Australian Alpaca
ASSOCIATION

Young Judging Material

Judging techniques and reference material

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INTRODUCTION

Ever wonder why a particular alpaca places first (or last)? Ever wonder why somebody chooses to buy one alpaca over another? Participation in the AAA Ltd Young 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 alpacas and make comparative selections. This will provide you with a sound basis for development within the Alpaca 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 information is specifically geared to 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 alpaca 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 information towards the end of holding Young Judging Clinics and Judging Competitions, either as stand alone events or in conjunction with local, Regional, State and National alpaca shows.

Through Judging, you can learn to:

- Use correct terminology
- Analyse alpacas accurately
- Describe and compare Alpacas
- Support decisions with clear and concise statements.

ESSENTIALS OF JUDGING.

Judging is:

1. Evaluating an alpaca on its fibre quality, conformation, type, movement, soundness, and disposition relative to:
    a. Its intended purpose
    b. How closely it aligns to the AAA Ltd Alpaca Huacaya/Suri Breed Standard.

2. Being able to assess the relative "excellence" of two or more Alpacas.

Judging clinics are designed to give participants knowledge of conformation and soundness of alpacas as well as methods, rules and other essentials of judging. Visits to farms and shows will give you opportunities to see and evaluate larger numbers of Alpacas. 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 alpaca. In all your judging classes, there will be four alpacas.

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 alpaca 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 Alpacas, and repeated efforts to practice your skills will give you the confidence to judge fairly and support your decisions.

CHARACTERISTICS OF A GOOD JUDGE

1. **Judges are knowledgeable.** They know what type of Alpaca they're looking for: what their ideal is. They recognize 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 Alpaca and all their parts.

3. **Judges have learned to make comparisons.** They compare each Alpaca to their ideal as well as to the other Alpacas 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 Alpacas, your powers of observation, and your ability to make comparisons 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.

6. **Judges possess integrity.** Never let anything other than the Alpacas in your class influence your decisions. The handler, the audience, or your own knowledge of how a particular alpaca 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 Alpaca in the class, not the worst. You should spend a lot of time learning the correct parts of the Alpaca and how they interact. You must also learn about the deviations from these norms. Although you are encouraged to discuss faults in your reasons and give equal weight to the positive characteristics that offset these faults.

HALTER CLASS ORAL DEFINITIONS

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

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

Conformation: Appropriate arrangement of body parts.

Balance: Proportionate shape or contour of the alpaca.

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

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

Disposition: Mental attitude of an alpaca showing willing responsiveness

Condition: Amount of finish or fat on an alpaca.(3 back fat score is considered the ideal body score)

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.

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

JUDGING CRITERIA: POSITIVE TRAITS.

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

Head: The head should be short, thick, triangular and symmetrically formed. Ears should be erect, fine and spear-shaped. The jaw should have 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: Rear legs should . be straight from hip to fetlock. Toes should be forward facing and pasterns should be strong and upright

Movement:

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

Body: Back should be strong, and have a reasonably straight topline. With Huacayas only having a slightly convex nature. Alpacas should have adequate width and depth of chest, and good spring of rib.

Fibre: The fibre should exhibit a healthy condition, uniformity of micron, fineness and density.

Reproductive

Organs: Intact male testicles should both be visible and uniform in both size and placement. Testicles should be uniformly firm but not hard. They should be of adequate size for the age of the Alpaca, Female genitalia should appear normal and of adequate size for age.

Eye

Appeal: Oval in shape, alert and set well apart. They protrude slightly from their sockets giving the appearance of being large and round. They may be blue, brown or black.

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

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

Uneven Testicles:
Unevenness in one or both testicles. Softness or extreme hardness in texture of one or the other.

Jaw Malocclusions:

The upper jaw is too short or the lower jaw is too long, contributing to protruding lower teeth.

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.

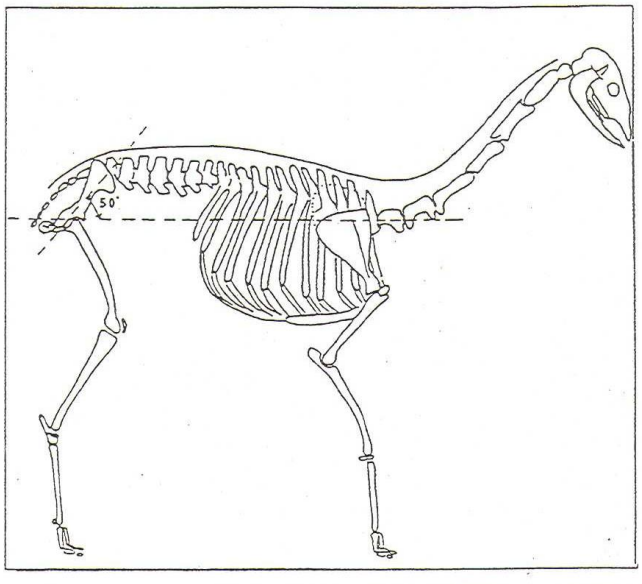
Ears:

Short, stubby ears that are not due to injury. Gopher, fused and banana ears

CONFORMATION DRAWING

2: Conformation Diagrams. Toplines & Pelvic Attachment of an Alpaca

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



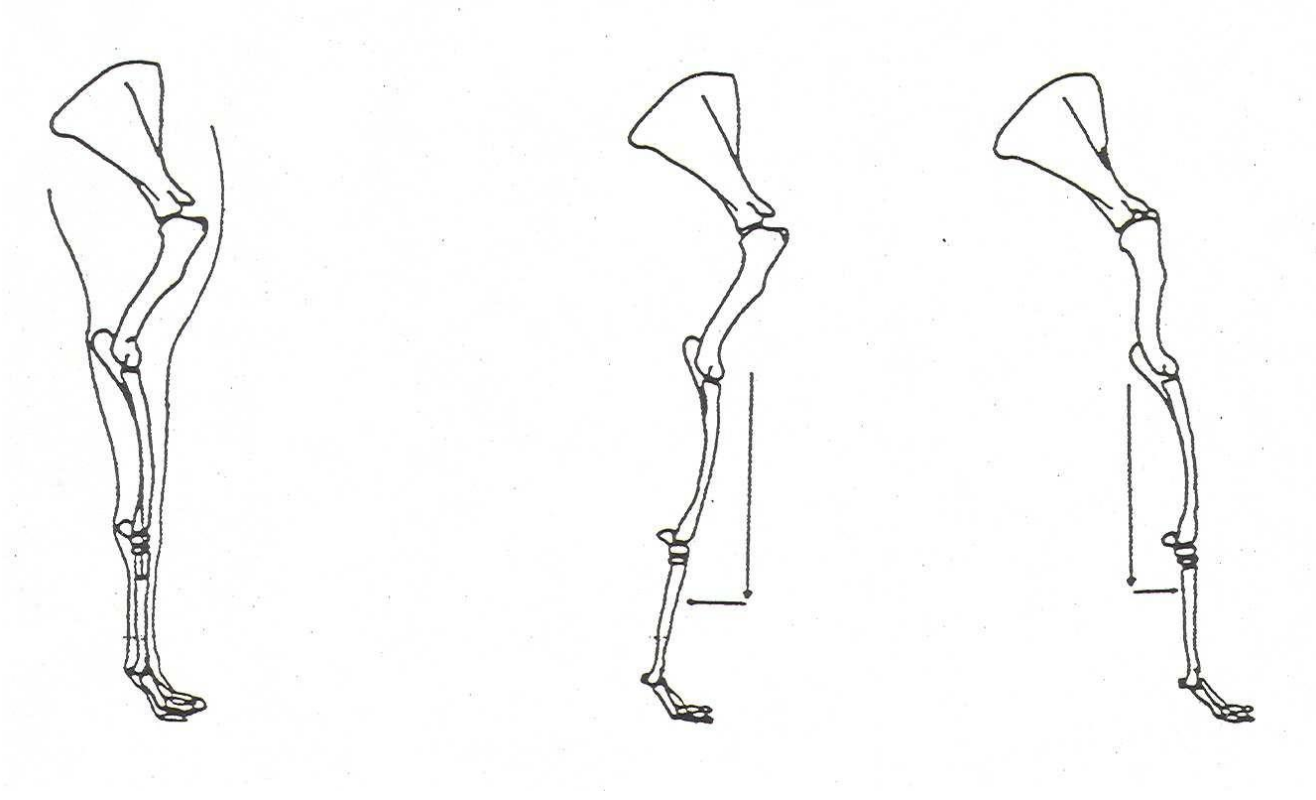
Discussion of faults should be presented in comparative terms only and in as positive a manner as possible.

***YES**:* Alpaca #1 has a stronger top line than Alpaca #2.

NO: Alpaca #2 is sway backed

Figure 3: Conformation Diagrams. Foreleg, Side View

The alpaca's centre 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 Under at knee/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 Over at knee

Camped Forward

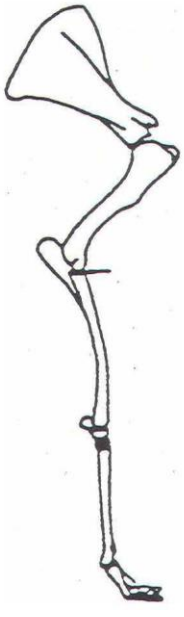
The foreleg is ahead of the "vertical."

