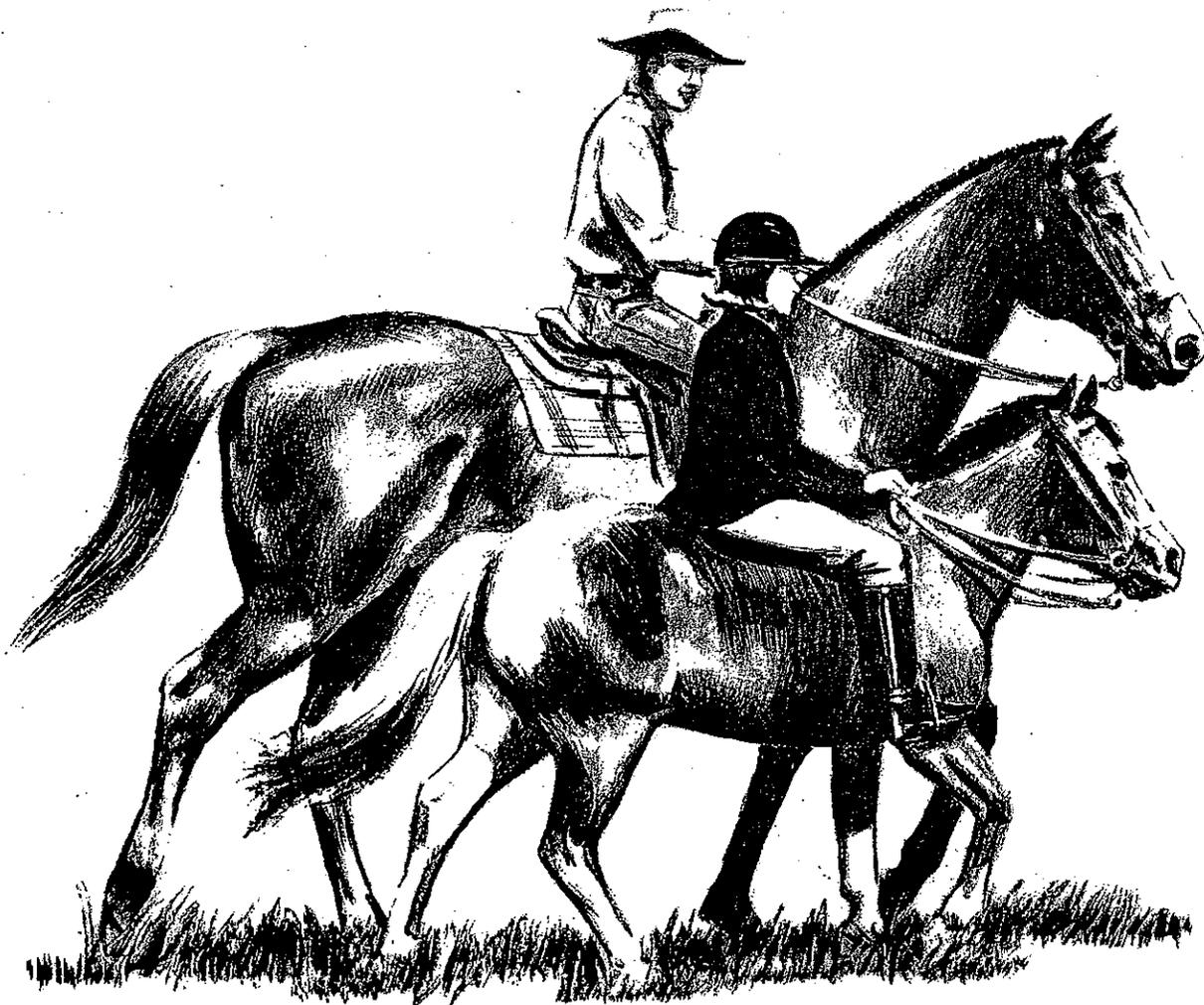




Texas Agricultural Extension Service
The Texas A&M University System

horses and horsemanship

Texas Edition



4-H HORSE PROGRAM
Originally published by National 4-H Council

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4-H HORSE PROGRAM

HORSES AND HORSEMANSHIP

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4-H HORSEMANSHIP PROGRAM

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UNIT I HORSES AND HORSEMANSHIP

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Breeds of Light Horses and Their Characteristics

Breeds & Address of Breed Assoc.	Place of Origin	Color	Other Distinguishing Characteristics	Primary Uses	Disqualifications
American Albino Horse Club Inc. Naper, Nebraska 68755	United States: on White Horse Ranch, Naper, Nebraska	Snow-white hair, pink skin, and preferably dark eyes		Variable, according to type (including both light and draft horse purposes)	
American Saddle Horse 929 S. Fourth St Louisville, KY 40203	United States: in Fayette County, Kentucky	Bay, brown, chestnut, gray or black. Gaudy white markings are frowned upon.	Ability to furnish an easy ride with great style and animation. Long graceful neck and proud action.	Three - and five gaited saddle horses. Fine harness horses. Pleasure horses, Stock horses.	
Appaloosa Moscow, Idaho 83843	United States: in Oregon, Washington, and Idaho: from animals originating in Fergana, Central Asia	Variable, but usually white over the loin and hips, with dark round, or egg-shaped spots thereon.	The eye is encircled by white, the skin is mottled and the hoofs are striped vertically black and white.	Stock horses Pleasure horses Parade horses	Animal not having Appaloosa Characteristics, and animals of draft horse or pony, Albino or Pinto breeding: cryptorchids; and animals under 14 hands at maturity (5 yrs. Or older)
Arabian 332 S. Michigan Chicago, Illinois 60604	Arabia	Bay, gray, and chestnut with an occasional white or black. White marks on the head and legs are common. The skin is always dark.	A beautiful head, short coupling, docility, great endurance, and a gay way of going.	Saddle horses Stock horses	
Cleveland Bay White Post, Virginia 22663	England: in the Cleveland district of Yorkshire.	Always solid bay with black legs.		Today, it is used chiefly as a general utility horse: for riding, driving, and doing all kinds of farm work. Also, used in cross-breeding to produce heavy-weight hunters.	Any color other than bay.
Connemara Pony Rochester, Illinois 62563	Ireland, on the West Coast	Gray, black, bay, brown dun, cream, with occasional roans and chestnuts.	They range in height from 13 to 14.2 hands. Famous as Jumpers. Also noted for hardness, docility, and soundness.	As jumpers, for showing under saddle and occasionally in harness, and for general riding and hunting for medium sized adults and children.	Piebalds and skewbalds not accepted for registration.
Gotland Horse 110 East parkway Columbia, Mo. 65201	Baltic Islands of Gotland, a part of Sweden. First imports to America made in 1957.	Bay, brown, black, dun, buckskin, palomino, roan, and some leopard and blanket markings.	They average about 48" high, with a range of from 11 to 13 hands.	Harness trot racing, pleasure horses, and for children and moderately sized adults.	

