

January 2018

THE COLLECTION

The Monthly Newsletter of the Iowa Dressage and Combined Training Association

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HAPPY NEW YEAR!!



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IaDCTA Board & Committee Information

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COMMITTEES

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Robin Sprafka

VOLUNTEER

Britni Taylor

Julie Moore

MEMBERSHIP

Nena Denman

FUNDRAISING

Sabrina Wright

Amanda Towery

Amy Stoneking

Britni Taylor

Barb Zukowski

NOMINATING

PJ Koehler (chair)

Robin Sprafka

Britni Taylor

Amy Stoneking

Amanda Towery

Nena Denman

Barb Zukowski

PUBLICITY/COMMUNICATIONS

Robin Sprafka

Katie Barrowcliff

SHOW

PJ Koehler

Carmen Pierce

AWARDS

Amy Stoneking

Amanda Towery

Sabrina Wright

Britni Taylor

Barb Zukowski

EVENTING LIAISON

Amanda Towery

YOUTH LIAISON

Camryn Norton

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COLLECTION EDITOR

Katie Barrowcliff

collectioneditor@hotmail.com

If you want to
get involved in
a committee,
please contact
one of the
members listed!

PUBLISHING RATES for Clinics, Show Bills, & other ANNOUNCEMENTS

ANNOUNCEMENTS include clinics and shows. Member rates apply to clinics and shows sponsored by an individual IaDCTA member. Nonmember rates apply to clinics and shows sponsored by groups other than the IaDCTA.

CHANGE OF HAND is our classified advertising section. Each item is limited to a maximum of 20 words per month and each member is limited to 2 items per month.

CALENDAR OF EVENTS is our listing of local and regional events. It includes only the event name, date and contact information.

MARKETPLACE is our advertising for professionals and facilities. Submit any size listing for inclusion for the same rates as above. Ad placement will depend on size. A discount of \$10.00 per month applies to full page ads running for 6 consecutive months. Send all materials and announcements to:

Email: collectioneditor@hotmail.com

Mail: Katie Barrowcliff, 1330 44th St. Unit A, Marion, IA 52302

Please send payment for any submissions to Katie at the above address.

Materials are due by the 25th of each month and will not be printed until payment is received.

	Members	Nonmembers
Full Page	\$30.00	\$45.00
Half Page	\$25.00	\$35.00
Quarter Page	\$10.00	\$25.00
Business Card	\$7.00	\$15.00
Change of Hand	Free	\$5.00
Calendar of Events	Free	\$5.00
Marketplace	\$30.00	\$30.00
E-mail Blast	\$10.00	\$10.00



The following forms can be found
on the IaDCTA website
(www.iadcta.org):

- * Show Recognition Contract
 - * Membership Form
- * Betsy Coester Guidelines and Application
 - * Year-End Award Guidelines
 - * Sponsorship Form
 - * Meeting Minutes

*IaDCTA is a USDF
Group Member
Organization (GMO),
and all members are
automatically USDF
Group Members
(GMs). For USDF
Participating
Membership,
members must apply
directly to USDF.*

We're Online:

**www.iadcta.org or
visit our Facebook
page**



January 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 HAPPY NEW YEAR!	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28 IaDCTA Year End Award Banquet	29	30	31			

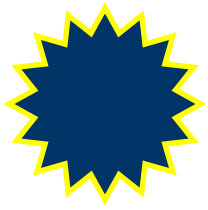
February 2018

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

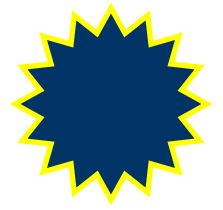
Did you
know
that as a
member...

...you will receive
complimentary
issues of the award
winning *USDF
Connection*?





2017 IaDCTA



YEAR END AWARDS BANQUET

January 28, 2018

At the

West Des Moines

Country Club

See flyer for more details!

Annual Meeting for 2018
Silent Auction
2017 Awards Banquet
Sunday, January 28, 2018



Location: Des Moines Golf and Country Club Time: 12:30-4 pm
1600 Jordan Creek Pkwy. West Des Moines, IA 5026 Cost: \$30.00
Directions- Exit 121 off I 80 west, north on Jordan Creek to stoplight, entrance on west side of road

All selections include coffee, tea, or milk, hors d'oeuvres, and dessert.

