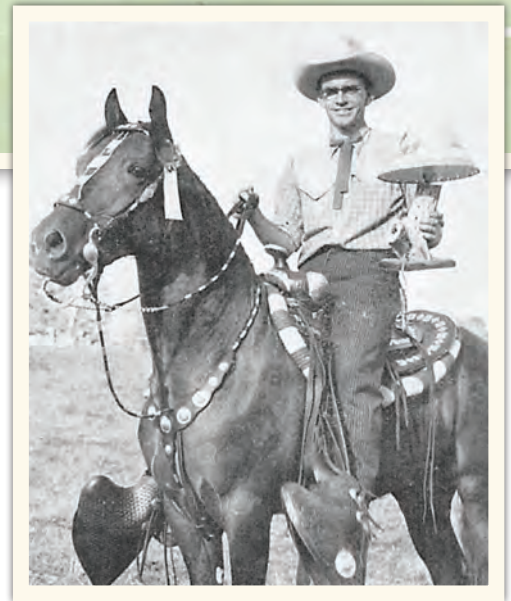




Early Patriquin family



≈ HISTORY LESSON ≈

# WARREN PATRIQUIN

*Photographer and  
Morgan Ambassador*

By Brenda L. Tippin

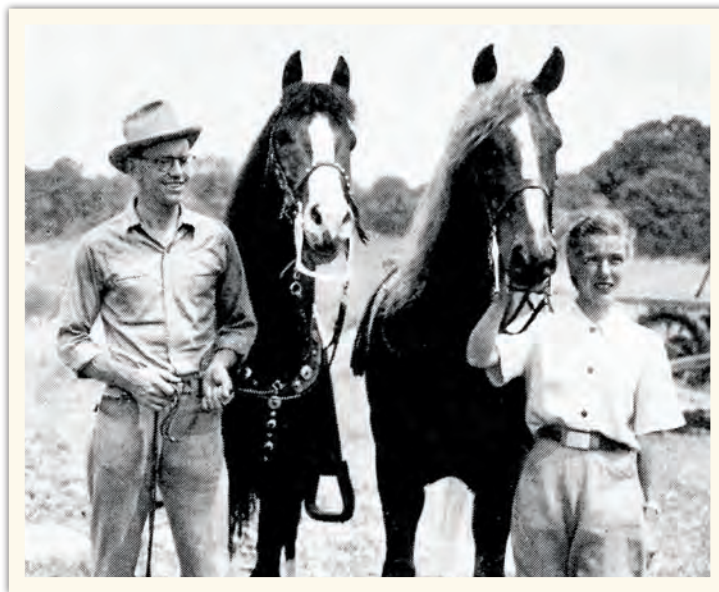
**W**arren Patriquin was a skilled newspaper photographer who would do almost anything to get a good picture, even calmly standing on the back of his Morgan stallion, completely engrossed in focusing his heavy camera with telephoto lens, in the midst of a noisy parade with mounted riders and a marching band approaching. He also committed his professional skills to promoting the Morgan breed.

## EARLY PATRIQUIN FAMILY

The Patriquins originally came from France to Nova Scotia where they settled in the early 1700s. About 1785, John Patriquin and his brother, George, each settled on farms in the area of Nova Scotia which became known as River John, or Deception River, in Pictou County. George's farm was adjacent to his brother's, just to the north. His daughter, Phebe, later beloved among family members who

**ABOVE, MAIN:** Warren Patriquin with his heart horse, Lippitt Victory, famously photographing a parade in downtown Boston; **INSET:** Warren & Dyberry Buddy, Parade class winner at the 1952 Green Mountain Morgan Horse Show.





### FAMILY & FRIENDS

**CLOCKWISE FROM TOP LEFT:** Louise Patriquin and Dyberry Buddy in March 1958; Louise with Lippitt Victory; Lippitt Victory and Warren's daughter, Marcia; Warren Patriquin and a friend sleigh riding with Dyberry Buddy; Warren Patriquin and Lippitt Victory, 1st in heavyweight division, with Squire Burger and Mabel Owen, 1st in lightweight division and sweepstake winner, at the 1949 Dartmouth Horsemen's Association 35-mile trail ride.

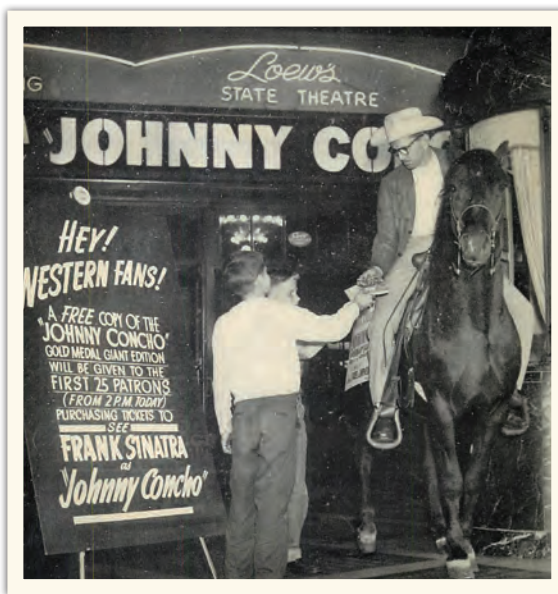
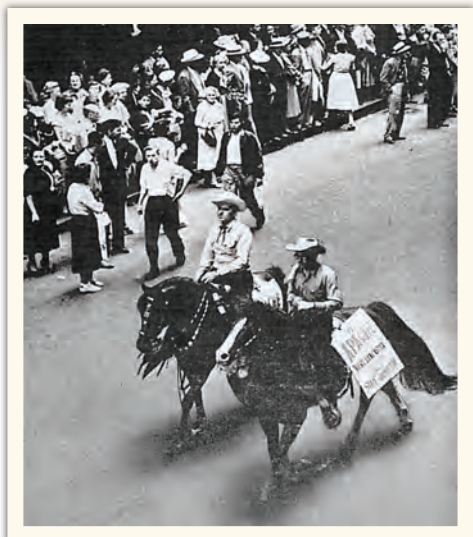
called her "Aunt Phebe," was the first white child born in River John. He also had four sons, of whom Frederic (the oldest) was stolen by Native Americans at the age of five while helping his father and uncle drive cattle. Sadly, he was never found. Warren Patriquin was a direct descendant of George's youngest son, also named George (born in 1802), who established his farm along the road leading to Earl Town. George's son, Stewart, and his grandson, Matthew, continued the family tradition of farming in this area for the next few generations.