Breeds of Light Horses and Their Characteristics

Breeds & Address of Breed Assoc.	Place of Origin	Color	Other Distinguishing Characteristics	Primary Uses	Disqualifications
<p>Hackney 527 W. Madison New York, N.Y. 10022</p>	<p>England: on the eastern coast, in Norfolk and adjoining counties.</p>	<p>Chestnut, bay, and brown are most common colors, although roans and blacks are seen. White marks are common and are desired.</p>	<p>In the show-ring, custom decrees that heavy harness horses be docked and have their manes pulled. High natural action.</p>	<p>Heavy harness or carriage horses. For crossbreeding purposes to produce hunters and jumpers.</p>	
<p>Missouri Fox Trotting Horse Ava, MO 65608</p>	<p>Missouri: in the Ozarks. The breed registry association was incorporated and chartered in 1948.</p>	<p>Predominant color is sorrel; some golden color: white markings are common, but spots are not in favor.</p>	<p>The distinguishing characteristic of the breed is the fox trot gait, a 5 to 10 mile per hour gait.</p>	<p>Pleasure riding, trail riding, and show horses.</p>	
<p>Morgan Box 2157 Bishop's Corner Branch West Hartford, Conn. 06117</p>	<p>United States: in the New England states.</p>	<p>Bay, brown, black, and chestnut: extensive white markings are uncommon.</p>	<p>Easy keeping qualities, endurance and docility.</p>	<p>Saddle horses Stock horses</p>	
<p>Morocco Spotted Horse Route 1, Ridott, ILL 61067</p>	<p>United States: from animals of Hackney and Saddle Horse breeding.</p>	<p>Spotted. The secondary color must not be less than 10%, not including white legs or white on the face.</p>		<p>Saddle horses Stock horses Pleasure horses Fine harness horses Parade horses</p>	<p>Animals under 14.2 hands. Animals of draft horse or pony breeding, or showing these characteristics.</p>
<p>Palomino Box 446 Chatsworth, CA 91311 Box 249 Mineral Wells, TX 76067</p>	<p>United States: from horses of Spanish extraction.</p>	<p>Golden (the color of a newly minted gold coin or 3 shades lighter or darker), with a light colored mane and tail (white, silver or ivory, with not more than 15% dark or chestnut hair in either). White markings on the face or below the knees are acceptable.</p>		<p>Stock horses Parade horses Pleasure horses Saddle horses Fine harness horses</p>	<p>Animals of draft-horse or pony breeding, and the offspring of piebald or albino breeding not eligible for registration.</p>
<p>Pinto 916 W. Washington P.O. Box 3984 San Diego, CA 92103</p>	<p>United States: from horses brought in by the Spanish Conquistadores.</p>	<p>Preferably half color or colors and half white, with many spots well placed. The two distinct pattern markings are: Overo and Tobiano.</p>	<p>Glass eyes are not discounted.</p>	<p>Any light horse purpose, but especially for show, parade, novice and pleasure purposes.</p>	<p>Under 14.1 hands: pony or draft horse blood.</p>

Breeds of Light Horses and Their Characteristics

Breeds & Address of Breed Assoc.	Place of Origin	Color	Other Distinguishing Characteristics	Primary Uses	Disqualifications
<p>Pony of the Americas 1452 N. Federal P.O. Box 1447 Mason City, Iowa 50401</p>	<p>United States: Mason City, Iowa</p>	<p>Similar to Appaloosa: white over the loin and hips, with dark round or egg-shaped spots.</p>	<p>46" to 52" high.</p>	<p>Children's mounts</p>	<p>Ponies not within the height range: or not having the appaloosa color, including mottled skin and much exposed sclera of the eye. Pinto markings and loud-colored toans.</p>
<p>Quarter Horse Box 200 Amarillo, TX 79105</p>	<p>United States</p>	<p>Chestnut, coral bays, and dun are most common; although they may be palomino, black, brown, roan, or copper-colored.</p>	<p>Well-muscled and powerfully built. Small alert ear: sometimes heavily muscled cheeks and jaw.</p>	<p>Stock horses Racing horses Pleasure horses</p>	<p>Pinto, Appaloosa, and albino colors are ineligible for registration, also white markings on the underline.</p>
<p>Shetland Pony Box 2339 Lafayette, Ind. 47906</p>	<p>Shetland Isles</p>	<p>All colors, either solid or broken.</p>	<p>Small size. Good disposition</p>	<p>Children's mounts Harness-show purposes (the American type).</p>	<p>Over 46" in height.</p>
<p>Standard-bred 750 Michigan Columbus, Ohio 43215</p>	<p>United States</p>	<p>Bay, brown, chestnut, and black are most common, but grays, roans and duns are found.</p>	<p>Smaller and less leggy and with more substance and ruggedness than the Thoroughbred.</p>	<p>Harness racing, either trotting or pacing. Harness horses in horse shows.</p>	
<p>Tennessee Walking Horse Lewisburg, Tenn. 37091</p>	<p>United States: in the Middle Basin of Tennessee</p>	<p>Sorrell, chestnut, black, roan, white, bay, brown, gray, and golden. White markings on the feet and legs are common.</p>	<p>The running walk gait.</p>	<p>Plantation Walking Horses Pleasure horses</p>	
<p>Thoroughbred 300 Park Avenue, N.Y., N.Y. 10022</p>	<p>England</p>	<p>Bay, brown, chestnut, and black: less frequently, roan, and gray. White markings on the feet and legs are common.</p>	<p>Fineness of conformation. Long, straight and well-muscled legs.</p>	<p>Running races Stock horses Saddle horses Polo mounts hunters</p>	
<p>Welsh Pony Paoli, PA 19301</p>	<p>Wales</p>	<p>Any color except piebald and skewbald.</p>	<p>Small size: intermediate between Shetland Ponies and other light horse breeds. Those 12-2 hands and under are registered in Sec. A of stud book. Mares and stallions over 12-2 and not over 14-0 hands are registered in Sec. B of the Stud Book.</p>	<p>Children's mounts Harness show ponies Roadster and racing ponies Hunter ponies</p>	<p>Any white markings on body unless approved by Board of Directors.</p>

COLOR AND COLOR MARKINGS ON HORSES*

A good horseman needs a working knowledge of horse colors and patterns. The beginning horseman should familiarize himself with the following descriptions of the five basic horse coat colors and the five variations to these colors. These descriptions will be helpful in building the foundation for a working knowledge of horse color characteristics.

The first and most important group is the basic coat colors which are applicable to all horses. These color terms are all commonly used. White feet may occur with any basic coat color pattern.

I. The five basic horse coat colors are:

- A. Bay
- B. Black
- C. Brown
- D. Chestnut
- E. White

A short descriptive discussion of each of the colors follows:

A. **BAY** - A bay horse is one whose color is hardest to describe, but easiest to distinguish. It is a mixture of red and yellow, being probably as much the color of a loaf of well-baked bread as anything. A light bay shows more yellow, a dark bay more red. The darkest is the mahogany bay, which is almost the color of blood, but without the red overtone. Bays always have black points.

A red bay should never be confused with a chestnut, as bays always have black manes and tails; chestnuts always have red (or occasionally flax) manes and tails. The body color of a mahogany bay and a chestnut can be the same, but the mane and tail provide an easy method of identification.

B. **BLACK** - A black horse almost invariably has black eyes, hoofs, and skin. The points are always black. Tan or brown hairs on the muzzle or flank indicates that the horse is not a true black but a seal brown.