Vegetarian Ziti Pasta

Zucchini, Yellow Squash, Red Onion, Mushrooms, Eggplant, Tomato-Herb Cream Sauce

Sautéed Chicken Florentine Salad GF

Romaine lettuce, Spinach, Bacon, Mushrooms, Mandarin Oranges, Red Onion, Ranch Dressing. Chicken can be removed for a vegetarian option.

The following also served with freshly baked bread and salad.

Beef Stroganoff

Beef Tenderloin Tips, Onion, Mushrooms, Garlic, Red Wine, Demi-Glaze, Sour Cream, Fresh Dill, Pastry Marquee Shell.

Prosciutto Stuffed Chicken GF

Asparagus, Asiago Cheese, Sun-Dried Tomatoes, Marsala Cream Sauce.

Please join us. Cash Bar Available

All reservations must be paid for prior to the banquet in order to order meal.

Send this portion with check made out to Iowa Dressage and Combined Training Association by Jan 20 to
Nena Denman 21248 360th Street Earlham, IA 50072 (515) 834-2839

Your name- Please print _____

Number of guests total? _____ Phone Number _____

Veg Pasta _____ Salad _____ Beef _____ Chicken _____

2018 IaDCTA Absentee Ballot

(To be used only if you **will not attend** the year-end banquet on January 28, 2018)

Voting guidelines: You must be a 2018 member of the IaDCTA to vote.


Single membership (one vote); Family membership (2 votes); Junior membership, 18 and under – no vote.

STEP 1: Vote for Board of Directors

STEP 2: Vote for Officers **NOTE: Any officer vote MUST be for a current or newly elected member of the board of directors. Any officer vote that is not for a current or newly elected in step 1 will not be counted.**

STEP 3: Vote for 2018 Beneficiaries

STEP 4: Mail your ballot to address at bottom to be received by 1/18/18.

<p>STEP 1: Board of Directors – vote for three (Three Year Terms, Each)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>Nena Denman</td><td style="width: 50px;"></td></tr> <tr><td> </td><td></td></tr> <tr><td>Cari Steincamp</td><td></td></tr> <tr><td>Emily Stout</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> </table> <p>Board of Directors – vote for two (One year terms, Each)</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>Melinda Antisdell</td><td style="width: 50px;"></td></tr> <tr><td>Julie Kuhle</td><td></td></tr> <tr><td>Carol Linnan</td><td></td></tr> <tr><td>Barb Zukowski</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> </table>	Nena Denman				Cari Steincamp		Emily Stout		Write-in		Write-in		Write-in		Melinda Antisdell		Julie Kuhle		Carol Linnan		Barb Zukowski		Write-in		Write-in		<div style="text-align: center;">  </div> <p style="text-align: center;">2018 Existing Term: Amy Stoneking</p> <p>2018/2019 Existing Terms: Robin Sprafka, Britni Taylor, Amanda Towery</p>						
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<p>STEP 2: Officers – (One Year Term Each)</p> <p>President – vote for one</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td> </td><td style="width: 50px;"></td></tr> <tr><td>Write-in</td><td></td></tr> </table> <p>Vice President – vote for one</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td> </td><td style="width: 50px;"></td></tr> <tr><td>Write-in</td><td></td></tr> </table> <p>Secretary – vote for one</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td> </td><td style="width: 50px;"></td></tr> <tr><td>Write-in</td><td></td></tr> </table> <p>Treasurer – vote for one</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>Nena Denman</td><td style="width: 50px;"></td></tr> <tr><td>Write-in</td><td></td></tr> </table>			Write-in				Write-in				Write-in		Nena Denman		Write-in		<p>STEP 3: 2018 Beneficiary – vote for one. The organization attaining the highest number of votes will become the IaDCTA 2018 Beneficiary.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td>Aspire</td><td style="width: 50px;"></td></tr> <tr><td>Dressage Foundation</td><td></td></tr> <tr><td>HART</td><td></td></tr> <tr><td>Miracles in Motion</td><td></td></tr> <tr><td>One Heart Equestrian</td><td></td></tr> <tr><td>Wesley Woods Camp</td><td></td></tr> <tr><td>Write-in</td><td></td></tr> <tr><td> </td><td></td></tr> </table>	Aspire		Dressage Foundation		HART		Miracles in Motion		One Heart Equestrian		Wesley Woods Camp		Write-in			
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One Heart Equestrian																																	
Wesley Woods Camp																																	
Write-in																																	