Although there is no specific record of early Patriquin family members owning Morgans, it is more than likely they were acquainted with the breed and used horses with at least some Morgan blood for farm work. One especially noted son of Sherman Morgan was Bellfounder Morgan, taken to Nova Scotia sometime

before 1842, and who left a number of highly-regarded sons in the region. Morgans were prized by farmers for their strength and remarkable endurance, soundness, versatility, and low cost of upkeep as compared to larger draft breeds.

Burton Matthew Patriquin, the son of Matthew, born in 1866, was Warren's grandfather. He was the first of the Patriquin family to come to the United States. He married Cecilia Millis in 1889, and lived for a few years in West Virginia where Earl Burton, the oldest of their five children (and later Warren's father), was born in 1890. Burton and Cecilia went on to have three sons and two daughters, and, after moving back to Nova Scotia for a few years, finally moved to Watertown, one of the oldest towns in Massachusetts, in 1910. There, Burton worked as a shipper in the jewelry





### PUBLIC APPEARANCES

Patriquin's unique appearances in parades, competitions, movie theaters, and among crowds he was photographing have been credited with giving the breed publicity in the mid-twentieth century. **CLOCKWISE FROM TOP LEFT:** The Patriquin brothers, Carleton and Warren, on Dyberry Buddy and Lippitt Victory, publicizing a new movie in Boston; Warren and Dyberry Buddy at the same publicity event, on the streets of downtown Boston; Warren and Dyberry Buddy cover the St. Patrick's Parade for WBZ-TV, Channel 4, in Boston; Warren on Lippitt Victory cantering blithely down a Boston street during a parade preliminary to the annual visit of the rodeo to Massachusetts; Dyberry Buddy, age 8, and Warren handing out Western books to kids at the Loew's State Theatre in Boston in promotion of a western movie.

business, a trade he continued for the rest of his life. Burton died in 1948 at the age of 82, and was a deacon in the Presbyterian church at the time of his death.

Earl and his younger brother, Carleton, both served in World War I. Carleton was killed in France and Earl continued to serve for a year and a half until the end of World War I. Wilbur, the third brother, who was nine years younger than Earl, served in World War II.

In 1919, Earl went to Arlington, Massachusetts, where he married Grace Florence Woodend. She was the daughter of John Edward Woodend, a well-known jeweler in Boston, and Ruth Elizabeth Disston. Earl and Grace had two sons, Carleton Woodend

and Warren Edward. Earl worked as a clerk and stenographer for several years while the boys were small; then worked as a salesman of wholesale meats, and eventually became a barber.

### CARLETON PATRIQUIN

Carleton Woodend Patriquin was born in Arlington, Massachusetts, September 2, 1920, and named after Earl's brother who was killed in World War I. He graduated in 1940, from the Bryant and Stratton Business School in Boston, and enlisted in the U.S. Army in 1943. He became a photographer for the Signal Corps, and after the war was over, continued his photography work as a freelancer





### FAMOUS MORGANS

Many of the Morgan breed's most famous horses from the late 1950s into the early 1970s are remembered today through images captured by Patriquin. Many were taken at The National Morgan Horse Show. **CLOCKWISE FROM TOP LEFT:** Bay State Wardissa, 1965; Lippitt Victory, May 1961; Big Bend H Bomb, 1974; Kadenvale Don with with owner Suzanne Venier, Morgan Horse Club secretary Seth P. Holcombe, and Bob Baker, 1966; Bennfield's Ace and Bill Parker, 1971.

and aerial photographer. He often did work for the Portland Press Herald, Boston Herald Traveler, and others, and was also involved with Morgan horses and sometimes his work also appeared in *The Morgan Horse*, though not quite as frequently as Warren's. Nevertheless, the brothers often worked together, especially on some of the films of Morgan horses.