C. **BROWN** - A brown horse is one whose coloration is brown. Many brown horses are mistakenly called black, because they are so dark. A close examination of the hair on the muzzle and around the lips will quickly tell whether the horse is brown or black. The mane and tail are always dark.

D. **CHESTNUT** - (SORREL) A chestnut is a horse whose coat is basically red. His mane and tail are normally the same shade as his body.

If the mane and tail are lighter in color than the body, the horse is termed a flax or flaxen chestnut. The mane and

tail of a chestnut horse are never black. Chestnut color varies from a bright yellowish red to a rich mahogany red.

E. **White** - The true white horse is born pure white and dies the same color. Very little, if any, seasonal change takes place in his coat color. Age does not affect it.

The American Albino Horse Club, Incorporated of Naper, Nebraska registers as "Albinos" white horses of clear white body color, with brown eyes (rarely blue), and pink skin. They also register as "Albinos Type A" horses with a very pale ivory body color and white mane and tail. Their eyes are blue and their skin is pink. Geneticists classify a third group of light-colored horses as "Albinos Type B". Their body color is a very pale cream; mane and tail darker than body (cinnamon-buff); eyes blue. If during the life of a white horse, hairs of color other than white are found, the chances are that the horse is not white, but grey or roan.

II. In addition to the five basic horse colors there are five major variations to these coat colors. These are:

- A. Dun (Buckskin)
- B. Grey
- C. Palomino
- D. Pinto
- E. Roan

A. **DUN** - (Buckskin) The dun horse is one whose dominant hair is some shade of yellow. A dun horse may vary from a pale yellow to a dirty canvas color with mane, tail, skin, and hoofs grading from white to black. Duns always have a stripe down their back.

There are special colors of dun ranging from cream, the lightest, through palomino color to duns with black points. A coyote dun is one with black points and a black line. A zebra dun is one with black points and a zebra stripe or stripes on legs and withers. A red dun is a dun of reddish orange cast often with a red stripe down his back and a red mane and tail. In the Thoroughbred stud book, these horses are listed as sorrels and sometimes ranchers refer to them as claybanks.

Grullo (grew yo). This a dun horse, with roan characteristics whose yellow hairs are mixed with brown or black. They always have black points. They are a smooth greyish-blue like a mouse, not a blue-roan or grey as the color is more suave and always permanent. Some seem purple or smoke colored. Most are back-lined and have zebra stripes on legs and withers.

*Based on contributions by Dan Wakeman, M. Koger, and J. R. Crockett, University of Florida; and John Moore and J. E. Havens, Washington State University.

B. **GREY** - Most so-called white horses are really grey. Many people even call an old grey horse an albino, especially if it has light skin, hoofs, and one or more white eyes. Born blue or almost black, more and more white hairs come into this coat until by the age of 8 to 10 this horse will appear almost white. The dapple generally comes between the second and fifth year. Young grey horses are often called roan; when he has a great deal of black still in his coat, he is called steel grey. When small specks of black are present, he is flea-bitten; when more white shows, it is silver grey.

C. **PALOMINO** - The palomino has body which is a golden color, varying from bright copper color, to light yellow, with white mane and tail. True Palominos have no black points. The breed description lists the ideal color to be that of a "newly minted coin".

D. **PINTO** - (Calico or Paint) A pinto is a spotted horse that has more than one color in or on his coat in large irregular patches or spots. Small non-white spots, up to the size of a silver dollar, embossed on a color other than white, do not necessarily indicate a pinto. For example, many chestnut horses have small black spots on their rumps. A great deal of white on the upper legs or face is a pretty good indication of pinto blood, as is any white spot above the knees and hocks or outside the rectangular area on the face outlined by the ears, eyes and nostrils.

E. **ROAN** - A roan horse is any horse whose coat carries white hairs intermingled with one or more base colors. Many are born and die about the same color. Whether a horse is light roan or dark roan depends on the proportions of white hairs in comparison to the colored. Most roans are combinations of bay, chestnut, or black with white hairs intermingled. They are known, in order, as red, strawberry, or blue roan. The roan

coloration is generally not uniform and some patches on the body will be darker than others.

III. Variations of Color Patterns of Head and Points.

A. **HEAD** - When discussing or describing an individual horse among many, it is necessary to be more explicit than merely using a general color term with a modifying adjective. Instead of just saying a dark sorrel, it may be necessary to say the dark sorrel with the blaze face.

1. **STAR** - Designates a small, clearly defined area of white hairs on the forehead.
2. **SNIP** - A small patch of white which runs over the muzzle, often to the lips.
3. **STRIPE** - A long narrow band of white working from the forehead down toward the muzzle.
4. **BLAZE** - A white stripe down the face to the lips.
5. **BALD FACE** - One which has white over most of the flat surface of the face, often extending toward the cheeks.
6. **EYES and FACE** - Normally horses have a rich brown eye with a black pupil; and no white shows around the edge. When this coloration varies, many adjectives are used to distinguish the difference. When the eyeball is clear, some shade between white and blue, he is normally termed *China-eyed*, *Glass-eyed*, *Cotton-eyed*, or *Blue-eyed*. If one eye is defective, he is called a *Wall-eye*. In some places, *Wall-eyed* refers to the white in the face covering the eye area. *Grey-eyed* is also used to denote a horse who shows, because of fright, or because his pupil is overly contracted, white around the rim.
7. **A Mealy-mouthed horse** is one whose color is faded out around the mouth, and is found especially in bays and browns. Occasionally this characteristic is called *mulish* because so many mules are Mealy-mouthed.



STAR



STRIPE



BLAZE



STAR, STRIPE AND SNIP



SNIP



BALD FACE



STAR AND STRIPE

1. **Coronet** - A white strip covering the coronet bend.
2. **Pastern** - White extends from the coronet to and including the pastern.
3. **Ankle** - White extends from the coronet to and including the fetlock.
4. **Half Stocking** - White extends from the coronet to the middle of the cannon.
5. **Full Stocking** - White extends from the coronet to and including the knee.

C. MANE AND TAIL - Black points always indicate a dark mane and tail, while white points or light points refer to a light mane and tail.

1. **Flax** or **flaxen**, when applied to mane and/or tail, indicates a straw yellow or dirty white. It is normally caused by a mixture of dark hair in with the white.
2. **Silver** is used to denote a mane or tail which is white with a few black hairs giving it a silver cast.
3. **True white** manes and tails have only white hairs.
4. **Rat-tailed** is a horse having but little hair in its tail.
5. **Broom-tailed** or **Bang-tailed** is a horse with a heavy, coarse tail.