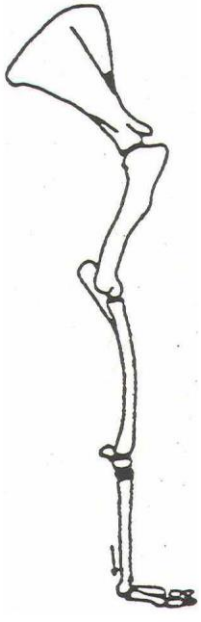
Not as serious as being camped under.

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

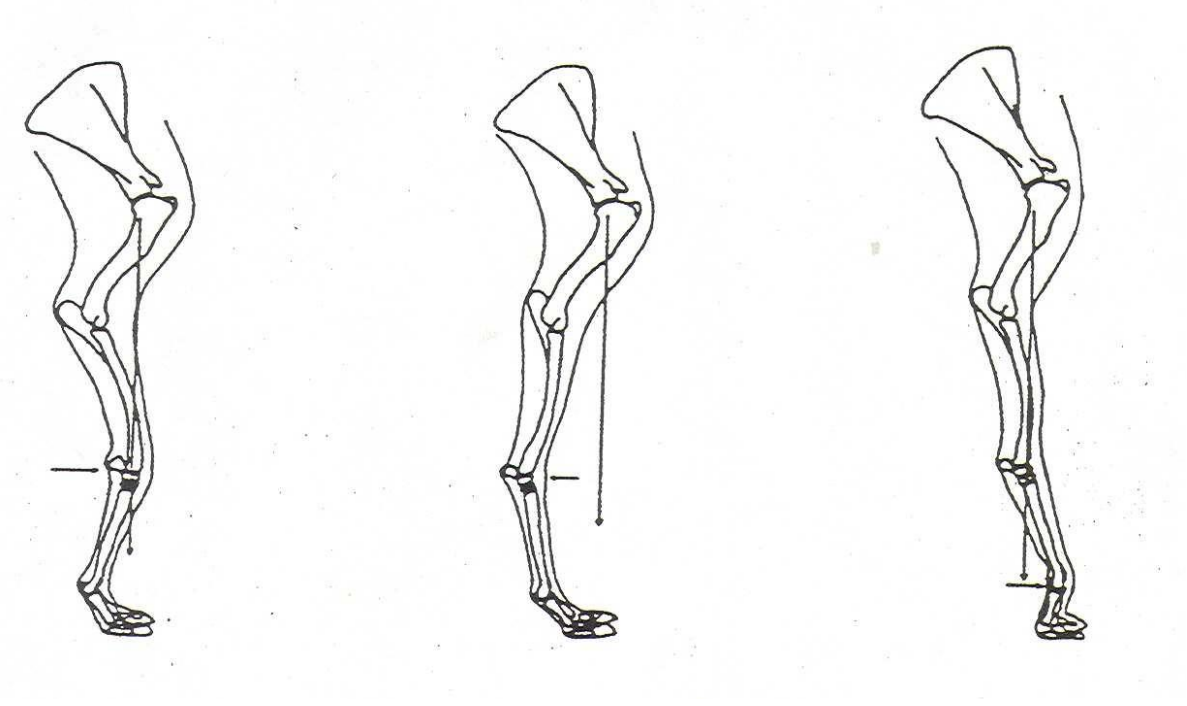
4C Dropped Fetlock Down in the Fetlock Weak Pastern

The normal angle of 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 alpaca 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 alpaca is improperly balanced, unstable, more susceptible to stumbling and falling.

5B Calf Knee

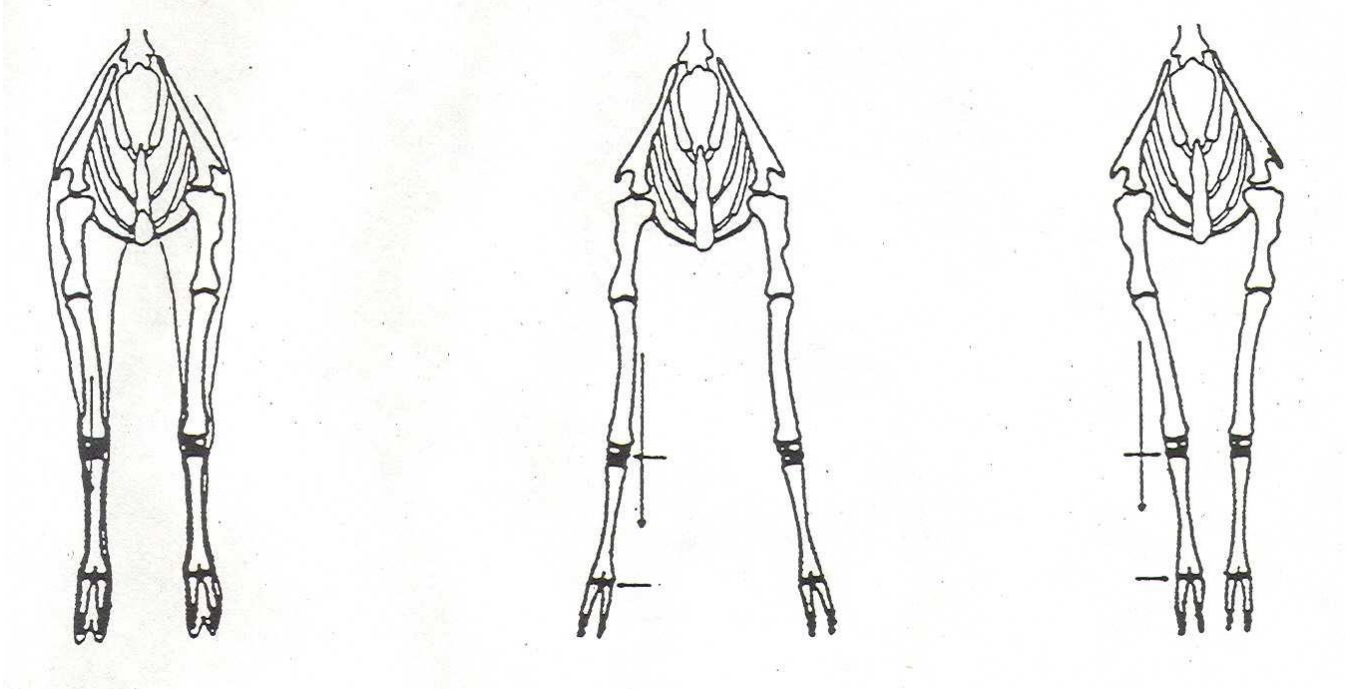
This is a serious fault in conformation. The knee is bent backward, away from the vertical line, between the ankle and the upper part of the forearm. The muscle and tendon. structure of the leg is in a constant position of an alpaca traveling uphill. A contributing factor to the unsoundness of the pastern 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 centre 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 alpaca will tend to "rope walk."

Figure 7:Conformation Diagrams. Foreleg, Front View

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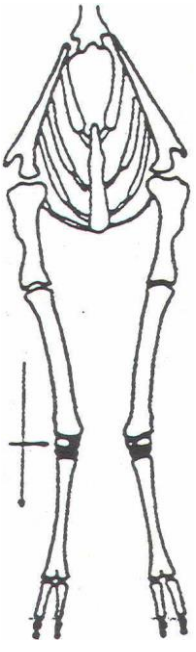
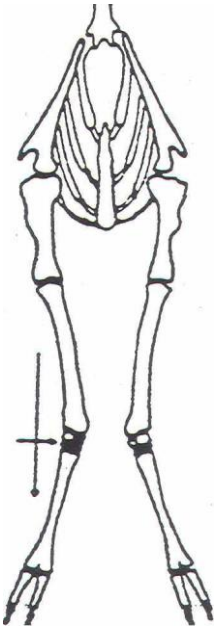
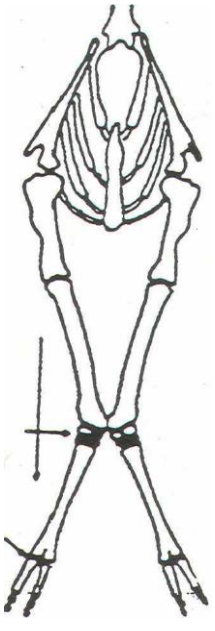






7A **Slight Knock Knee/ Carpel Deviation**

The knees angle in slightly.

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

7B Moderate Knock Knee/Carpel Deviation

The inward angle of the knees is more pronounced.