### WARREN PATRIQUIN

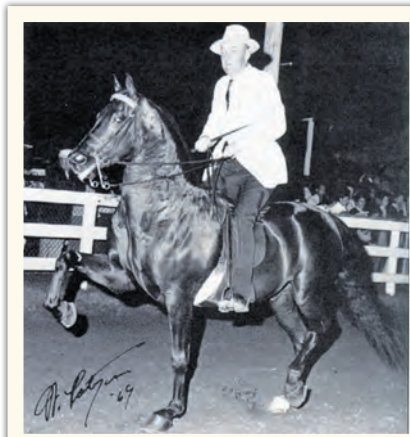
Warren Edward Patriquin was born in Arlington on February 9, 1922. The Patriquin family at that time had no horses, and he did not have the privilege of growing up with them. But from an early age, Warren secretly loved horses and was fascinated with stories of cowboys and the Wild West. Warren, who wore thick glasses, was much too shy to admit to anyone that he wanted to learn to ride a horse. Instead, both Warren and his brother, Carleton, made a hobby of photography, which turned into a full-time, lifelong profession for both of them. Warren also pursued interests in both art and music and was voted the most artistic and musical student of his class at Arlington High School. He graduated with the class of 1940, having written the music for the class song. Warren then

went on to attend the School of Practical Art in Boston, which was founded in 1912 and later renamed the Art Institute of Boston in 1967; In 1998, the Art Institute of Boston merged with Lesley College and the organization was rebranded as Lesley University in 2001. During his spare time, Warren played the trumpet in a popular local jazz band known as the Pat Warren Band, which performed around Boston and in the White Mountains during the 1930s and 1940s.

While Carleton was keeping busy with his own business of freelance photography, Warren secured a position as staff photographer with the *Boston Herald Traveler*, a job he would hold for more than 30 years. The *American Traveler* was a weekly founded in 1825 as a bulletin for stagecoach listings. In 1845, the weekly *American Traveler* was combined with the semi-weekly *Boston Traveler*. The *Boston Herald*, meanwhile, was founded in 1846, as a reliable publisher of breaking news. The *Herald* purchased the *Traveler* in 1912 and continued to publish morning and evening editions until a newspaper strike in 1967, at which time Herald-Traveler Corp. suspended the afternoon *Traveler* and absorbed the evening edition into the *Herald* to create the *Boston Herald Traveler*.

A talented photographer, Warren had some impressive assign-





### FAMOUS MORGANS, CONTINUED

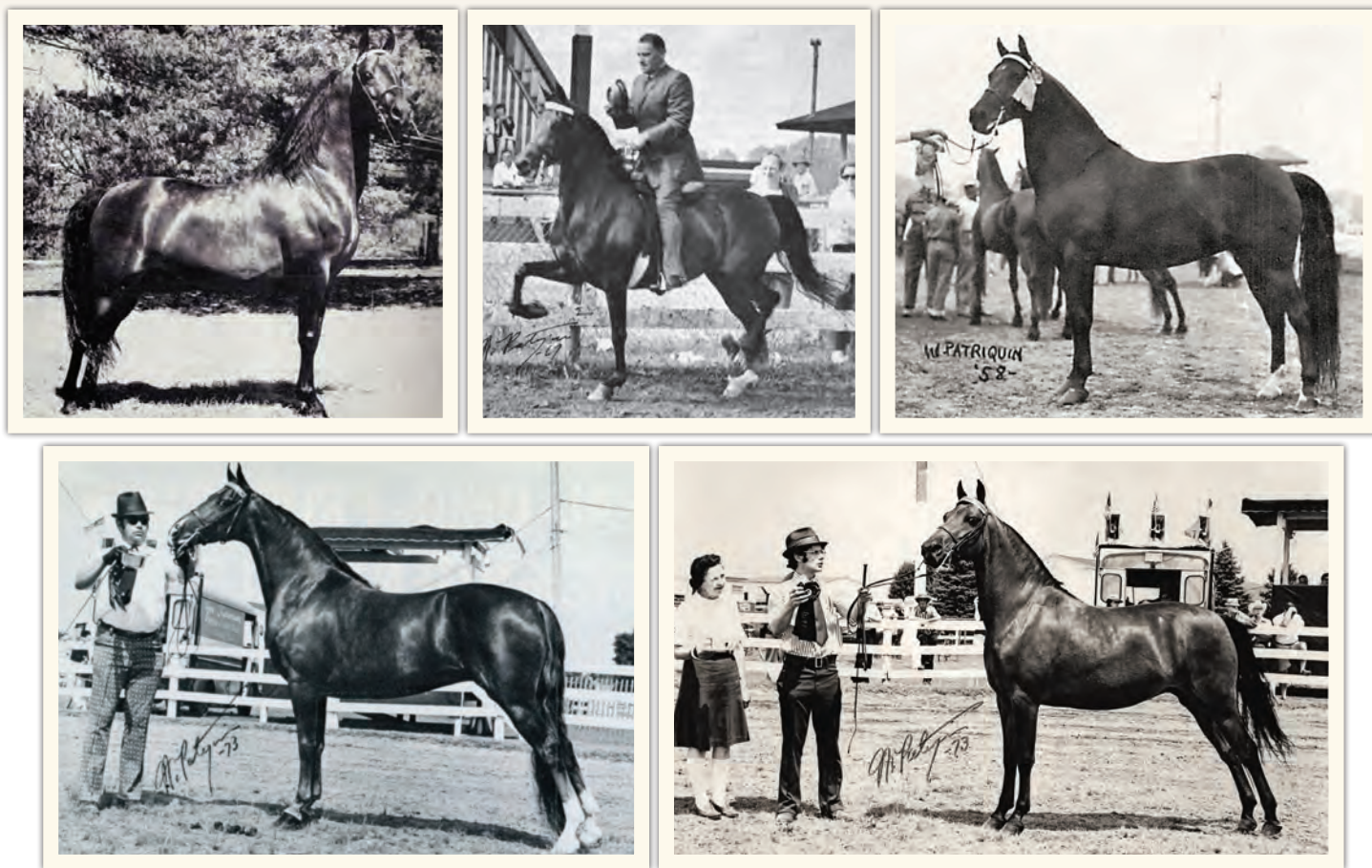
CLOCKWISE FROM TOP LEFT: Mansphyllis and her first son, Parade; Nancy Caisse & Townshend Debadonna, 1965; Orcland Leader & Steve Tompkins; Parade; Sonny Bob; Sunset Pegasus & Bob Baker, 1969.