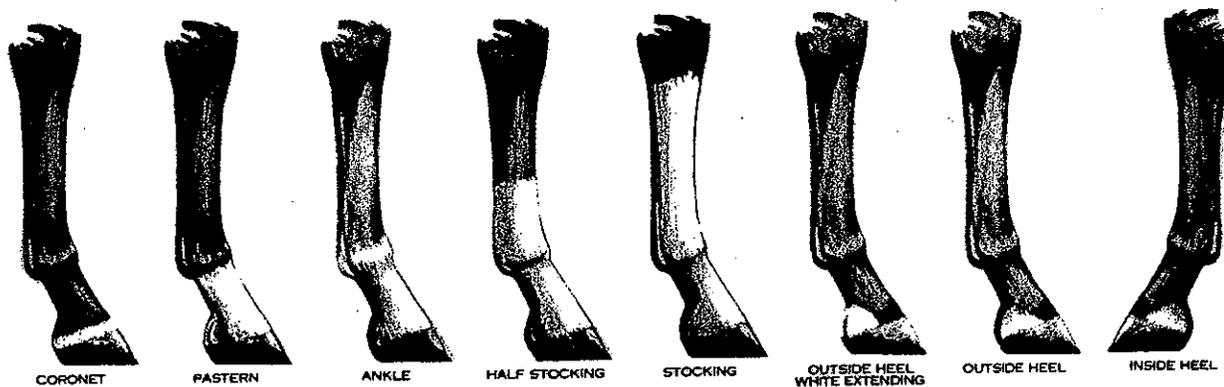
IV. Additional Descriptive Terms

There are a number of modifying adjectives used to further describe horse coat colors. Those listed below will be enough to cover most situations.

1. **Black points** - black mane, tail and extremities.
2. **Calico** is the same as patched, although generally applied to the livelier color combinations normally found among pintos.
3. **Cross** designates the dark line over the withers from side to side.
4. **Dappled** means darker spots are embossed on the coat.

5. **Dark** indicates a predominance of black hair or deep color, with little yellow apparent.
6. **Flea-bitten** is a gray or roan horse having small black or blue specks or spots on a predominantly white background.
7. **Golden** refers to the sheen which, when the light strikes certain shades of dun, chestnut, and bay, makes them seem translucent and golden.
8. **Light** indicates a predominance of yellow or white hairs.
9. **Line-back** means a darker ribbon which goes along the back from the mane to the tail. The line may be almost any color, although red and black are most common.
10. **Patched** indicates large roan spots on some base color.
11. **Piebald** - black and white spotting only.
12. **Pure** indicates uniformity, clarity, and depth of color.
13. **Ratty** indicates lack of uniformity in color a dull, dirty tone.
14. **Ray** - line found along the back of some horses.
15. **Red-speckled** is a grey or roan horse having bay or chestnut specks or spots on a predominantly white background.
16. **Skewbald** - any color except black, with white.
17. **Smokey** means a blue tinge to the color; it is an obscure tone.
18. **Striped** indicates black-stripes or bars on the legs.
19. **Spotted** indicates spots of solid color on some base coat.
20. **Toasted** implies darker patches, dull finish, or dark overcast.
21. **Zebra** always means dark stripes on the legs and/or withers.

If the categories of terms listed in this topic are learned and properly used, no one needs to worry about his ability to describe or identify a horse properly.



HORSE JUDGING I WHAT TO LOOK FOR

Bobby J. Rankin

New Mexico State University

Judging horses, like all livestock judging, is an art that must be developed through patient study and long practice. A horse judge must:

- Know the parts of a horse and their location
- Know which parts are most important and the most desirable form of each part
- Visualize the ideal horse, perfect in all respects.
- Make keen observations of horses and compare them to his ideal
- Weigh the good and bad points of each horse
- Develop a system of examining horses so he won't overlook important points

CONFORMATION

Conformation includes type, muscling, balance, and structural smoothness. It also includes the form and proportion of the various parts of the body.

TYPE

Type depends upon the function a horse is to perform. Our study of horse judging will focus on *saddle horse type*, since saddle horses, or light horses, comprise most of the 4-H projects and judging contests.

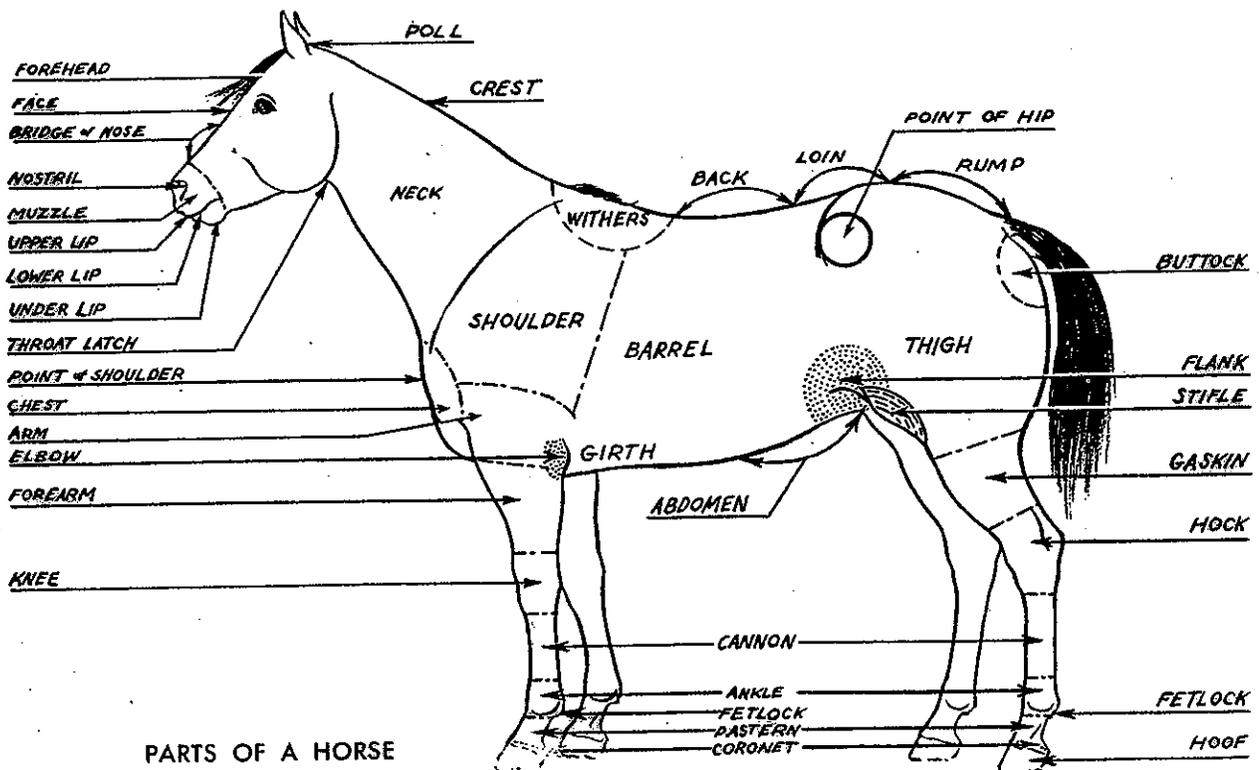
Desirable type in a saddle horse requires a horse of medium size and weight, generally ranging in height from 14 ½ to 17 hands and weighing from 900 to 1300 pounds, depending on the breed. This horse has a long, sloping shoulder, a long croup, a fairly short back, and a short, strong coupling. The bottom-line is much longer than the top-line, allowing a long stride.

Both fore and rear quarters show an adequate amount of muscling for the breed. The chest is deep and the ribs well-sprung. Legs are clean, flat-boned, and medium to short in length.

