was "off course" and cannot be placed ahead of anyone completing the course.

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

Total Points _____

SHOWMANSHIP

The following criteria are the basis for your judging a class in showmanship. They are guidelines that you should already be following in your own showing.

Criteria

Judging Showmanship class will have four entries. As the Judge, you will consider the handler's ability to show his or her animal to its best advantage at halter. Judging is based on the exhibitor's basic skills in training, fitting, grooming and following directions, as well as style and ability in presenting the animal to the Judge for evaluation. The conformation of the animal is NOT to be considered.

Handler

Handler's attire should be neat, clean, conservative and appropriate for the class. In addition, the handler should be promp, alert, confident, poised and courteous. Exhibitors should be natural. Overshowing, and undue fussing and maneuvering are objectional. Exhibitors should be courteous and sportsmanlike at all times. The handler should not converse with other exhibitors nor with people outside of the arena.

The Lama

The animal should be clean and free of debris, in good condition, with trimmed toenails. The halter and lead should fit properly and be clean, in good repair and safe. The lama should tolerate touching of the body, parting of the fleece and examination of the teeth.

SHOWING

Exhibitors should follow these guidelines during showmanship classes:

DO: maintain a safe distance between animals
DON'T: crowd or touch others
DO: lead the animal from the left side
DON'T: lead from the right side
DO: hold the lead in his/her right hand at least 8 inches from the halter
DON'T: hold the lead close to the halter or so far away as to lose control.
DO: hold the excess lead in a figure eight in the left hand.
DON'T: coil the lead around the left hand or let the end dangle.
DO: set up the lama squarely on all four feet, stand facing the lama at a 45 degree angle off its left shoulder, move smoothly from side to side, passing in front of the lama as the judge moves around and be aware of his/her position relative to the judge at all times
DON'T: obstruct the Judge view of the lama.

The animal should be trained to lead out at a brisk pace and to stand quietly in a balanced posture.
A handler should never be rewarded for efforts in showing a poorly trained animal.

ORAL REASONS

Having been to lama shows, you are aware that the Judges give oral reasons to the audience to explain their reasons for placing a class. The ability to make a spontaneous presentation is a learned skill and determined study of the following suggestions and descriptions will assist you in mastering this technique.

PROCEDURES

In each class of four lamas, you will refer to the top (1 & 2), middle (1 & 3) and bottom (3 & 4) pairs. An adequate vocabulary of appropriate terms is necessary. Oral reasons will be limited to two minutes.

I. Identify the class (Yearling Females) and state your placings.

2. Explain briefly why your top place animal wins the class. .

3. Using concise, comparative statements, discuss the strengths of each lama over the one placed lower. (1 over 2, 2 over 3, etc.)

4. If a lower placing animal is stronger in some area (but not overall) than the next higher animal, grant the lesser animal that strength.

5. Since similar points of conformation may be used in discussing each pair, a variety of terms will keep your presentation interesting.

6. Conclude your statements identifying the class again and restate your placement.

7. Use correct terminology, (see 32-33).

8. Make accurate comparisons, based on the facts of the class. If you are not sure of a point, omit it rather than be graded down for inaccuracy.

9. Train yourself to see the class in your mind as your give you oral reasons.

NOTES FOR ORAL REASONS

Intermediates will be allowed to take notes during the judging of the halter class. These notes may be used when preparing to present reasons. No notes will be permitted during the reasons presentation. Use a note card (4" x 6" or the one supplied by ALSA) and make short statements to serve as reminders of why one animal placed over another. Be sure to include 'grants' in cases where the lower placing animal in the pair is better on a single point or two than the higher placing animal. This makes the owner of the lower placed realize that the Judge did look at their animals and the animal has positive points.

DO

- Talk directly to the Judge.
- Maintain eye contact.
- Wear your "showmanship" attire.

Talk in a conversational tone, speaking clearly and distinctly.

DON'T

- Slouch or shift your weight. .

Chew gum.

- Wear caps or hats.
- Stand too close to the Judge.

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 *(feminine)*
More masculine	Too feminine *(male)*

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	Rat 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 *(in)*
Freer gait	Buck kneed *(over)*
Freer stride	Calf kneed *(back)*
Freer movement	Splayfooted *(out)*
Correct stride	Pigeon Toes *(in)*

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
	Poor condition
High sheen	Excessive vegetable matter
Healthy condition	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

ORAL REASONS

EXAMPLE OF REASONS GIVEN FOR A HALTER CLASS

Judging Contest Placing Card
Contestant#__21_Class#_1_
Class Name juvy heavy wool female

1.2.3.4 …….. 1
1.2.4.3 2
1.3.2.4 3
1.3.4.2 4
1.4.2.3 5
1.4.3.2 6

2.1.3.4 7
2.1.4.3 … 8
2.3.1.4 9
2.3.4.1 10
2.4.1.3 11
2.4.3.1 12

3.1.2.4 13
3.1.4.2 14
3.2.1.4 15
3.2.4.1 16
3.4.1.2 17
3.4.2.1 18

4.1.2.3 19
4.1.3.2 20
4.2.1.3 21
4.2.3.1 22
4.3.1.2 23
4.3.2.1 24

Tabulator's Score_____

Your reasons presentation need not be long. In fact, it will be limited to two minutes. State clearly the reasons you placed the class as you did.

Contestant Number_____ HalterClass#_____

Reasons	Grants
3 over 2 straighter top tine, more correct balance. moves more correctly in both front & rear	2 over 3 finer more dense fiber & smooth gait
2 over 4 smoother gait, better length of neck, More substance of body	4 over 2 a straight top line, Ring presence
4 over 1 More correct angle of the hips, straighter top line, shows more ring presence	1 over 4 correct front legs, A pleasing disposition

In this example, the placings were 3-2-4-1. The contestant felt that animal #3 was the best in the class. Animal #2 was second and so on. The notes form class # 1 could be used to put together the following set of "reasons".

"I placed this class of Juvenile Heavy Wool Females 3-2-4-1. Animal # 3 has a stronger, top line, more correct top line and moves more correctly in front and rear. Granting #2 had more dense fiber and a smooth gait.

I placed #2 over #4 because #2 had a smoother gait, better length of neck and more substance of body. I will grant

that #4 has a straight top line and ring presence.

I placed #4 over # 1 because #4 has more correct angle of the hips, straighter top line and shows more ring presence. Granting that # 1 has correct front legs and a pleasing disposition.

For these reasons, I placed this class of Juvenile Heavy Wool females 3-2-4-1.

NOTES