ments during his career. In the sports arena, he covered baseball coach Ted Williams' remarkable debut with the Washington Senators in 1969. With virtually the same roster of players who had the worst season in the history of Major League Baseball the year before, Williams led the team to 86 victories that year, the best record for a Washington baseball team since 1945. Ten years later, Warren was also on hand for the highly anticipated visit of Pope John Paul to Boston in 1979. And through the years, Warren photographed no less than seven sitting U.S. presidents during his career. Twice he won the prestigious Ramsdell Trophy for excellence in photography. The Ramsdell Trophy dated back to 1936 when an airbus carrying several press photographers crashed into the sea while trying to get photos of the *R.M.S. Queen Mary*. Edwin T. Ramsdell, a photographer for the *Boston Post*, was severely injured in the accident and died shortly after being rescued. The Edwin T. Ramsdell Trophy was established in his memory and is awarded every year to press photographers. For one of the occasions when Warren was awarded this trophy he had been covering a lengthy court trial. When it was over and the convicted prisoner was being led away to begin a lengthy sentence, he looked up and saw several cameramen standing in the aisle before him, poised to snap his picture. Although he was manacled to the deputy sheriff, he managed to seize

an ashtray of solid heavy glass from a desk they were passing and, with an enraged roar, proceeded to viciously hurl his missile at the impertinent cameraman standing just before him. Other cameramen nearby ducked for cover, but Warren stood his ground and quietly snapped the shutter just as the ashtray was flung at him. The resulting photo won Warren the Ramsdell Trophy for the best news picture of the entire year.

Warren had not forgotten his dream of learning to ride and owning a horse. After a year of employment with a good job working for the *Boston Herald Traveler*, Warren felt he was now in a position to do something about that dream. After Carleton admitted he was taking riding lessons from a nearby stable, Warren's mind was made up. He decided to finally seize his dream and immediately signed himself up for riding lessons as well. Warren was also influenced by his favorite uncle, his father's younger brother. Wilbur Herbert Patriquin, born in 1899, was also a horseman, and it was from him that Warren learned about Morgans. In fact, Wilbur's son (and Warren's first cousin) was the late Roger L. Patriquin, who passed away in 2021 at the age of 84. Roger and his wife, Dorothy, owned a small Morgan breeding farm in Milton, Vermont, known as the Lipdon Morgan Horse Farm. Roger bred the dark bay stallion Lipdon Ash (Paramount Ambassador x An-





### FAMOUS MORGANS, CONTINUED

CLOCKWISE FROM TOP LEFT: Waseeka's Nocturne, 1960; Westwold Dona Resa & Dr. Bob Orcutt, 1967; Windcrest Donna Lee, 1958; UVM Teatime and Steve Davis, 1973; Wynakee Kristen & Bill Brooks, 1973.

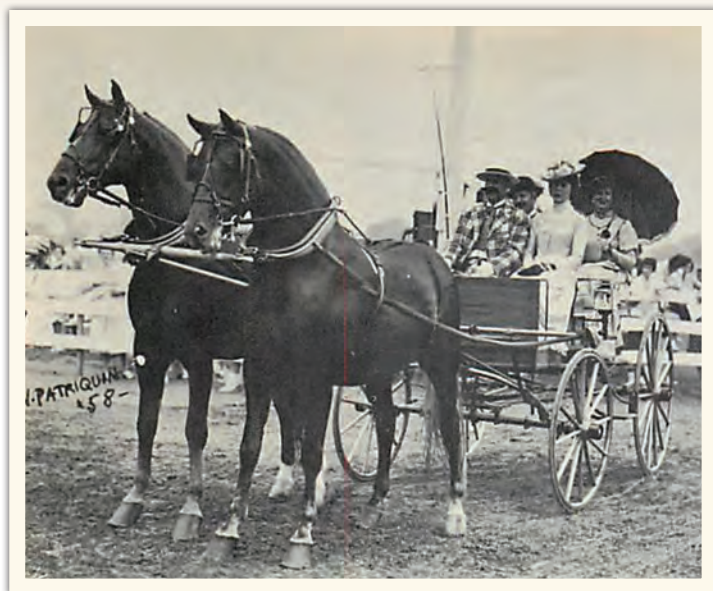
nabelle Twilight), who became his foundation sire, and was best known for breeding the bay stallion Lipdon Dapper Dan (out of Stillwater Nanny Bee), sire of 71 registered Morgan offspring.

#### THE EARLY INFLUENCE OF OWEN MOON

It is important to note that in this era Owen Moon was one of the strongest leaders in helping renew interest in the Morgan breed, which had been struggling on the heels of the Great Depression and the possibility of another World War. Descendants of Rysdyk's Hambletonian now dominated the trotting tracks, although the homely-but-popular son of Abdallah owed a large part of his success to mares of Morgan breeding. The automobile had finally and firmly eliminated the need for an all-purpose family driving horse, which had been one of the Morgan's greatest selling points. Likewise, tractors and other modern farm equipment were swiftly replacing the need for horses to do farm work. The American Quarter Horse Association, established in 1940, successfully marketed their breed to a large number of mainstream horse owners and claimed the titles of "America's horse," "first breed of horse native to the U.S.," and "most versatile horse," dating their origins back to the 1600s. As a result, the breed grew by leaps and bounds, dominating all Western sports and consequently becoming the

breed of choice for most ranchers. The Morgan was again displaced due to the sheer number of Quarter Horses. And the U.S. Cavalry, which Joseph Battell had believed would surely have an ongoing need for horses in which Morgans would play a large part, was replacing horses with mechanized warfare.