Horses that do not fit this general description are called off-type. They may be too small (pony-type) or too large and heavy (draft-type).

The several breeds of saddle horses have distinguishing type characteristics (breed type). Usually, all horses in a judging class will be of the same breed. They should be compared as to how well they exhibit breed type.

Muscling. Both the quantity and the quality of muscle are important. Muscles should bulge and be distinctly visible on the surface under the skin. The muscles in the arm, forearm, V-muscle, stifle, and gaskin should be smooth, long, and well attached. Long tapering forearm and gaskin muscles that tie well into the knee and hock both inside and outside are preferred to short, "bunchy" muscles.



PARTS OF A HORSE

Balance. A balanced appearance comes from the forequarter and hindquarter appearing to be of nearly equal size and development. They "fit" together well. A heavy-fronted horse that is narrow and shallow in the rear quarter is not balanced, neither is a heavy quartered horse that is narrow, flat, and shallow in front.

Smoothness. When all the parts of a horse blend together well and the muscling is long and tapering, then the horse has smoothness. The head and the neck should be in proportion, and the neck should blend smoothly into the shoulder. The shoulder and fore-rib should fit smoothly together, and the coupling should be short and strong so that the top line is strong and the hips tie in smoothly. A horse with a thin neck and a sharp break at wide, prominent shoulders is not smooth. One with a weak coupling and jutting hips is not smooth, nor is a horse that is extremely "bunchy" in his muscling.

Head. Each of the light horse breeds requires slightly different characteristics about the head. These should be considered when breed classes are judged. In general, the head should be well proportioned to the rest of the body, refined and clean-cut, with a chiseled appearance. A broad forehead, with great width between the eyes is desired. The face should be straight as compared to convex (Roman nose) or concave (dished).

The eyes, set wide-apart, should be large and clear. The ears should be medium to small in size, set wide, and active. The muzzle should be small, the mouth shallow, and the nostrils large and sensitive. The upper and lower teeth should meet when biting. A contrast is the parrot mouth where the lower jaw is too short.

Neck. The head should join the neck at about a 45 degree angle with a distinct space between the jawbone and the neck. This is the throat latch. It should be clean-cut.

Depending on the breed, the neck should be medium in length to fairly long, the head carried either high or at a moderate level. The neck should be slightly arched, lean and muscular, and blend smoothly with the shoulder. A high-arched or heavy-crested neck is undesirable.

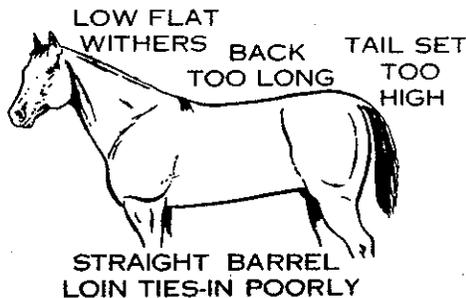
Shoulders. The shoulder is long and set at an angle of about 45 degrees from the withers down to the point of the shoulder. Shoulders should be smooth yet well-muscled. The withers should be well-defined, extend well-back beyond the top of the shoulder, and be as high as the hips. Low, flat withers do not hold a saddle well.

Chest and Forelegs. The chest is deep and fairly thick, with this depth and thickness extending back into the fore-rib and barrel. A deep heart girth and well-sprung fore-ribs give room for good respiratory and digestive capacity. The forelegs are wide-set and blend smoothly into the shoulder.

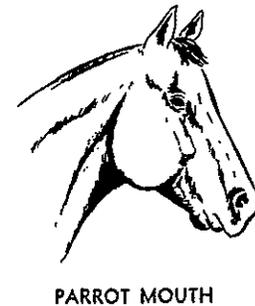
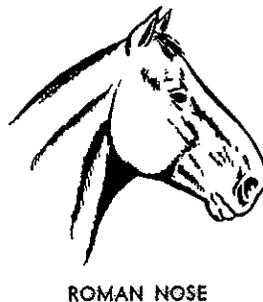
The forearm muscle is large and tapers into the knee when viewed from the back or front. The knee joint should be clean and the pastern medium in length. The pastern and the hoofs are set at about a 45 degree angle to the ground.

Back, Loin, and Croup. The top-line should include a short, strong back and loin, a long, nicely-turned and heavily muscled croup, and a high well-set tail. The loin (coupling) must be short and very strongly muscled because it supports the weight of the saddle and rider and lifts the forequarters when the horse is in motion.

Rear Quarters. The rear quarters should be thick, deep, and well-muscled when viewed from the side or rear. This muscling shows in thickness through the thigh, stifle, and gaskin. The hind legs are muscled both inside and out, with the gaskin tied in low in the hock joint. The hocks are wide, deep, and clean.



ALL THESE HORSES HAVE UNDESIRABLE CHARACTERISTICS



Bone, Legs. The bones of the legs should be flat, clean, and free from fleshiness and puffiness. The bone should be of adequate strength and substance to support the horse during strenuous performance.

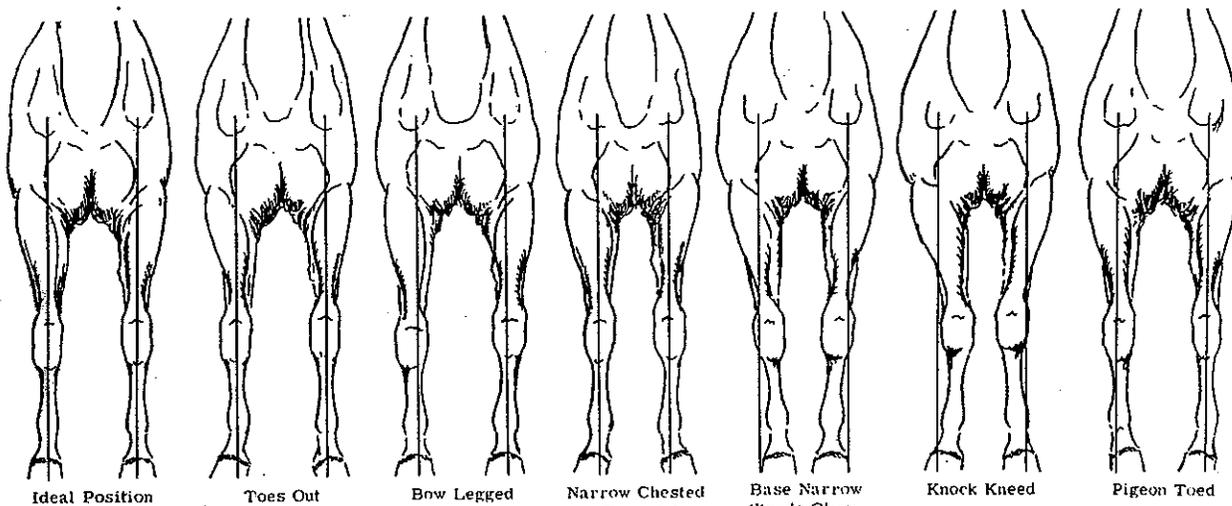
The hock should be large, clean-cut, wide from front to back, and deep. Gaskin muscles should tie-in very strongly and low on the hock. The knee should be wide when viewed from the front, deep, and clean-cut. When viewed from the front or rear the knees and hocks should be bisected by an imaginary vertical line down the center of the legs. Tendons below the knees and hocks appear sharply separated from the canons, giving the leg a flat appearance.