Signature _____

Step 4: Please mail your completed ballot to:
Amy Stoneking, 690 Rock Island Ave, Apt. 4, PO Box 278 Martensdale, IA 50610
Absentee ballots must be received by 1/18/2018.



Membership New/Renewal & Horse/Rider Nomination Form

The Iowa Dressage & Combined Training Association (IaDCTA) is a USDF Group Member Organization (GMO). By joining IaDCTA, you become a USDF/GMO Member. USDF Participating Membership requires a separate USDF submission.

The membership and horse nomination year is from December 1 to November 30 of the following year.

Member Information: The member listed below will be the prime USDF/GMO member. Please print clearly.

Name: _____ Birthdate _____

Address (house/street): _____

City/state/zip _____

Phone: _____ Email: _____

Membership Type:

All Adult, Junior, and Family Memberships of IaDCTA will receive the IaDCTA Collection electronically and the USDF Connection magazine. In addition, members may compete in parts of USDF recognized competitions and are eligible for IaDCTA Year-End Awards. Only members can accrue volunteer hours for Year End Awards. Family Memberships receive two votes for IaDCTA Elections (By-laws age limits). Please circle one category below. Continue on the back as needed.

Category Fee- Adult (\$45.00) Junior (\$35.00) Family (\$60 Primary + \$10 Each Additional)

Name- Additional family members

Birthdate(s)

Horse/Rider Nominations: \$15.00 per Horse/Rider/Discipline Combination Horses may be nominated multiple times for different disciplines. Please see guidelines posted in the IaDCTA Handbook.

Rider **Horse Name** (For points, horse must be shown under the name below) **Discipline** (Circle one)

_____ Dressage/Eventing/ Western Dressage

_____ Dressage/Eventing/ Western Dressage

➤ **MAKING A DONATION TO IA DCTA:** *IaDCTA is a 501 (c) (3) non-profit organization. All donations are tax-deductible.*

Amount: _____ (If applicable) In Memory of/On Behalf of: _____

_____ **IaDCTA Betsy Coester Memorial Grant Fund for Education** – Fund supports grants for tuition at educational events.

_____ **IaDCTA General Fund** – Donations used to further IaDCTA's commitment to educating its members.

Checks payable to "IaDCTA" Total Due: _____ Check# _____ Date _____

Memberships can be mailed to: Nena Denman, Upland Farms, 21248 360th Street, Earlham, IA 50072-8016

The Training Pyramid

Contact – What it is and how to achieve it



Ron Postleb – [Crown Dressage International](#)

Contact is the connection between the rider's hand and the horse's mouth. This connection should remain soft and elastic, yet steady. Contact is derived from pushing the horse from behind onto the aid, not merely being "on the bit." It is not done by using the hands and body to pull the horse onto the bit, but rather, it is the horse accepting the rider's hand, seat and leg aids. The hands should remain soft and follow the natural movement of the horse's head. If done correctly, the horse will step well so that the rider feels the "spring" in his steps.

So what does good contact look like?

The horse that demonstrates good contact will appear to be rounded, the poll is the highest point, the mouth and jaw are relaxed and the horse's nose is either vertical or slightly in front of the vertical. Hyper-flexion (aka – Rollkur) is not an

acceptable level on contact. It is imperative that the horse, not the rider, make the contact.



Hyperflexion (AKA – Rollkur) – Nose well beyond the vertical, poll is not the highest point.

How do we achieve “good contact?”

In order for the horse to maintain good contact, the rider must be riding correctly. He must be sitting correctly with elastic arms. The elbows serve as hinges and should allow the hands move in time with the horse’s head. At the walk and canter, the hands should move forward and back in time with the up and down movement of the horse’s head. In the trot, the horse’s head remains steady. The rider’s hand should also remain steady. In the rising trot, the elbows serve as hinges allowing the rider to post while keeping the hands steady. The arms should be elastic enough to yield equal contact on both reins, preventing a loop in the reins.