Owen Moon sought to promote the Morgan, both as a show horse and as a riding horse anyone could enjoy, and his ideas appealed to Warren on many levels. Owen was both a publisher and in the newspaper business and Warren, being a staff photographer for a leading newspaper himself, felt this was common ground. Owen had, in fact, been the first to establish and publish *The Morgan Horse* magazine in 1941, which he continued to do almost singlehandedly until his death in 1947. Warren, already interested in Morgans, was devouring every word as soon as it started. Owen also was the first to establish the National Morgan Horse Show and hosted it at his Upwey Farms the first several years of its existence. Finally, Owen was instrumental in establishing the well-known Vermont 100-Mile Ride, with the help of the Green Mountain Morgan Horse Association, who agreed that the hundreds of miles of old trails and stagecoach roads surrounding Upwey Farms would be an ideal location for such an event and established their headquarters nearby. This was a subject near and dear to Warren's



### NEW ENGLAND MORGAN SCENE

People recall that Patriquin was simply “always there” at Morgan-related events in his day, capturing horses, personalities, and documenting events such as Robert Lippitt Knight’s dispersal sales. **CLOCKWISE FROM TOP LEFT:** At the opening of the 1957 New England Show John M. Seabrook delivered the judges and officials to the stands in the above park coach. The leaders are Redstone and Captain Ken and the wheelers are Bolinvar and Fort Knox; Parade & Broadwall Drum Major with J. Cecil Ferguson; Robert Lippitt Knight with Mrs. and Governor Johnson of Vermont at the 1958 Green Mountain Stock Farm All-Morgan Horse Show; Seabrook’s coach of four with the cock horse, 1958.

heart as it was his goal to participate in this famous ride, which he went on to do several times. And when he was not riding in it, he was almost always on hand to photograph it.

Another connection would develop eventually as well. Owen Moon also owned Upwey Prince Tarik (Tarik 7202 x Fanny [by Beaumont, Saddlebred]), the sire of Upwey Prince Lerick, who would be Patriquin’s first horse. Tarik was bred by the highly-regarded veterinarian Dr. A. W. Hinman of Dundee, Illinois, and foaled in 1907. In the late 1880s, Dr. Hinman had taken two carloads of the best Morgans which could then be found in Vermont and had them shipped to Illinois. The area of Dundee, Illinois, became one of the most coveted sources of rare, concentrated old

Morgan bloodlines, many of which are still found in pedigrees today. Dr. Hinman was invited by C. C. Stillman to present the Stillman Cup at the 1911 Vermont State Fair and ended up judging many of the other Morgan classes that year as well. Tarik only produced two registered offspring, one being Upwey Prince Tarik.

#### UPWEY PRINCE LERICK #8844

Warren was determined and persistent and, after a solid year of riding lessons, was eager to have a horse of his own. Not surprisingly, he connected with Owen Moon. Warren’s first Morgan was Upwey Prince Lerick (Upwey Prince Tarik #7861 x Upwey Linnie Peavine, unregistered [by Upwey King Peavine]), a light chestnut





### NEW ENGLAND MORGAN SCENE, CONTINUED

Scenes from the 1962 final Robert Lippitt Knight dispersal sale. **CLOCKWISE FROM TOP LEFT:** The bidding takes place; Forty-eight Morgans and all equipment were sold, bringing in a total of over \$100,000; Governor and Mrs. F. Ray Keyser of Vermont were two of the over 3,000 people gathered at the afternoon session when equipment was sold; Poet Robert Frost visited the Lippitt barns during the event.

colt marked with a very small star, both hind pasterns white, foaled in 1943. Upwey Prince Lerick was bred by Owen Moon in South Woodstock, Vermont, and Warren purchased him directly from Moon when the colt was not quite two years old, in January 1945.

Warren chose to ride Western and spent many happy hours training and conditioning Upwey Prince Lerick for the 100-Mile Ride and sent a picture to *The Morgan Horse* in 1946\*. "He is a three-year-old, and surely worth more than his weight in gold. He stands 15.2 ½ and tips the scale at 990," Warren wrote. "Being raised on the slopes of Vermont, 'Rick' has developed very good

legs for hills. He seems to be more content going up and down hills than he is going on the level. Rick's disposition is that of a small kitten, but he packs the fire of a mad tiger when you want it. I'm hoping that Rick will prove his ability as a Morgan in the Trail Ride and also prove that a three-year-old with the right bringing up, diet, and the right amount of exercise can also compete in such a competition." During this time, Warren became good friends with Wilfred LeBouf, who won second in the heavyweight division of the 100-Mile Ride in 1945 (and first in 1946) along with the championship trophy for best horse in the ride that year. Wilfred had

\*NOTE: this was sent for the June 1946 issue, but Prince Lerick's picture was inadvertently switched with a photo of Abbott, and a correction appeared in the November issue with the correctly labeled photos.



taken up riding for his health, but died of tuberculosis not long after this remarkable achievement.