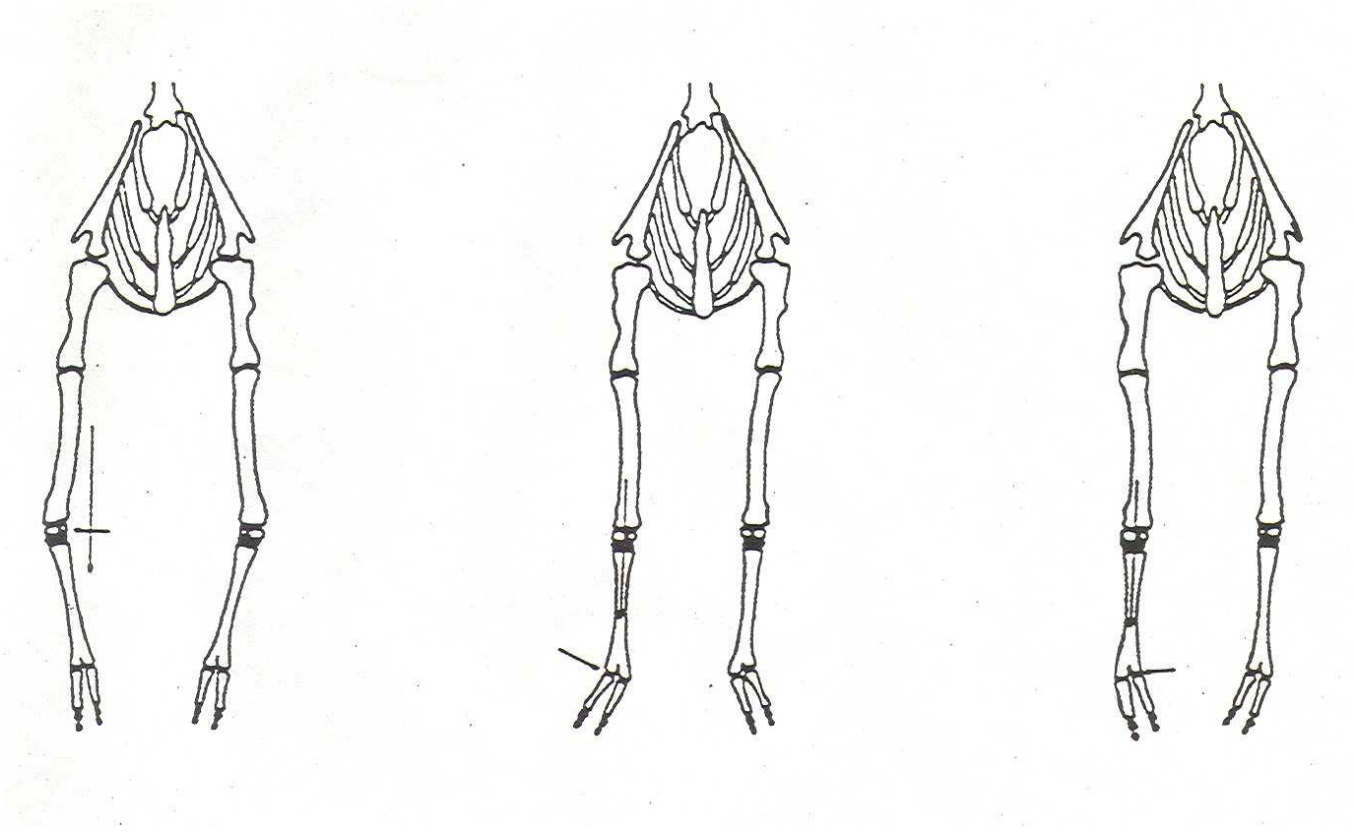
Instead of a free flowing movement, the forelegs will noticeably "wing in."

7C Severe Knock Knee/ Carpel Deviation

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

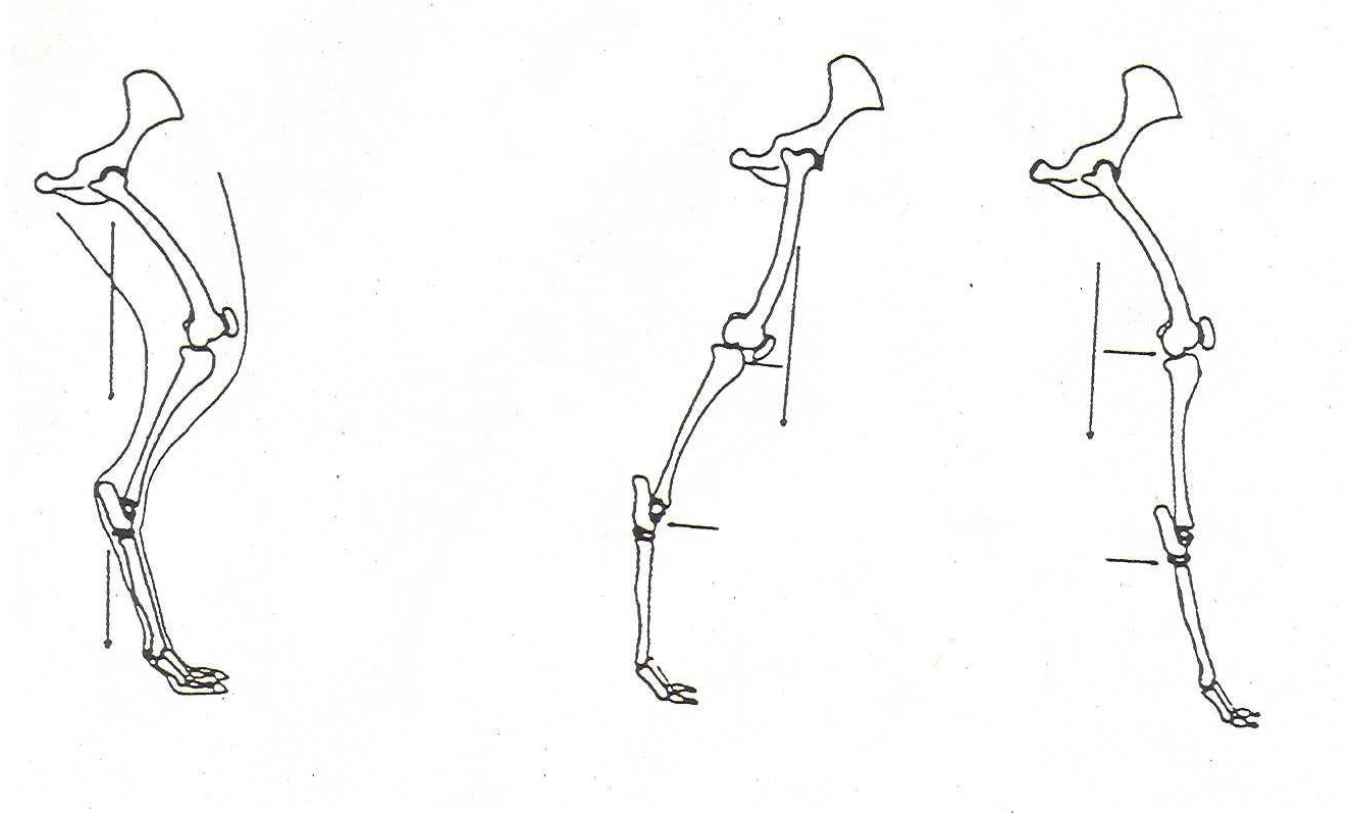
Commonly associated with knock knees.
In motion this results in a gait known as "dishing" or "winging in"

8C Pigeon Toed/Turned in

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.