All four legs are set squarely under the body. From the front view, the forelegs are parallel with the feet pointing straight ahead. From the side view, a line drawn perpendicular to the ground should bisect the foreleg all the way from the shoulder to the rear of the hoof.

From the rear view, the hocks should point straight back or turn in very slightly. The hind legs should set well under the horse and the feet point straight ahead. The hock should be set at the correct angle. Too much angle at the hock with the feet set too far under the body is called "sickle-hocked". Too little angle is called "post-legged".

Feet and Pasterns. The hoof should be well shaped, roomy and balanced in size with the horse. The heel should be deep, wide, and open. The hoof should appear tough and durable.

The pasterns should be medium in length and set at approximately 45 degrees to the ground. The hoof should have the same angle as the pastern. If the pastern is too straight, it does not cushion the shock of the foot striking the ground and can lead to serious damage as well as a rough ride.



Ideal Position

Toes Out

Bow Legged

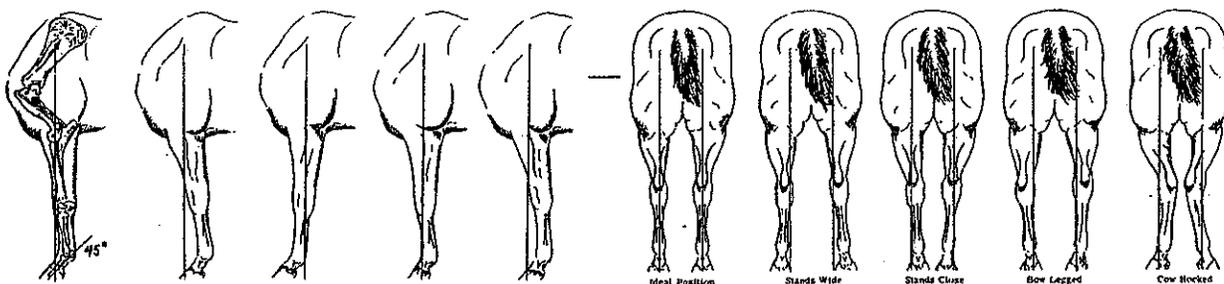
Narrow Chested Toes Out

Base Narrow Stands Close

Knock Knee

Pigeon Toed

Vertical line from point of shoulder should fall in center of knee, cannon, pastern, and foot



Ideal Position 45°

Camped Under

Camped Out

Knee Sprung

Cali Knee

Ideal Position

Stands Wide

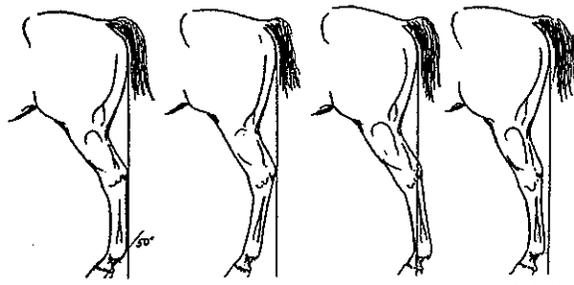
Stands Close

Bow Legged

Cow Hocked

Vertical line from shoulder should fall through elbow and center of foot.

Vertical line from point of buttock should fall in center of hock, cannon, pastern and foot.



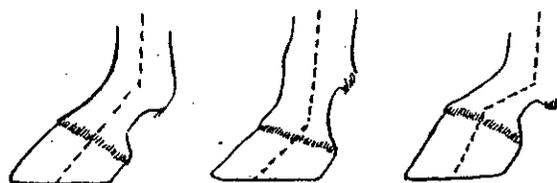
Ideal Position 50°

Stands Under

Camped Out

Leg Too Straight

Vertical line from point of buttock should touch the rear edge of cannon from hock to fetlock and meet the ground behind the heel.



CORRECT

STEEP

WEAK

QUALITY

Quality is indicated by cleanness of the bone and head, general body smoothness, and stylishness. The bone should be clean and hard. The joints, free from fleshiness. The tendons in the legs stand back from the cannon bones and give the legs a flat appearance. The head looks clean-cut and chiseled. The body is smooth and the haircoat glossy. However, a slick fat horse might appear smooth and glossy, and still be of low quality.

SEX AND BREED CHARACTER

By sex character, we mean masculinity in the stallion and femininity in the mare. The stallion should have a bolder, stronger, head, a more massive jaw, and thicker heavier neck and shoulders than the gelding or mare. The stallion has heavier bone and is larger and more rugged than the mare. Geldings do not show excessive masculinity. Mares should be feminine about the head and neck and more refined than stallions.

Each breed has slightly different characteristics about the head as well as in body conformation. These are the points which make us recognize one breed of light horses from the others. In breed classes or in selecting a horse of a particular breed, these points should be considered. USDA Farmers Bulletin 2127 and page 3 of this manual give some of the breed characteristics of the various breeds.

ACTION

Although the degree of action will vary somewhat with the different breeds of light horses depending on their use (saddle, racing, stock horse, show, etc.), the usefulness of all horses depends on their ability to move well. In all breeds the motion should be straight and true, with a long, well-coordinated, elastic stride. Excess lateral movement of the feet reduces efficiency and detracts from coordination.

Action is affected by the set of the feet and legs. A horse that stands crooked usually moves crooked. A horse that toes in (pigeon-toed) on the front feet will usually paddle or wing out. Some horses place the front feet too close together, sometimes interfering as they move. A horse that toes out (splay-footed) in front will usually dish or wing in. Fairly close hock action, with the hind-legs moving straight forward is desirable. Lateral movement of the hocks is undesirable.

The horse should move with snap and determination, as if he knows where he is going and is sure to get there. A halting, sluggish movement is undesirable.

Some common effects are:

Cross-firing - A "scuffing" on the inside of the diagonal forefeet and hind-feet: generally confined to pacers.

Dwelling - A noticeable pause in the flight of the foot, as though the stride were completed before the foot reaches the

ground: most noticeable in trick-trained horses.

Forging - Striking forefoot with toe of hind-foot.

Interfering - Striking fetlock or cannon with the opposite foot: most often done by base-narrow, toe-wide, or splay-footed horses.

Lameness - A defect detected when the animal favors the affected foot when standing. The load on the ailing foot in action is eased and a characteristic bobbing of the head occurs as the affected foot strikes the ground.

Speedy Cutting - The inside of diagonal fore and hind pastern make contact: sometimes seen in fast-trotting horses.

Stringhalt - Excessive flexing of hind legs: most easily detected when a horse is backed.

Trappy - A short, quick, choppy stride: a tendency of horses with short, straight pasterns and straight shoulders.

Winding or Rope-walking - A twisting of the striding leg around in front of supporting leg, which results in contact like that of a rope-walking artist: often occurs in horses with very wide fronts.

Winging - An exaggerated paddling particularly noticeable in high-going horses.

Paddling - Throwing the front feet outward as they are picked up: most common in toe-narrow or pigeon-toed horses.