Horse's ears are forward, nose slightly in front of vertical, poll is the highest point

The horse's position will change as he progresses in his training. The young or inexperienced horse will carry himself in a longer, lower frame than the experienced, older horse. The horse can only maintain good contact if he is adequately warmed up, relaxed and loose. His back serves as a bridge between the hindquarter and the bridle. Once the initial warm up is complete, the rider can ask for quality transitions between gaits. If the horse is performing these transitions well, he can progress to transitions within gaits. Signs that the horse is taking an elastic contact include chewing of the bit and a moist mouth. In essence, good contact is indicative of good riding and good training.

Pyramid of Training



Developing Correct Contact in Dressage

A USDF-certified instructor gives a three-step process to encourage your horse to step with good energy into the contact.

Question: *I have read articles and discussed with my instructor how to get my horse to step with good energy into the contact. But I'm still not sure I understand what I'm supposed to do and when. Can you help?*



FEI rider Tom Noone shows a horse stepping with good energy. Carole MacDonald

Answer: There is a three-step process you can use to encourage your horse to step with good energy into the contact. First, check your position. Before mounting, stand behind your horse to make sure the saddle's gullet is centered over his spine and that the stirrups hang evenly on either side. Once mounted, sit squarely in the saddle so you are in a balanced position over your horse's center of gravity.

Have your instructor or a friend stand behind you to verify that the seam of your britches is centered over the gullet and that your knees and feet hang down evenly. If you are riding on your own, check that the zipper of your britches is centered on the pommel of the saddle and, if possible, ride directly toward a mirror to make sure that you are squarely over the center of your horse.

Your legs need to drape down around your horse's barrel in a relaxed manner -- if you grip with your thighs or calves, you will restrict your horse's forward movement. If you squeeze with your legs to balance yourself or constantly urge your horse forward, he soon will become dull to your aids and tune you out. You will need to learn to ride with a quiet leg and seat so that the horse can easily tell when you are asking him to go forward.

Your hips need to follow your horse's back motion, while your arms remain relaxed and elastic so that you do not restrict his desire to go forward. You are now in an effective position -- one that allows the horse to carry you with energy.

Second, you must learn to loosen your horse's body. Specifically, you want the large muscles of his belly, hindquarters, back and neck to be relaxed before you ask him to step, with good energy, into the contact. Depending on your horse's age and degree of suppleness, you will need to take 20 minutes or more to loosen him up.

Loosen your horse by riding forward in walk, trot and canter on large figures, in both directions. Use half halts to encourage your horse to reach

into the contact so he lifts his back and begins to "swing" in his muscles. Your horse's back is the bridge between his hindquarters and the bridle. His belly and hindquarter muscles must lift this bridge before you can achieve a good flow of energy into a steady and elastic contact.

Develop a sense of feel for this looseness. It can be counterproductive to continue with your work until you have achieved it. If needed, have your instructor ride you horse and develop this looseness in the warm-up so you can learn to recognize it. Then have him or her help you to develop a warm-up routine so you can achieve it on your own.

Once you are sitting correctly and your horse is properly warmed up, you can request a greater degree of energy through transitions. Start with basic walk-trot transitions on a 20-meter circle. Close your calves lightly and close to the girth to ask for the upward transitions. As soon as your horse responds, make sure to relax your legs again and let him carry you forward. If you don't get a prompt response to a light leg, reinforce your leg aid with a quick tap with your whip behind your calf. It is important that your timing be correct so your horse associates the tap from the whip with your leg aid.

Trot a circle, then ride a downward transition to walk. Repeat your upward transition to verify that your horse will move off from a light leg aid; if he does not, repeat the same process of reinforcing your leg with a tap from the whip. Depending on how sensitive your horse is, tuning him to a light leg aid may take one or two transitions or five or six.

Once you feel your horse moving easily forward from a light aid, continue around the arena at the trot and start to add transitions within the gaits. First, ask your horse to cover less ground through more engagement and collection in the trot. You want to feel as if you are coiling a spring by decreasing the trot steps while maintaining the energy. After five to 10 meters of decreasing the trot, use your light leg aid and sit into the saddle a bit more firmly. Your horse should "uncoil" into a bigger, springier trot.