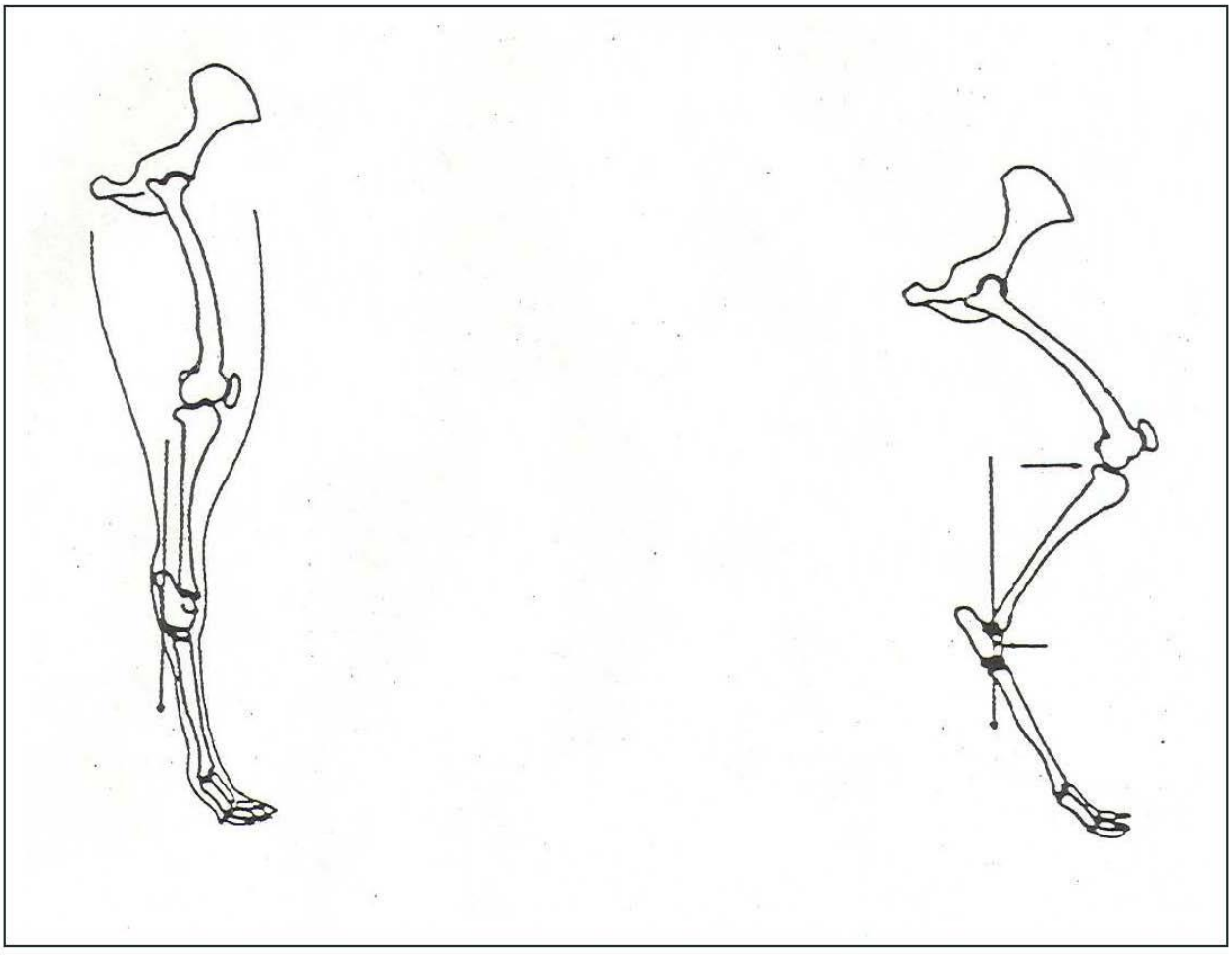


9 A. Normal

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

Arthritis would be -the ultimate consequence.

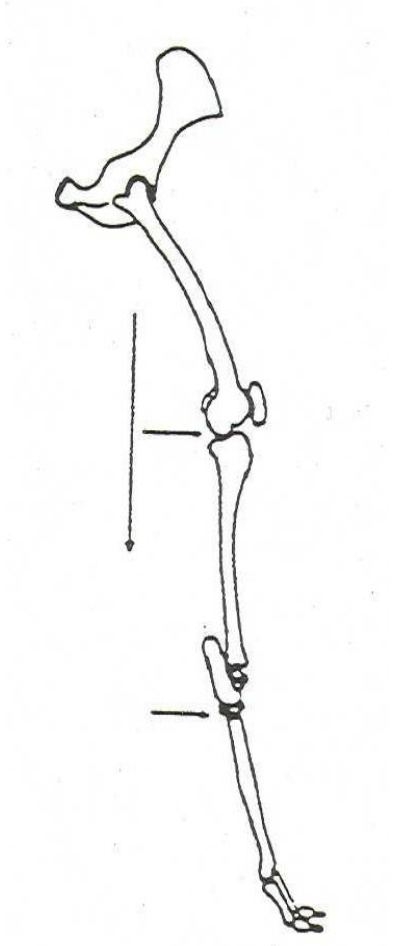
10B Sickle Hock

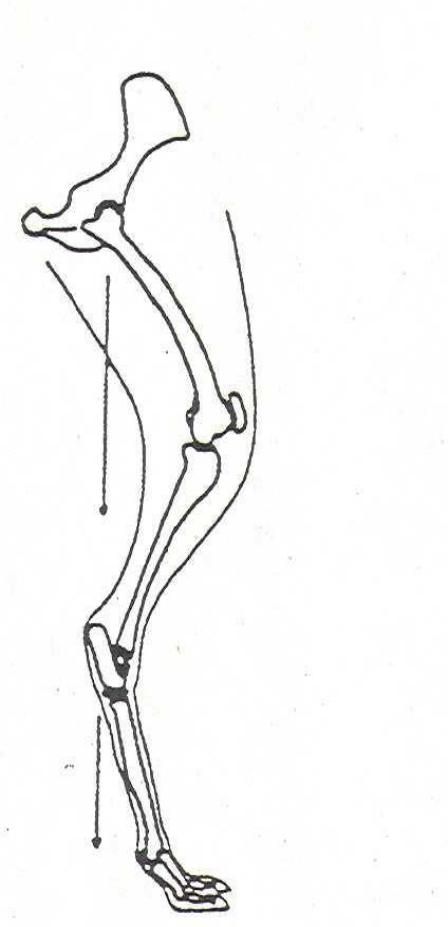
Weakens the limb.

Places excessive stress on the ligaments of the hock.

The efficiency of the hind limb movement is impaired.

Figure 11 Conformation Diagrams: Rear leg side view





11A Camped Under Behind

(Not straight post legged)

This limb is positioned in front of the vertical.

Impairs balance, stability and manoeuvrability.

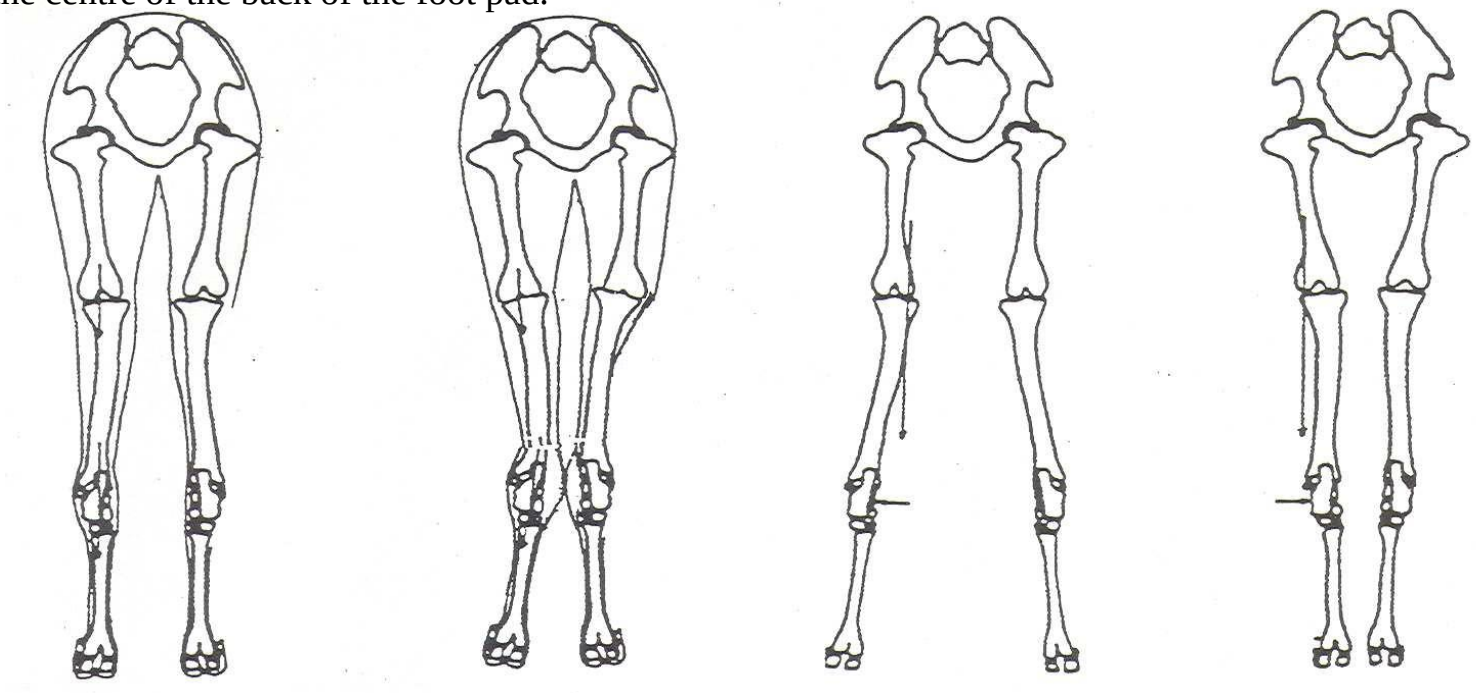
Increases chances of arthritis in hind leg joints.

11B Normal

The canon bone on the hind limb is usually slightly off the verticle

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 centre of the back of the foot pad.



12A Normal

12B Cow Hocks
The points of the hock are closer to the midline than the feet, due to the twisting inward of the hocks.

12C Base Wide

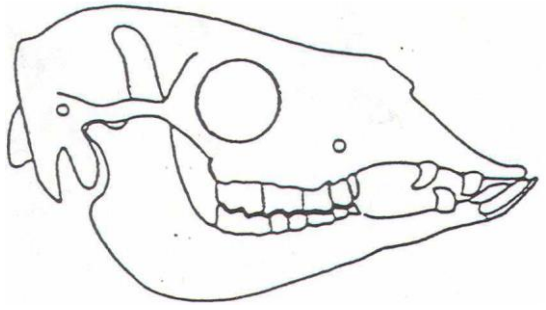
Provides stability, but restricts free flowing movement of the limb and diminishes efficiency of gaits.

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

12D Base Narrow

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

Figure 13: Conformation Diagrams – Jaw alignment



Normal

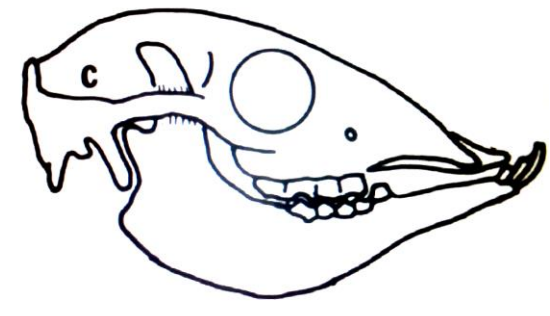
The lower front teeth press against the hard pad on the upper jaw to shear forage.