Pointing - Perceptible extension of the stride with little flexion: likely to occur in the long-strided Thoroughbred and Standardbred breeds - animals bred and trained for great speed.

Pounding - Heavy contact with ground instead of desired light, springy movement.

Rolling - Excessive lateral shoulder motion: characteristic of horses with protruding shoulders.

Scalping - The hairline at top of hind-foot hits toe of forefoot as it breaks over.

UN SOUNDNESS AND BLEMISHES

A major point in judging horses or examining one prior to purchase is the recognition of unsoundness and blemishes and calculating the importance of each. A blemish is an abnormality which may detract from the appearance of a horse, but does not affect his service ability. An unsoundness is an abnormality that interferes with the usefulness of the horse.

Certain unsoundnesses have a tendency to be inherited, and these are more serious than those which are acquired by accident. Inherited unsoundnesses make a horse undesirable for breeding, showing or performance.

The common unsoundnesses and blemishes are described in the Horse Science Unit.

MORE ABOUT JUDGING

Refer to page 13 for information concerning a system for examining horses, horse terms, judging contests and giving oral reasons.

HORSE JUDGING II HOW TO JUDGE

Bobby J. Rankin

New Mexico State University

The main points of horse judging are described in *Horse Judging I - What to Look For*. Other things which the 4-H horse judge needs to learn are:

- How to judge a class
- Terms to use
- How to give oral reasons

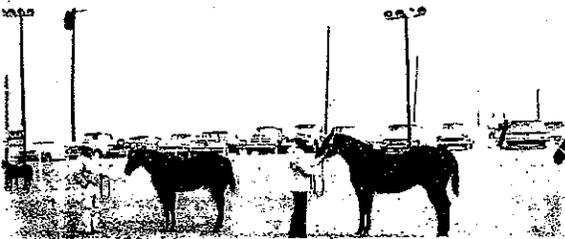
HOW TO JUDGE A CLASS

A good horse judge follows a pattern or system, when placing a class. He considers the most important points, comparing each horse to his ideal. He, then ranks them accordingly.

Usually, horses are judged at the halter. In 4-H contests, there are usually four in a class, and these are numbered from 1 to 4, left to right. Study the class from a distance (10 to 20 paces), looking at a side view, a front view, and a rear view. You should make a tentative placing at this time.

Then watch the horses in action. They should be led toward you and away from you at the walk and the trot. Observe the action of feet and legs and overall coordination.

When the horses are lined up again, you can move among them for a close-up inspection. In judging contests you should make notes on the class as you judge.



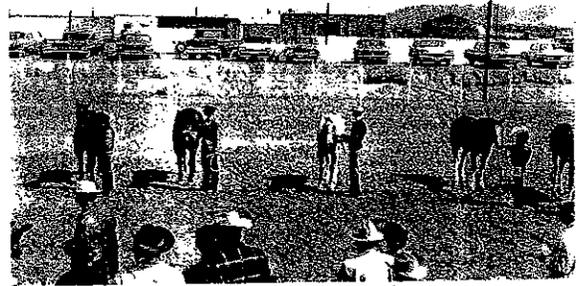
Side view (from a distance), look for:

- Type, style, balance
- Proportional depth of leg and depth of body
- Slope and length of shoulder
- Length and setting of head, neck, and ears
- Length and strength of back
- Shortness of coupling. Length and turn of croup
- Width of forearm, arm, stifle and gaskin muscles
- Set of front legs (correct, calf, or buck-kneed)
- Set of rear legs (correct, sickle-hocked, post-legged), Slope of pastern
- Height at withers. Length of underline



Rear view (from a distance), look for:

- General width and proportional width over hips and through thigh or quarter and stifle
- Length and width of inside and outside gaskin muscle
- Set of hind legs and hocks (correct, cow-hocked, bow-legged)



Front view (from a distance), look for:

- Shape and expression of head: size and setting of ears
- Width of chest and muscling of arm, forearm, and V-muscle
- Set of front legs (correct, splay-footed, pigeon-toed, knock-kneed, or bow-legged)
- Alignment of knee and cannon



On close inspection, look for:

- Close view of above points
- Height and cleanness of withers
- Shortness and muscling of coupling
- Soundness of feet and legs
- Shape and texture of hoof, depth of heel
- Unsoundness: lameness, blindness, curbs, spavins, splints
- Defects, blemishes, Spring of ribs
- Parrot mouth (ask exhibitor to display the horse's teeth)

Where horse is in action, (Walk horse to judge, Trot horse away from judge), look for:

- A long step, true and free, with enough joint flexion for feet to clear ground
- Good head carriage and action in front when coming toward you
- Length of stride and hock action as horse travels away from you

TERMS TO USE

The following list includes some of the terms commonly used in comparing horses. The desirable qualities are listed on the left in comparative form. The undesirable qualities are listed in critical terms, and each is listed across from a corresponding comparative term.

Comparative Terms

General

Typier (more (breed) type) Off type
 Smoother Rough
 Higher quality Coarse: low quality
 More nicely balanced Poorly balanced
 More stylish Plain
 Heavier muscled Light muscled
 Longer, cleaner muscling Short, bunched muscling

Head and Neck

Shorter, broader head Long narrow head
 More alert eye Sleepy eyed
 Neater muzzle Coarse, muzzle
 More massive jaw Small jaw
 Shorter ear Long, mule ear
 Cleaner at the throat latch Coarse throated
 Smoother-necked Coarse, thick neck
 Neck blends smoothly at shoulder Rough at shoulder
 More breed character Plain head
 Longer neck Short neck
 More desirable set to neck Low headed, high headed

Shoulder

More prominent withers Low flat withers
 Cleaner withers Muttony (fat) withers
 More angle in the shoulder Steep shoulder
 Deeper shoulder (longer) Shallow shoulder (shorter)
 More sloping shoulder Steep shoulder
 Smoother shoulder Rough shoulder

Chest and Forelegs

Deeper-chest Shallow-chest
 Broader-chest Narrow-chest
 Wider set forelegs Narrow-set forelegs
 Heavier forearm Light forearm
 Longer tapering forearm muscle Short, bunched forearm muscle
 Smoother knee joint Coarse jointed
 Deeper jointed Shallow jointed
 Shorter cannon Long cannon
 More medium length pastern Long, weak, short, stiff pastern
 More correct set of pastern Weak pastern: steep pastern

Barrel and Top

Deeper in the heart Shallow in the heart
 More spring of forerib Flat-ribbed: flat-sided
 Shorter back Long back
 Shorter, stronger coupling Long weak coupling
 Closer-coupled Slack-coupled
 Stronger-back Weak back
 Smoother-hip Rough hips: boxy hips
 Longer underline Short underline



Comparative Terms

Quarter and Rear Legs

Heavy-quartered Light-quartered
 Longer croup Short croup
 Nicer-turned croup Steep croup: flat croup

From the side:

Wider stifle Narrow stifle
 Wider gaskin Light gaskin
 Deeper hock Shallow hock

From the rear:

Thicker, fuller quarter Narrow quarter
 Thicker through stifle Light in the stifle
 More gaskin inside and out Thin gaskin
 Smoother hocked Coarse, rough hocks