Now you are not only tuning him to a light aid but also increasing his elasticity by asking him to contract and then lengthen his muscles. This will develop more suppleness through his body and improve his desire to step into the contact. The contact will become more alive and malleable. You are unlocking your horse with these transitions between and within gaits and releasing the strength of his hindquarters. You can ride these transitions at all three gaits, both decreasing and increasing the stride. You will develop more power and elasticity through these transitions and your horse will now step with good energy into contact.

Joy Congdon is a U.S. Dressage Federation (USDF) certified instructor through Fourth Level and a graduate of the USDF "L" program. She trains students and horses of all levels at Apple Valley Farm in Harvard, Mass., and competes at Grand Prix on her horse, Gershwin.

Classical Dressage Notebook- Contact

It should be the horse who seeks the contact, and the rider, in turn, grants it. Trying to impose a contact, and through it a placing of the head, only leads to a horse breaking at the third or fourth vertebra, which then becomes the highest point instead of the poll. If the horse is made to accept the contact he may try to comply by putting his head where the rider thinks the horse is 'on the bit' but he will most likely have to drop his back and trail his hind legs in compensation.

We've all read the books and we all know what ought to be. I start with what and work from there. Horses live in the present. Unlike us, they don't spend time dwelling on the past, worrying about the future and thinking what if? It will help you too, to ride in the present. Ride what you have now, not what you would like there to be. I was taught to get on a horse and see what he will give today. I don't start with a preconceived plan of what a horse (or rider) will learn that day.

Walk around at the start of your ride on a long rein. Keeping your elbows softly 'attached' at your sides (do not reach up the horse's neck as you take up the slack), slowly begin to pick up and shorten the reins making sure that you ask the horse to walk up into his bridle. Stop shortening the reins before you reach the point (and eyes on the ground are helpful to spot this initially as you may feel that the reins are waaay too long) where the horse is no longer comfortably reaching into his bridle, but is starting to retract his neck, drop his back and trail his hind legs if you try and get him into a 'frame'. Unfortunately, for some riders this is their ultimate and only objective.

Throughout this contact establishing phase you must be aware of indeed 'having a contact'—a feel of the bit. Loose, disconnected reins only succeed in putting a horse on his forehead. The classical description of Contact is that it should be: Steady, Light and Even.

Steady means still relative to the horse not the ground. Once a horse is past the early backing and customization phase on no account should the hands row back and forth with the horse's neck movement. A horse who 'bobs' his head up and down is using his neck as a lever to drag himself along on his forehead. This excess movement ceases and 'ripples' can be seen in the horse's neck muscles when he thrusts and carries from behind into an elastic contact.

Light means supple, feeling hands, fingers holding the reins softly around the reins at their base. A horse will actively seek Contact with your hands when he knows he can trust them. The reins take on that much talked about 'elastic' quality when you allow the joints in

your arms (wrists / elbows / shoulders) to 'breathe' with the horse's movement. I believe that until a rider truly understands this forward giving attitude of the hand (even in the downward transitions), the horse will protect himself by retaining tension in the jaw, poll or somewhere in the neck to avoid the rider unwittingly jabbing him in the mouth. Instead of transferring weight onto the hindquarters and flexing the joints in his hind legs, in the downward transitions, he will also use the rider's hand to prop and brake. As he is also using the rider's hand as a fifth leg and bracing into it, the oscillations in the neck will not be apparent.

Even means that the feeling in each hand should be the same—a result of the horse pushing equally off both hind legs as he becomes straight.

During the early part of this work—or indeed at any time—don't become fixated about where your horse's head is. At this stage it is normal for it to be carried quiet low with the mouth about level with the chest bone. This allows him to relax and stretch his neck and back muscles longitudinally. As he develops and strengthens with correct gymnastizing he will be able to lift out of his withers and carry his head higher on a rounded neck.