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

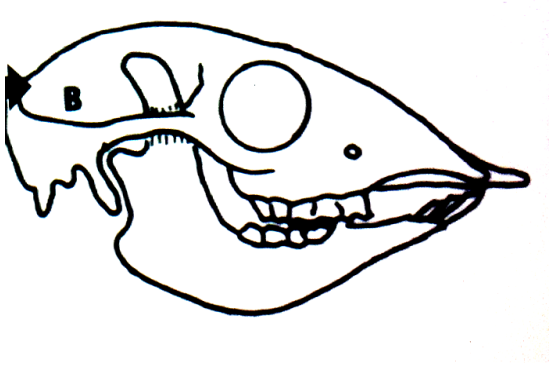
OVER SHOT Jaw

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

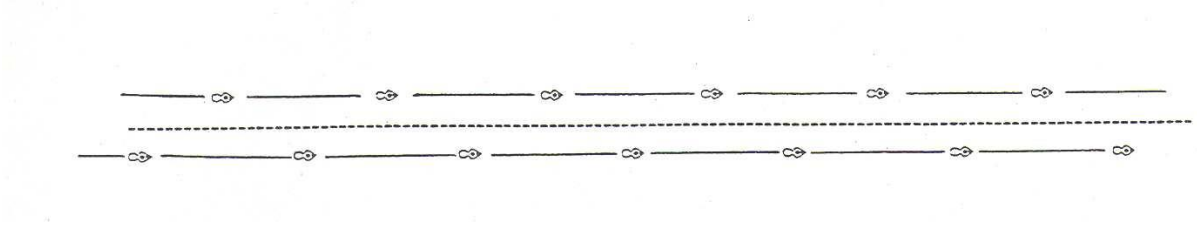
SERVERLY OVER SHOT



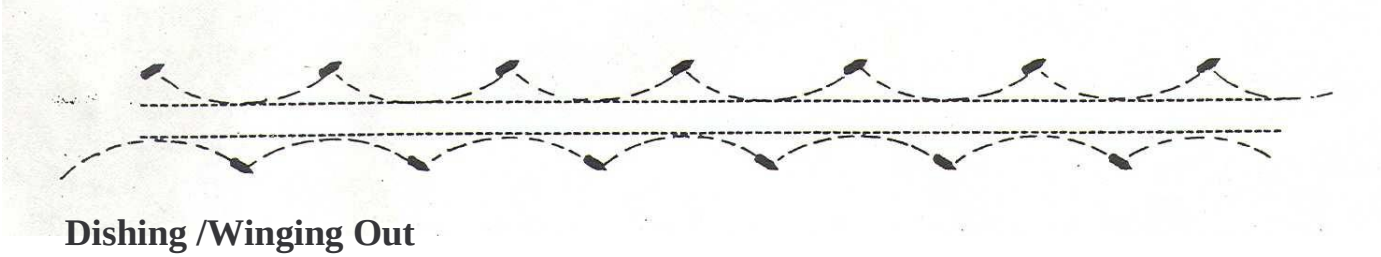
13D UNDER SHOT – PARROT MOUTH



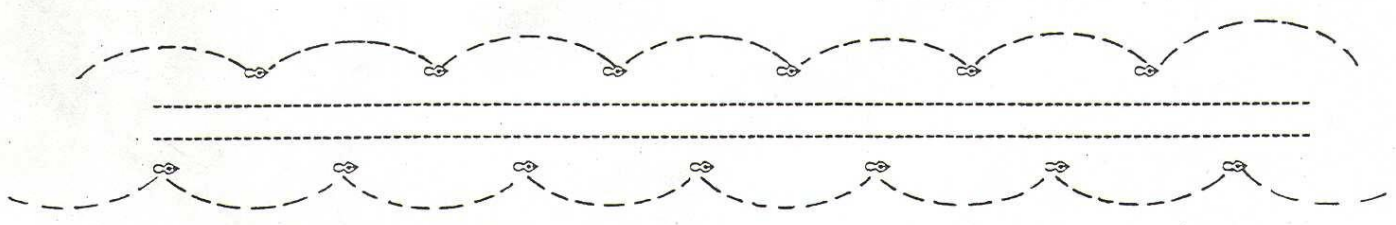
GAIT DEVIATIONS



Normal Gait – Two Tracks

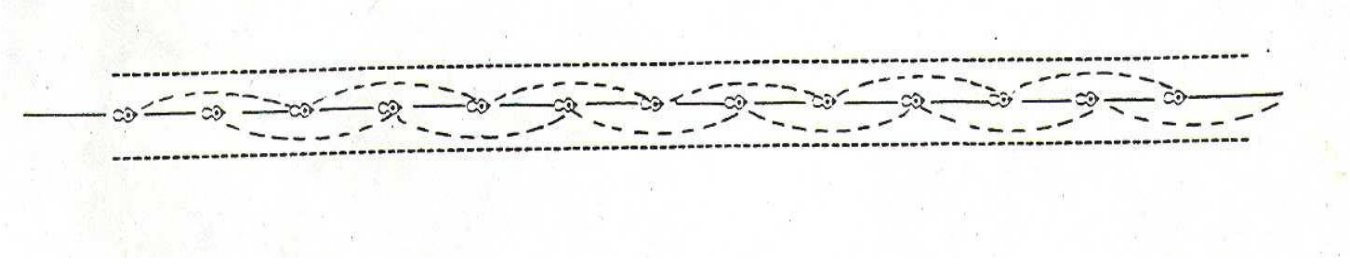


Dishing /Winging Out



Scribing an Arc / Paddling –

Often seen when alpaca is base wide



Rope Walking

Seen often when alpaca is Base Narrow

MOVEMENT

Movement is probably the most critical point of evaluation for a Judge to utilize, as almost every serious conformational faults and strength will be pronounced in the alpaca on the move. As you spend more time evaluating alpacas, you will learn most of your judging will become clear to you as you view the alpacas on the move.
Also, remember to take into consideration Alpacas do not always move out easily on their own, one at a time. They normally walk more freely following others

Good handlers have the ability to conceal faults with their adept manoeuvres and poses while standing, but those characteristics will be obvious as the alpaca 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 alpacas 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 alpaca and the normal fluid gait is best adapted to an alpaca 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 centre of balance.

MOVEMENT as a reflection of the balance and correctness of the structure of the alpaca 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.

Movement of alpacas 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:

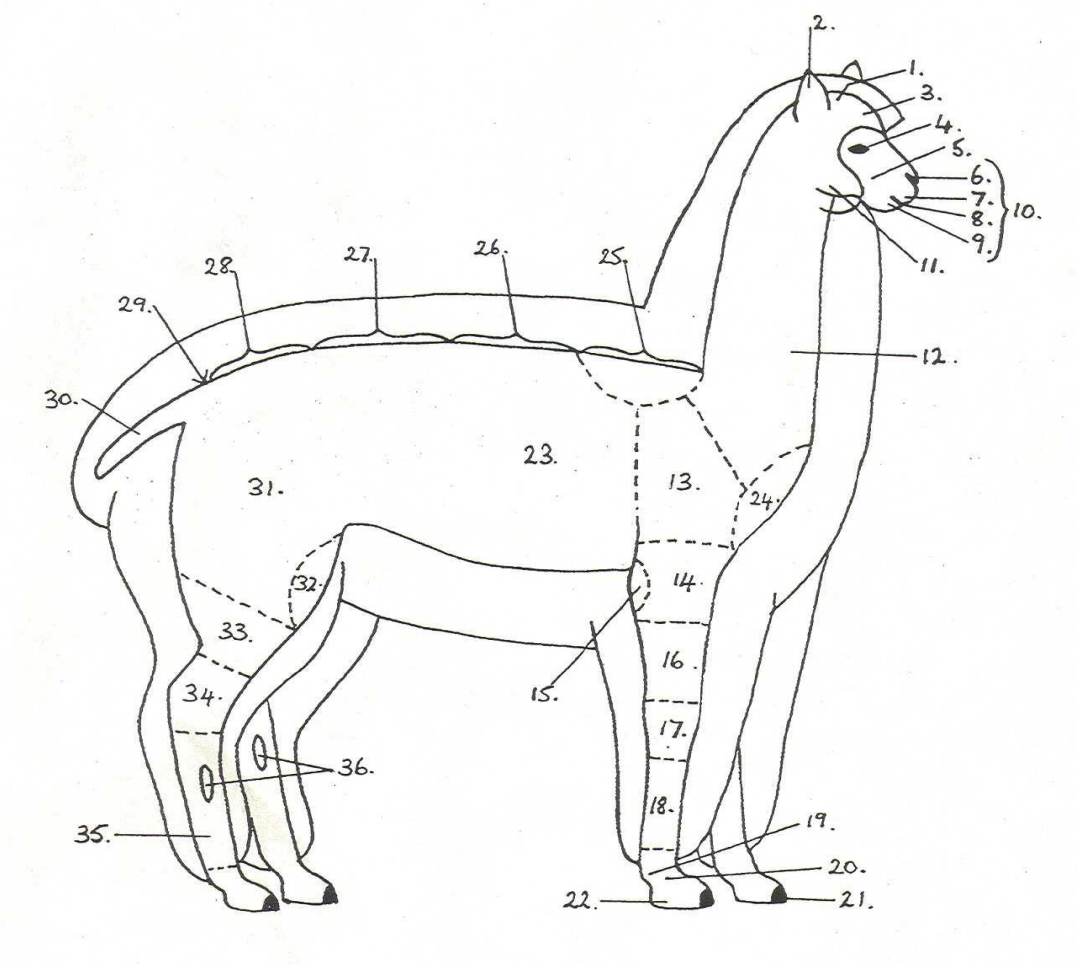
rear feet pointed out = close at hocks/cow hocked
= stiffness of hocks
front toes pointed out = close at knees/carpel deviation
= turned out fetlocks
width between back legs = in line with front
= body capacity
= straight rear legs
= base wide/base narrow
= rope walk/cross-over