Although Warren had high hopes for Upwey Prince Lerick, the horse sadly died when just five years old. A more faint-hearted person would have given up in the face of such setbacks, but Warren's dogged persistence and patience that won him awards in the world of photography stood him in good stead.

#### RAVEN BOB MORGAN #9875

Determined to have another horse, Warren next found Raven Bob Morgan, a striking black colt with a diamond-shaped star, bred by Dana Wingate Kelly, and foaled in May 1947. Raven Bob was purchased by Warren early in 1948. He placed second in the yearling colt class in Windsor and won Champion Yearling Colt in Manchester, New Hampshire. Warren was very proud of the colt who made many friends wherever he went, even meeting and being photographed with Gene Autry at the Boston Rodeo in 1948. A son of Ethan Eldon (Vigilant x Ethanelda), bred by Frank Orcutt, and out the mare Justine Morgan (Sonny Bob x Hepsibeth), bred by Henry G. Darling, Raven Bob was truly a promising colt rich in old Vermont breeding. Warren was devastated when Raven Bob also met a sudden and untimely death when just a year-and-a-half old.

#### LIPPITT VICTORY #8673

Warren was very pleased with Raven Bob but the colt was too young to ride and he needed another horse, finding Lippitt Victory a few months later. A dark chestnut stallion marked with a wide blaze covering both his nostrils and upper lip, and extending some to his underlip, with both hind stockings and a little white on the left front coronet, Lippitt Victory was bred by Robert Lippitt Knight and foaled in 1942. His sire was Lippitt Searchlight and his dam was Lippitt Sally Ash. Through his sire-line, he represented three generations of Mr. Knight's classic old Vermont breeding, and two generations on his dam's side, tracing to the most carefully guarded foundation Morgan bloodlines in New England on every line of his pedigree. Although small in stature at just 14 ¼ hands tall, and weighing 950 pounds, his courage was without equal and he was truly Warren's heart horse.

Immediately, Warren began conditioning Lippitt Victory for the endurance rides, and the very next year in 1949 competed in the Dartmouth Horseman's Association 35-mile trail ride. Weighing in at 870 pounds, and with the mercury at a sweltering 94-degrees, Warren and Lippitt Victory won the heavyweight division carrying 194 pounds, while Mabel Owen won the lightweight division with her stallion, Squire Burger.

In 1949, Lippitt Victory was chosen by Gene Autry as Best Parade Horse in a class of over 100 horses of all breeds, in the World Championship Street Parade Contest at the Boston Garden Rodeo. It was an honor he won twice, as well as participating in the opening night parade at those events. Warren also rode Lippitt Victory in the 100-Mile Ride in 1950, placing ninth in the heavyweight division.

On another memorable occasion, Warren described a Bunker Hill Day parade in Charlestown near Bunker Hill



**NEW ENGLAND MORGAN SCENE, CONTINUED**  
TOP TO BOTTOM: Upwey Ben Don (Upwey King Benn x Quietude) brings Gov. Hoff of Vermont into the show ring at the 175th Anniversary of the Vermont Morgan Show, driven by Patty Davis Ferguson; Dr. Balch and UVM Kathy, Grand Champion Mare of the 1965 Green Mountain Stock Farm All-Morgan Show; Deane Davis, 1971.





Monument. “Vic and I had pulled over to let a marching unit by. We were on a side street facing the bands as they marched along. There were children and grownups all around us when out of the corner of my eye I noticed a woman with a baby in a carriage directly to the rear of Victory. At this moment, a large drum and bugle outfit let out with the loudest fanfare of the day, directly in front of us. All that I said was ‘Vic, stand.’ And with the posture of one of Her Majesty’s Royal Guards, Vic stood silently until I could make my way safely back into the parade.”

Probably the most famous photo of Warren and Lippitt Victory appeared in *The Morgan Horse* in February 1951. Warren was photographing an oncoming parade and marching band while standing on top of Lippitt Victory’s saddle, as he ignored the fanfare and patiently stood like a rock. The heavy, old cameras of that era were not easy to adjust or hold steady without a tripod, let alone while standing on the back of a horse. And as equestrian Denny Emerson succinctly observed, Warren was also wearing slippery-soled cowboy boots while performing this feat.

Warren decided to sell Lippitt Victory in 1952, thinking that his more recently purchased Dyberry Buddy was now a couple inches taller than Victory and better sized for him to ride. Lippitt Victory was purchased by Parker Albee, and then Robert Lippitt Knight, his breeder, bought him back in 1954 as he was trying to rebuild his program following the 1952 dispersal.

Several years later, after selling Dyberry Buddy, Warren and his wife were able to repurchase Lippitt Victory from Mr. Knight and brought him back home to stand for stud in 1960. However, the time was short and bittersweet because although Victory appeared to be in excellent health, he died suddenly a year later.

Warren recalled the first time winning the Boston Rodeo Street Parade with Lippitt Victory. “Victory stood patiently as he watched one pretty cowgirl after another race across the arena blanketed by spotlights. Then came the moment when the announcement echoed through the garden, ‘Tonight, ladies and gentlemen, we have the winner of the World Championship Rodeo Street Parade. It’s Warren Patriquin on his Morgan stallion, Lippitt Victory.’ With a blare of trumpets and a barrage of spotlights, Victory took off across the arena floor as if he were shot out of a cannon. After the first leap, Vic was at full speed, and only at the very far end of the arena was I able to get my feet back into the stirrups. Vic had showed those pretty girls on their Quarter Horses that there was another horse in the show that could run at top speed with a takeoff like a motorcycle.