The contact in the hand should never be more than the energy coming from the horse's hind legs: The hand receives what the leg puts into it. It should feel alive, never dead and dull, having the same qualities, as say, a small fish on the end of a fishing line or a kite on the end of a string. This, though, is the result of much strengthening and gymnastics; the goal we strive every ride to get a little closer to.

In the meantime, bear in mind that you may have to contend with the fact that:

"When we are correcting horses that have been incorrectly trained, the rein contact can initially be heavier than we would like. In that case we have to try to lead the horse into self-carriage by many repeated half halts. As soon as the horse has found his balance, the rein contact will become light. I have also found that when you correct a horse you almost have to start out riding him a little bit the way he is used to being ridden. In other words, if the previous rider rode with a heavy contact and the horse knows nothing else, you may not be able to ride him with a light contact right away, but you have to convert him gradually over time, because the horse has come to think that the rider wants a heavy contact. So, now you have to re-educate him and tell him that the rules have changed. That's a major adjustment in the horse's world view and it can take a few months to accomplish, depending on how deeply rooted the problem is, and of course the horse's conformation and personality play a role in it as well".

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Members and Horse Nominations 2018

Updated 12/17/2017

*Rookie- First year of IaDCTA or USDF GMO membership

Junior Member

Numbers are supplied to the best of current knowledge

Discipline Designations – D (Dressage) E (Eventing) WD (Western Dressage)

Member	IaDCTA #	USDF #	Horse Nomination	Discipline
12/01/17 Rhea Allen	10411	201898		
12/16/17 Linda Anderson	10476	153204		
12/01/17 Melinda Antisdell	10189	43022		
12/01/17 Mary Curran	10108	17057		
12/01/17 Nena Denman	10111	7624		
12/01/17 Lauren Doty#	10496	215746		
12/01/17 Mala Erickson	10413	167003	12/01/17 Trusted	D
12/01/17 Carmela Feldman	10325	177741	12/01/17 Chesed Celeste	D
12/01/17 Leonard Foley	10167	family		
12/01/17 Molly Foley	10168	family	12/01/17 Athaena*M*	D
12/01/17 Patricia Foley	10169	12072	12/01/17 Athaena *M*	D
12/01/17 Sharon Greif	10480	190138	12/01/17 Raja Mazarado	D
12/01/17 Mary Hanson	10484	161944		
12/11/17 Jane Heck	10258	164175	12/11/17 Darius	D
12/01/17 Richard Hildreth	10468	family		
12/01/17 Michele Kalsem	10487	42849		
12/01/17 Julie Kuhle	10130	43616		
12/11/17 Paula Meyer	10135	45060	12/11/17 Bravissimo 12/11/17 Rhoyal Bugatti	D D
12/01/17 Tracy O'Dell	10437	73994		
12/11/17 Ashley Paul *	10513		12/11/17 Graystone	D
12/01/17 Lois Pienkos	10430	26700		
12/01/17 Carmen Pierce*	10485	214562		
12/01/17 Catherine Ross-Garron	10422	206061	12/01/17 Ghiradelli	D
12/01/17 Chloe Speck*#	10512			
12/01/17 Robin Sprafka	10467	120147		
12/05/17 Camie Stockhausen	10154	30347		
12/01/17 Tamara Swor*	10474	67335		
12/15/17 Amanda Towery	10451	204621		
12/01/17 Derith Vogt	10309	114270	12/15/17 Helen Poco Beuno 12/15/17 Lucina	D D
12/01/17 Barbara Zukowski	10166	16104		

Become a
member
today
and stay
connected
with your
local
dressage
community!

By joining, you also gain
full access to an extensive
online database dedicated to
dressage education.



YOUR CONNECTION TO THE LOCAL
DRESSAGE COMMUNITY



laDCTA Mission Statement:

To encourage & support interest in dressage & combined training by providing:

- ◇ Educational Opportunities
- ◇ Competitions
- ◇ Information
- ◇ Acting as liaison with USDF & USEA
- ◇ Marketing of all laDCTA activities throughout the state & region.

In Brief

Letters to the Board— laDCTA is welcoming its *Collection* readers to submit any concerns or kudos to collectioneditor@hotmail.com.

Change of Hand— Due to members not notifying editor when items sell, all items will run for two months and then be removed unless member notifies *Collection* editor.

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