Movement* as *viewed from the front may indicate:

Front toes pointed out = close at the knees/carpel deviation
= 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

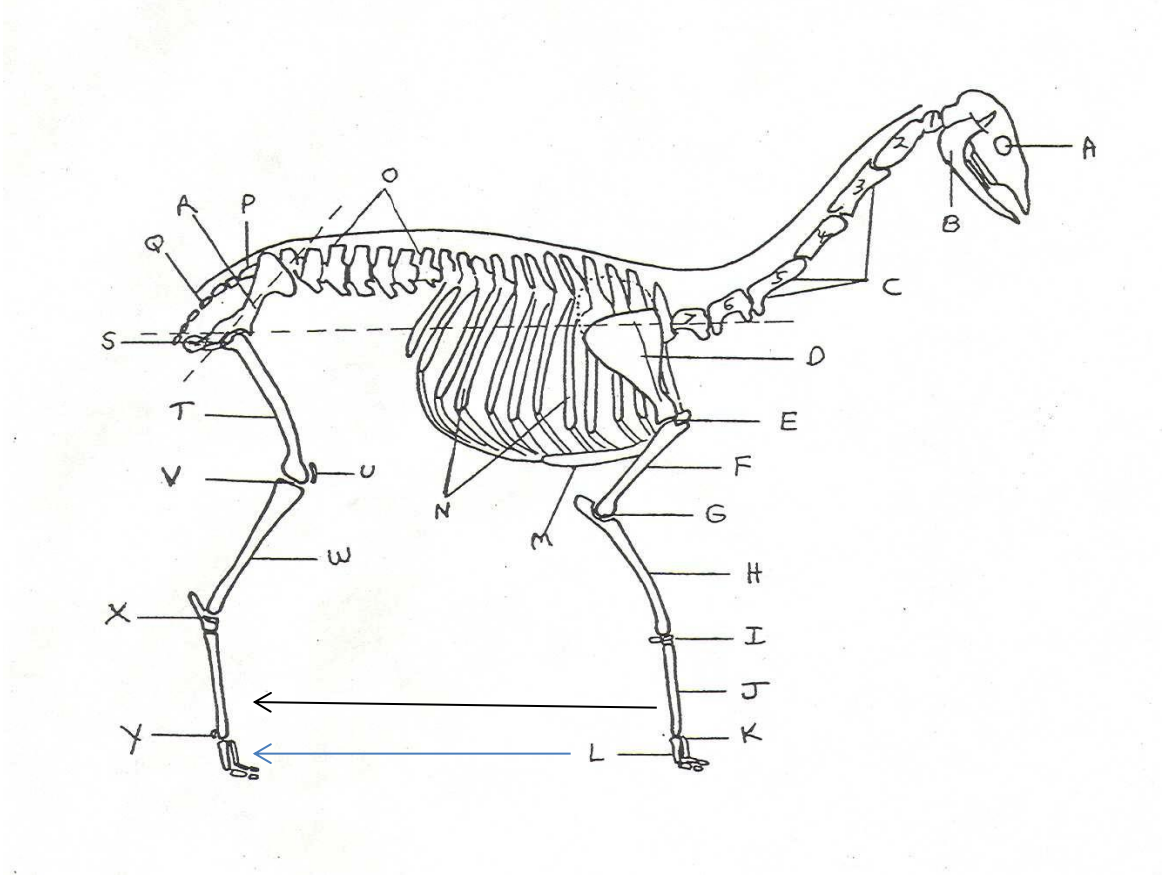
PARTS OF THE ALPACA BODY

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. Neck
13. Shoulder
14. UpperArm
15. Elbow .
16. Forearm
17. Knee
18. Front Cannon.
19. Fetlock
20. Pastern .
21. Nail
22. Pad
23. Ribs
24. Apron, Bib, Brisket .
25. Withers
26. Back
27. Loin
28. Rump
29. Base of tail
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
J. 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. femur
U. patella (Knee cap)
V. Stifle
W. Tibia
X. Hock
Y. Sesamoid Bone