This was Vic. He would always realize the part wanted of him, and in any situation, would act accordingly. He was a horse that could always be trusted.”

### ILLUSTRATIONS

Warren Patriquin’s artistic ability extended to drawing many illustrations featured in *The Morgan Horse*. **TOP TO BOTTOM:** Warren’s 1952 painting of his conception of how Wilford Woodruff drove his team of Morgans out of the Rockies with a fever-stricken Brigham Young as his passenger; Warren’s 1953 illustration of Oklahoma horsemen in a unique effort to raise funds to bolster a lagging polio drive. Despite cold and blustery weather, they rode the 20-mile road in an hour and four minutes; Warren’s 1957 illustration in memory of C. J. O’Neill.



### DYBERRY BUDDY #10219

A dark chestnut marked with a small star and snip extending to the right nostril, Dyberry Buddy was bred by C. D. Parks of Honesdale, Pennsylvania, and foaled in 1949. Warren purchased him as a six-month-old colt in January 1950, raised, and trained him. In 1952, at the Boston Garden Rodeo, Buddy was judged Best Parade Horse in the rodeo contest, and was also in the opening night parade. Warren used Buddy to go riding with his friend, Joe Kelly, and they rode year-round, regardless of weather. Warren also trained Buddy to pull a sleigh.

One of Buddy's most notable appearances was in 1958, when Warren rode him into the lobby of the Loew's State Theatre in Boston, where Frank Sinatra was starring in his first serious Western film as Johnny Concho. Warren and Buddy were there to hand out Western books to the children, as the theatre was promising free copies of the Johnny Concho book to the first 25 patrons. Although Buddy was a stallion and Warren said he had not been ridden at all for five or six weeks prior to this, and the marble floor was extremely slippery, so great was his trust in the horse he felt absolutely comfortable in doing this. In fact, the horse was so calm Warren claimed he could have ridden him right into the theatre, down the aisles, and into the orchestra pit without any trouble.

That same year, Morgans were featured on the popular WBZ-TV show "Boomtown," a Western show for children which ran from 1956-1974 and was hosted by broadcast pioneer and cowboy Rex Trailer. The show broadcast live every weekend with more than four-million watching from home over the years. That year, on June 7, Morgans, and The National Morgan Show in particular, were given three separate time slots to reach the widest audience. Warren and Dyberry Buddy carried the colors for this event, and then came back later with Warren's tiny daughter, Marcia, seated in front of him, exhibiting the gentleness and manners unique to many Morgan stallions.

In 1959, Warren decided to sell Buddy, and he was purchased quickly by Mrs. Harriet Hilts of High Pastures Morgan Farm in Woodstock, Vermont.

### THE BOSTON GARDEN RODEO

A favorite event of Warren's was the rodeo held each year at the Boston Garden, which had become an established annual event with its premiere held in 1931, and which drew more than 18,000 spectators. Warren was then only nine years old, and the Boston Garden was only a few miles from his home. In 1936, the cowboys, realizing they had paid more in entry fees for the privilege of performing than was being offered in prize money, staged a walkout and demanded that all purses immediately be doubled as well as entrance fees added to the purse for every event. The strike was successful, and formed what came to be known as the Professional Rodeo Cowboys Association. Once he got his own horse, Warren took special delight in participating in the parade activities. This event often drew famous characters such as Gene Autry and Roy Rogers, and Warren found being a professional photographer covering the event was a great advantage in getting to meet and visit with these people, invariably using the opportunity to discuss Morgan horses.

### PHOTOGRAPHING AT "THE NATIONAL"

Warren gave generously of his time and considerable talents to

support the Morgan breed. Not only did his photos often appear in *The Morgan Horse* regularly, and sometimes on the cover, he was a talented artist who's drawings would sometimes appear in the magazine as well.

Historical documentation of "The National"—as New England Regional was known in the old days—owes a great deal to photos taken by Warren Patriquin. They exist in AMHA's photo archives starting in the late 1950s, continuing into the early 1970s. His photo of Bennfield's Ace is dated 1973, the same year the stallion was crowned World Champion Stallion at the first Morgan Grand National.

Ted Niboli, who participated in "The National" during those years, remembers Patriquin, saying "He might have been the show photographer once or twice, but he was simply always there. Particularly for anything that had to do with Lippitts. He was always at all of the Vermont shows, too. We saw him everywhere. He would take pictures. You didn't have to ask him. After a show, you'd get a package in the mail, and you could order from him if you wanted. It was casual, but I can remember my parents purchasing photos from him."

Another who knew Warren and his wife, Louise, well was Townshend Farm's Nancy Caisse. She sees his work at Northampton primarily as documenting an event, taking horse photos only secondarily. "He was a newspaper photographer, that was his job. He really liked to get the feeling of what was happening, like a news photographer. He was after action. He liked the unusual as well. But when he was getting good photos, it was also because he was a horse person.

"He would be up in the crow's nest taking scenery photos of the family classes. He wasn't the polished horse photographer we saw with Ira Haas and Ted Freudy. Warren was in his cowboy hat and flannel shirt, horn-rimmed glasses. His demeanor and appearance were that of a working newspaper photographer. He was very chatty with people. Most of his family was with him most of the time and he had jobs for all of them. He was there with his family to have fun, and as a photographer he would have his camera with him. He was also really good at taking children's photos."

Ted Niboli has a clear image of Patriquin's presence at events. "He would constantly be riding his horses, whether it was in the show ring or carrying one of his kids around. He rode everywhere. For the amount of work those horses did, they were always sound.