ALPACA CONFORMATION

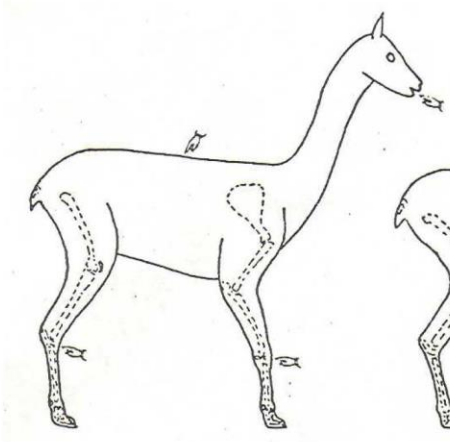


Figure 1. Side view: normal, sites to observe closely are pointed out

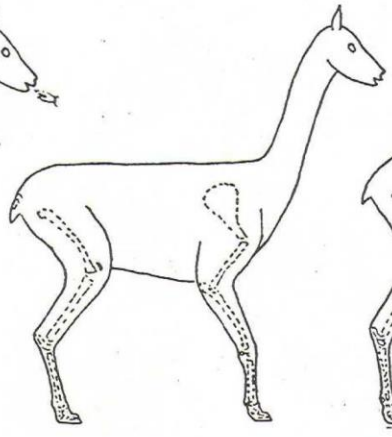


Figure 2. Side view: crouched

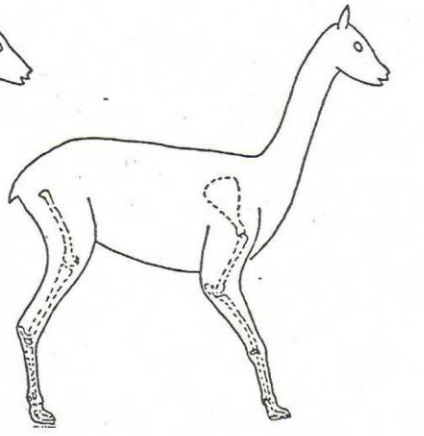


Figure 3. Side view: camped forward in front

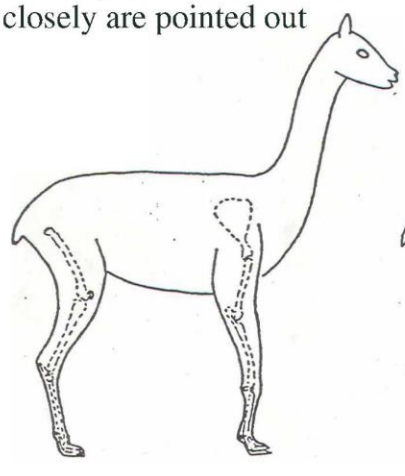


Figure 4. Side view: camped rearward in front

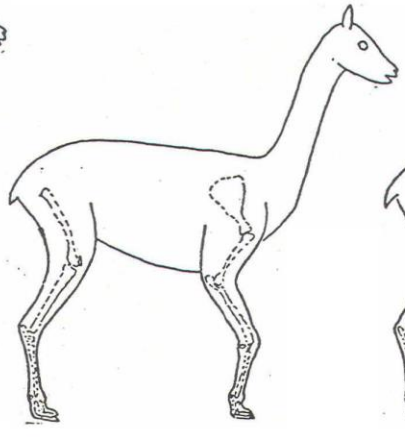


Figure 5; Side view: buck kneed

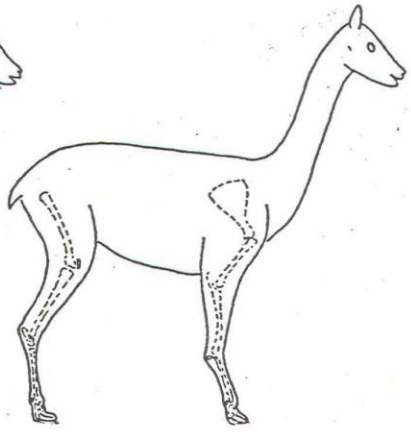


Figure 6. Side view: calf knee

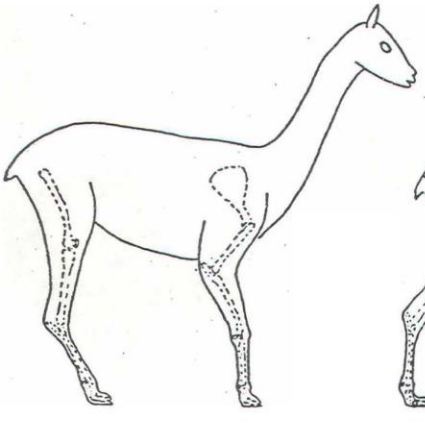


Figure 7. Side view: camped forward behind

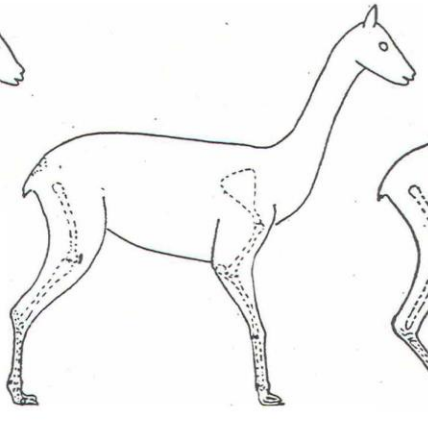


Figure 8. Side view: camped rearward behind

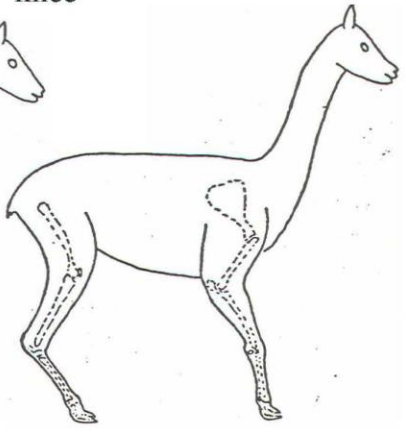


Figure 9. Side view: Sickle hocked

ALPACA CONFORMATION

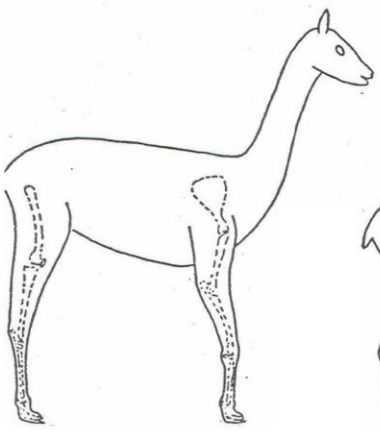


Figure 10. Side View: post legged

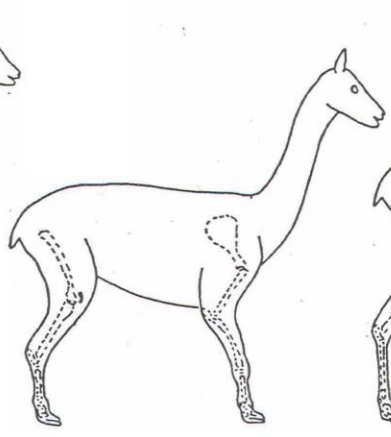


Figure 11. Side view: short legs

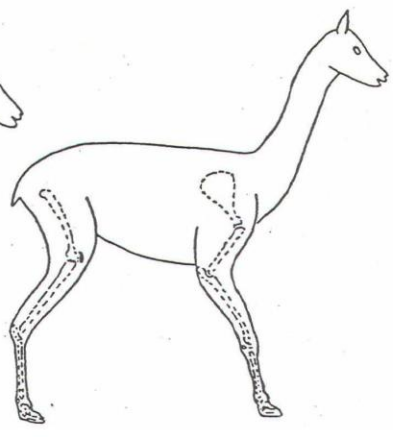


Figure 12. Side view: long legs

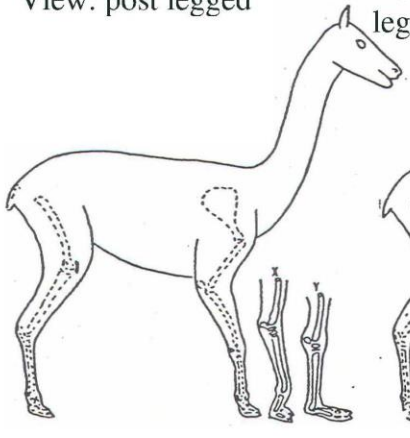


Figure 13. Side view: long neck, long face, X cocked ankle, Y. Down in fetlock

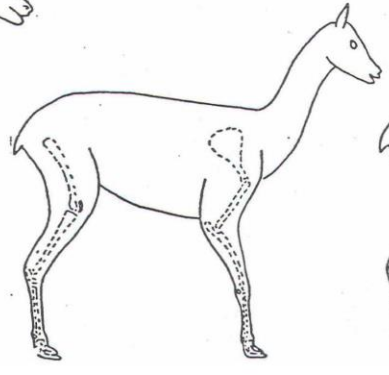


Figure 14. Side view: short neck

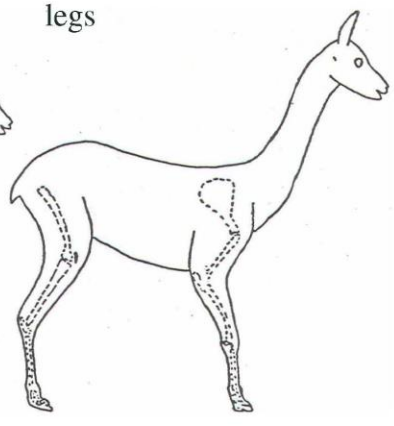


Figure 15. Side view: sway backed, long ears

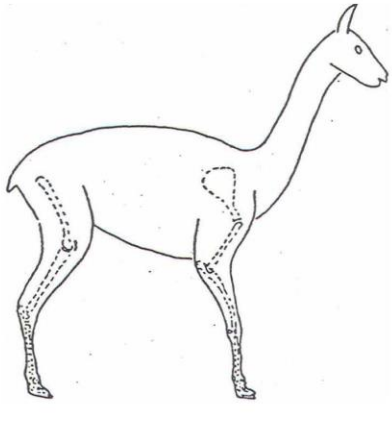


Figure 16. Side view: humped back, long ears

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LPACA CONFORMATION

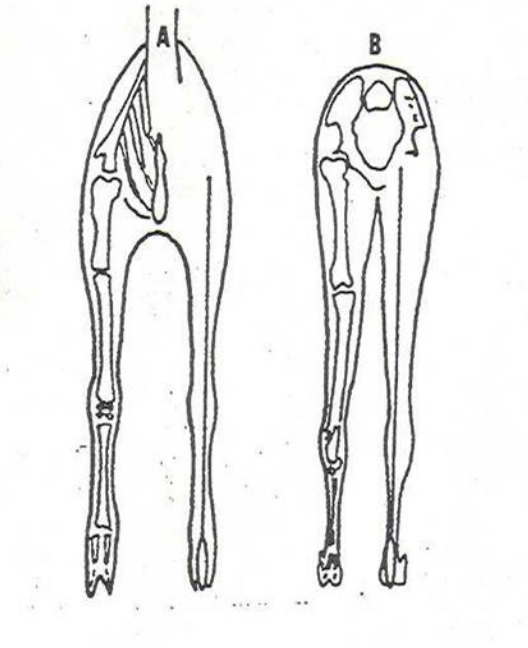


Figure 17. Use of a plumb line to determine straightness of A Front B rear limb.

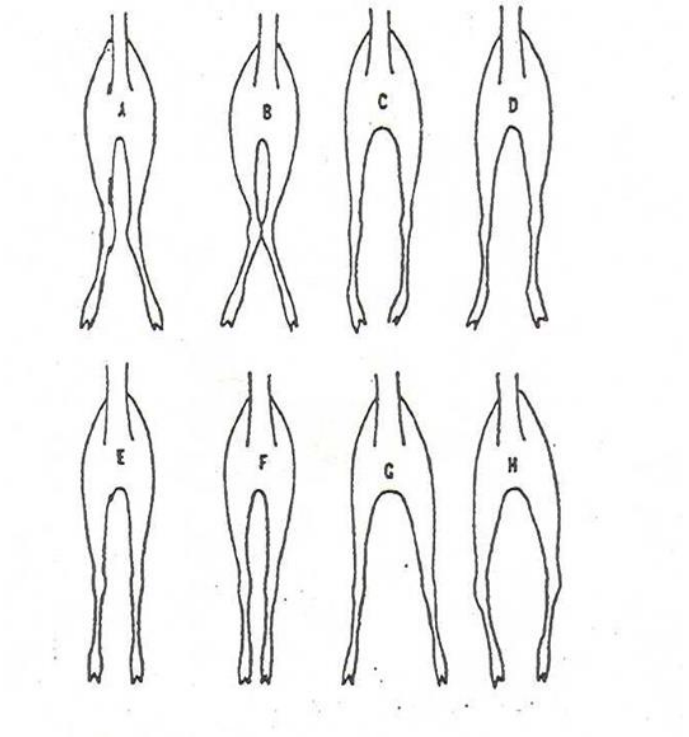
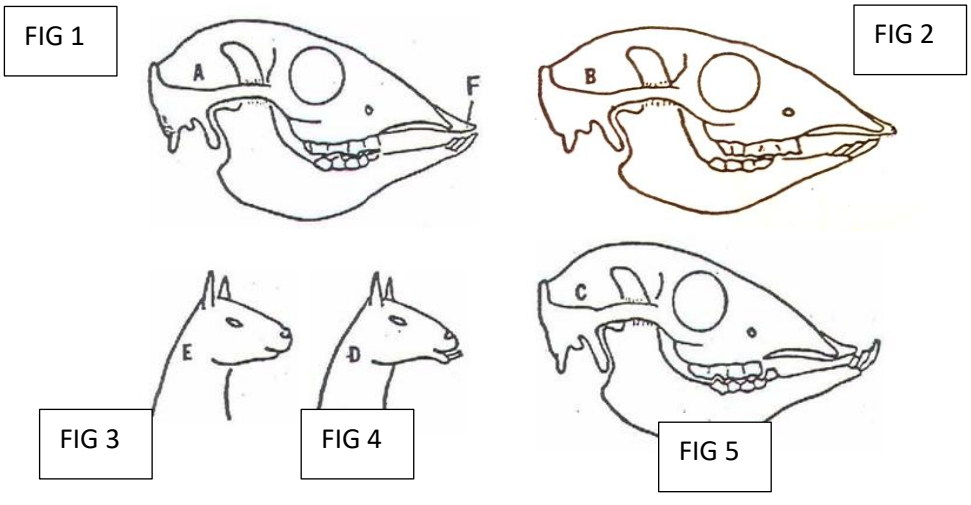