"Everyone knew him," Ted continues. "He was eccentric. One year he and his wife had a child, and they were at Northampton two days later with their new daughter. They lived for that lifestyle. And he did so much to promote horses, the Lippitt Morgans in particular. He wanted them publicized as a tough horse that you could ride anywhere."

### FILMING THE MORGAN HORSE

With the help of his brother, Carleton, Warren also made several color films, in 16 mm, which was the format typically used at the time. He invested considerable time in traveling hundreds of miles around New England to selected farms, photographing and filming, and produced a one-an-a-half-hour film titled "The Morgan Horse in New England," featuring a number of the leading farms in the area. These were the Wind-Crest Farm in Windsor, Vermont; Robert Lippitt Knight's Green Mountain Stock Farm in Randolph, Vermont; Waseeka Farm in Ashland, Massachusetts; Orland Farms



in West Newbury, Massachusetts; Townshend Morgans in Townshend, Vermont; Bar-T Farms in Rowley, Massachusetts; Royalton Morgans in Woodstock, Vermont; and Broadwall Farm in Greene, Rhode Island. Many of the great Morgans in the pedigrees of our horses today were featured in this film. Warren offered the film for rental to Morgan clubs or individuals for a small fee, which was a very small return for the time and effort he put into it. He made other films as well, filming the entire National Morgan Shows for 1957 and 1958, among others. Warren's movies of sleighing at Waseeka Farm were broadcast over local news channels during a two-week period, emphasizing the delight of six gleeful children enjoying the spirited Morgans and their easy navigation of the snowy roads in contrast to the discouraged expressions of those trying to dig their modern superior vehicles out of 22-inches of snow.

Of the movies, Nancy Caisse says, "He had the idea to do the farm photos and movies to make money, and he did the filming and the introductory artwork. To do that level of production in those years was unusual. People didn't think to have that done. He organized and orchestrated it all himself."

### BREED AMBASSADOR AND FAMILY MAN, A LASTING LEGACY

In 1953, Warren married Louise Foster and they raised five children. At the time, Warren had sold Lippitt Victory and was using Dyberry Buddy as his primary horse. Louise also loved horses, and they later bred a few Morgans of their own using the Lou-Pat prefix. In 1975, Louise left Warren and moved back to Hartland, Vermont, where she had been raised, marrying Arthur "Lefty" James. Warren still remained involved with Morgans but didn't breed any more horses after that. A few descendants of Patriquin-bred Morgans, and of Dyberry Buddy and Lippitt Victory, may still be found in Morgan pedigrees today.

One example of Warren's generous spirit and dedication in promoting the Morgan breed was a letter he wrote to *The Morgan Horse* about covering the circus in Boston. There he met Tex Elmlund, the head trainer of Morgans. In response to sharing his own experience with how easy it was to train his colt, Upwey Prince Lerick, Tex told Warren he would like to buy a string of six or eight black Morgan stallions or geldings and use them in an act together. Warren wrote to *The Morgan Horse* with the following note that appeared in the May 1945 issue: "If we're going to keep the Morgan in the bright lights, here's the chance, with a traveling show, 'The Biggest on Earth,' that plays in all the big cities in the country...I'm sending two dollars for a renewal of my subscription and also one for Tex... We who own Morgans know how intelligent they are and also of their ability to learn quickly. Tex knows too, that's why he wants a whole string of them. I sincerely hope that some of our leading breeders will take notice of this letter and do something about it."

Warren was a founding member and trustee of The Morgan Horse Foundation, formed in 1952, the purpose of which was to "promote and perpetuate the true-type, clean-blooded Morgan horse, to encourage the showing of this type of Morgan horse in his true and natural form, and to issue special certificates to those Morgan horses of clean blood that conform to the specifications and standards, as set forth by this organization." (*The Morgan Horse*, September 1952.)

When Robert Lippitt Knight held his first dispersal in 1952, Warren again demonstrated his dogged determination and kind-hearted spirit when the little 22-year-old stallion Lippitt Billy Ash was brought up for auction. Billy was the sire of Warren's horse at the time, Dyberry Buddy, and he was well acquainted with his habits. Billy was in excellent health for his age, but Warren knew that when taken away from the home where he was born and raised, he would become very upset and pace his stall continually until he was wringing wet with sweat. Mr. Knight was up front and told the bidders about this fault in advance so they were reluctant to bid on him. Warren then conspired with his friend, C. D. Parks, and began purposefully bidding on Billy himself, having made up his mind it would be kinder to lay the old horse to rest than make him endure the distress of leaving his home. Mr. Knight was very moved when he learned of this, assuring them he would take care of putting Billy to rest and refusing to take any money. A year later he wrote to both Warren and Parks, confessing he still had Billy on his farm, happy and in excellent health, along with two other horses he had repurchased, as he missed having them on his farm. Warren's intended kindness in hoping to spare Lippitt Billy Ash the trauma of leaving his home served as the catalyst causing Mr. Knight to restart his program. Seeing Billy enjoying himself running about the fields, he could not bear to put the horse down, and every time he looked at him, he could not help but be reminded that Warren had recognized that even death would be gentler than making him suffer the anxiety of being sent to a new home. The thought was appalling. Mr. Knight ended up buying back most of his horses and continuing his Lippitt breeding program for another ten years, until his death in 1962.

After a short illness, Warren passed away in 1997 at the age of 75. With his ever-present enthusiasm for the Morgan horse, infectious grin, and generous spirit in sharing his talents, Warren's legacy will continue on. ■

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