Figure 18. Front-view: A moderate carpel deviation, B. severe carpel deviation, C. pigeon toed, D. splay footed, E. normal, F. base narrow, G. base wide and H. bow legged. Similar stances may be observed on the rear limbs from a rear view.



DIAGRAMS OF DENTAL ANATOMY

Fig.1 Normal relationship of incisor teeth to the dental pad. Fig 2 & 3: UNDER SHOT or parrot mouth Fig 4 & 5 OVERSHOT. F. dental pad.

ALPACA CONFORMATION

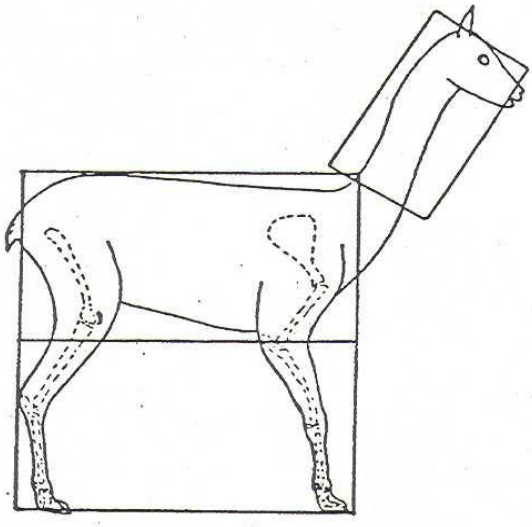


Figure 20. **IDEAL CONFORMATION**, illustrated within rectangles. The neck rectangle is the length of the leg.

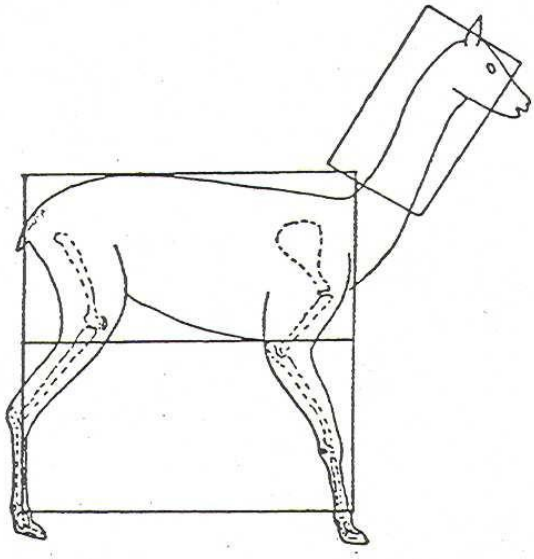


Figure 21. Legs too long, illustrated within rectangles.

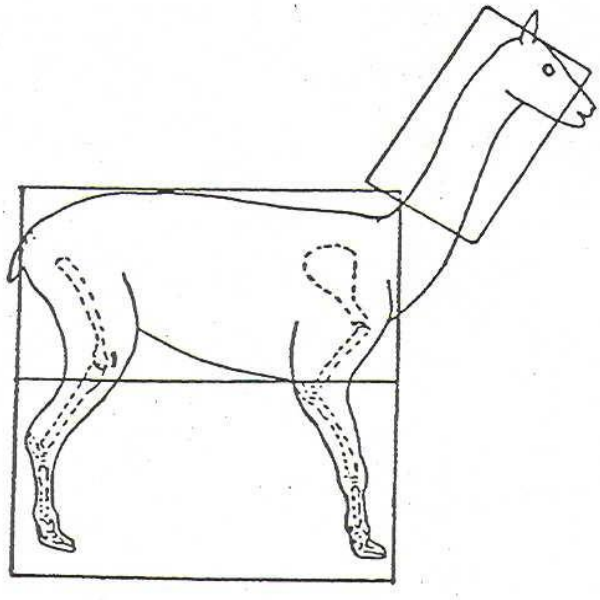
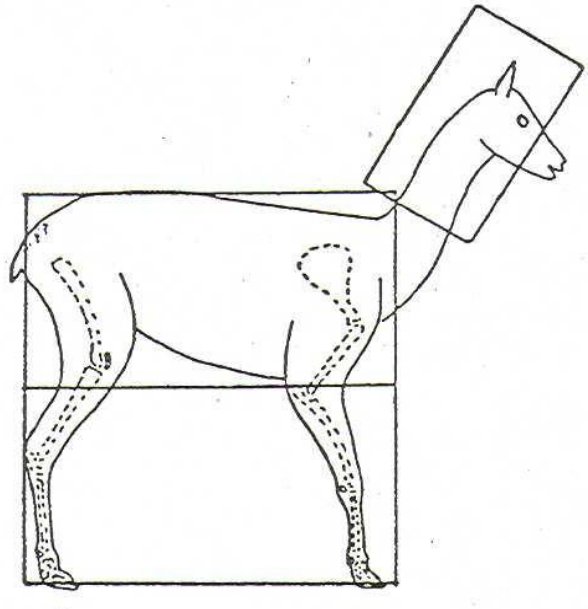


Figure 22. Legs too short, illustrated Figure



23. Neck too short, within rectangles. illustrated with rectangles.

ORAL REASONING

Having been to Alpaca 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 Alpacas, you can 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 three minutes.

1. Identify the class (Intermediate Females) and state your placings.
2. Explain briefly why your top place alpaca wins the class. .
3. Using concise, comparative statements, discuss the strengths of each Alpaca over the one placed lower. (1 over 2, 2 over 3, etc.)
4. If a lower placing alpaca is stronger in some area (but not overall) than the next higher alpaca, grant the lesser alpaca 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.
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

Notes may be taken while you are inspecting your line-up. You may use your notes during your oral reasoning, though, we encourage you to attempt your oral reasoning without them as you improve. Be sure to include 'grants' in cases where the lower placing alpaca in the pair is better on a single point or two than the higher placing alpaca. This makes the owner of the lower placed realize that the Judge did look at their alpacas and the alpaca has positive points.

DO

Talk directly to the Judge.
Maintain eye contact.
Talk in a conversational tone.
Speak clearly and distinctly.
Speak **SLOWLY**

DON'T

Slouch or shift your weight.
Chew gum.
Wear caps.
Stand too close to the Judge.
Or fidget.

ORAL REASONS TERMINOLOGY

Body Capacity

Desirable	Undesirable
Deeper body	Wider front
Spring of ribs	Narrow front
	Narrow chest

General Appearance

Desirable	Undesirable
Balanced	Not balanced
More stylish	Plain
Appealing to the eye	Unattractive
Flashier	Coarse featured
More structurally correct	Poorly balanced
More feminine	Too masculine *(feminine)*
More masculine	Too feminine *(male)*
A more pleasing package More regal Regal in appearance Eye catching Correct proportions Proper balance Presence Attractive Most striking Impressive	

Backline

Desirable	Undesirable
Correct topline	Weak top
Stronger topline	Low at withers
Higher tailset	Low tailset
Stronger back or loin	Weak loin
	High rump

ORAL REASONS TERMINOLOGY

Front Leg Structure

Desirable	Undesirable
Stronger pastern	Soft pasterns Weak pasterns
Freer stride Freer gait Freer movement	Pigeon toed *(in)* Buck kneed *(over)* Calf kneed *(back)* Splayfooted *(out)*
Correct stride	
Correct at knees	Knock kneed

Rear Leg Structure

Desirable	Undesirable
Freer movement	Travels close behind
More correct angle to hock	Sickle hocked
Correct stride	Rope walking
Freer stride	Too straight behind
Weak pasterns	Soft Pasterns
Correct gait	Short -striding

Fleece

Desirable	Undesirable
Excellent fibre coverage	Lacks fibre coverage on the lower legs
Pleasing Handle	Less Desirable Handle
Uniformity of crimp across body	Tender staple
More fine	Coarse
Clean fibre	Excessive vegetable matter
Excellent density	Lacking density
Well nourished	down in condition
Good uniformity of density	Lacks uniform density
Healthy condition	Poor condition
Abundant in fibre coverage	
High lustre/brightness	