Bone, Feet and Legs, Stance

Heavier bone; stronger bone Light bone
 Flatter, cleaner cannons Round cannons
 Shorter cannons Long cannons
 More correct pasterns Weak pasterns, steep pasterns
 Cleaner joints Fleshy joints: puffy joints
 Roomier, well-rounded feet Mule-footed
 Deeper, more open heel Shallow heel: narrow heel
 Smoother, harder hooves Thin, cracked hooves
 Straighter legs Crooked legs

Front Legs

Straighter on front legs
 Knock-kneed: bow-legged: buck-kneed: calf-kneed
 Straighter on feet Pigeon-toed: splay-footed

Hind Legs

More correct on hind legs
 Cow-hocked: bow-legged: (bandy-legged)
 Straighter feet Toes-out: toes-in
 More correct set at the hock

Sickle-hock (too much angle): post-legged (not enough angle)

Action

Truer action Faulty action
 Mover straighter in front
 Paddles (wings out): moves close (rope walks)
 Moves straighter behind Wings out: wings in
 More correct hock action
 Rolls the hocks (lateral movement): jerks the hocks
 Freer moving
 Stumbles: interferes: forges (hitting front foot with back)
 Snappier stride Sluggish
 Longer stride Short stride
 More forceful stride Halting stride
 More correct flexion (hocks, knees, ankles)
 Stiff (hock, knee, ankle): too much flexion (lifts feet too high)

GIVING ORAL REASONS

In judging contest, you will have an opportunity to tell exactly why you believe some of the classes should be placed the way you placed them. Two minutes is the usual time limit for discussing a class of four animals. Ordinarily it shouldn't take this long.

The key to success in giving reasons is practice. This is the only way to develop a good, smooth delivery. As you learn to place the classes, you learn to use the proper terms in comparing the animals and to organize a set of reasons. Then, practice, practice, practice. Do it aloud, with someone listening. If you must practice alone, look into a mirror. This is hard at first, but it helps develop your ability to concentrate on the class.

ORGANIZING YOUR REASONS

Accuracy is most important in giving reasons. However, unless you can present your reasons pleasantly and clearly, the value of accuracy is largely lost because much of what is said doesn't "get through" to the listener.

The way you organize your reasons largely determines how easy the reasons are "to follow". There are many different ways to organize reasons. The system used should be logical and clear. When discussing points about any animal in the class, cover these points in the order in which they are located on the animal. For example: (general observations first)... One was a larger, more powerfully muscled, typier mare than 3. (Then start at a particular point on the animal and go from point to point on your mental picture of the animal). Number 1 was wider through the chest, deeper in the barrel, and cleaner about the withers. She was shorter coupled and longer in the croup than 3. One was especially thicker through the stifle and gaskin muscles and stood straighter on her legs. She had more breed character and femininity about the head and moved with a truer stride than 3.

By using this system, you are not likely to forget any points, your reasons are much easier to follow, and you gain confidence by knowing exactly what points you will discuss next. It doesn't matter where you choose to start and stop, but you should develop your own pattern and make this a habit. Many times, you will find no differences worth mentioning in some of the points. In this case you simply skip over these and go to the next point you wish to mention in the order in which you see it on the animal.

It is essential that you form a mental image or picture of each animal as you judge a class. When you give a set of reasons on that class you should visualize the animals. It is impossible to give a good set of reasons by trying to memorize your notes on a class.

OTHER RULES FOR GIVING REASONS

Do not claim strong points for one animal unless it has them. Claim the points where one is superior and then grant to the other animal its points of advantage. Emphasize the major differences strongly. Giving big differences first on each pair helps.

Be concise and definite. Don't hunt for things to say. If you don't remember, go on to the next pair you are to discuss. Give your reasons with confidence and without hesitation. Talk with enough vim and vigor to keep the judge interested, but do not talk too loudly.

End reasons strongly. Give a concise final statement as to why you place the last animal last.

Be sure you have your reasons well organized, so you will not hesitate when you present them to the judge. Stand about six feet away from the judge as you give your reasons. Stand with your feet spread apart, hands behind you, and look him straight in the eyes.

HOW YOUR REASONS ARE GRADED

The judge will determine the value of your reasons by -

Accuracy - You must tell the truth. This means that you need to see the big things in the class correctly. Accuracy is very important. You will lose points for incorrect statements.

Presentation and Delivery - Present your reasons in a logical, well-organized manner that is pleasant to hear, and clear and easy to follow. If reasons are poorly presented, the value of accuracy may be lost because the listener cannot grasp much of what you say. Speak slowly and clearly. Use well organized statements. Be sure to use correct grammar. Speak loud enough to be understood. Avoid talking too loudly and too rapidly. Emphasize the important comparisons.

Completeness - Bring out all of the major differences in your reasons. Omit small things that leave room for doubt.

Terms - Use correct terms. Incorrect terms greatly detract from the value of your reasons.

REASONS ON A CLASS OF QUARTER HORSES

As an example, the following set of reasons is given on a class of Quarter Horse Mares. You should study this set of reasons as to organization and terms used. It is not to be memorized or used for any class you may judge because it will not fit any other class.

I placed this class of Quarter Horse mares 4-2-3-1. In the top pair, I placed 4 over 2 because she has more balance and Quarter Horse type. She has a more correct slope to the shoulders, more prominent withers and a shorter, stronger coupling than 2. Number 4 has a longer, nicer-turned croup and is thicker through the stifle and gaskin. She also moves with a freer, truer stride than 2. I grant that 2 has more muscling in the forearm and stands straighter on her front legs than 4, but I criticize Number 2 because she is short in the croup and light in the gaskin muscles. She is too low at the withers.

In the middle pair, I placed 2 over 3 because she has more balance and style and is straighter on her legs. Number 2 has a breedier, more feminine head, and her neck blends more smoothly at the shoulder. She has a longer, smoother muscling and moves with more snap and flexion than 3. I fault 3 because she is bunchy in her muscling and plain about the head. She is sluggish in her movement and forges occasionally.

In the bottom pair I placed 3 over 1 because she is heavier muscled and has more Quarter Horse type. She is shorter in the cannons and has a more durable hoof. I grant that 1 is more alert and handles her feet and legs better than 3, but I placed her last because she is off-type and very light-muscled. Number 1 is steep-shouldered, narrow through the chest and barrel and shallow bodied. She is weak in the coupling, very light in the rear quarter, and too long in the cannons. For these reasons I placed this class of Quarter Horse mares 4-2-3-1.

GAITS OF THE HORSE

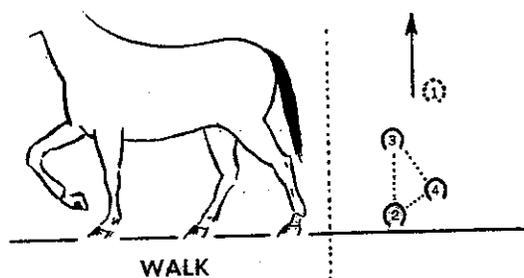
Ralph E. Morrow

Michigan State University

The rhythmic characteristic movement of a horse's feet and legs in motion are called gaits. The three natural gaits of the horse are the walk, trot, and gallop. The rack and slow gait of the American Saddle horse, running walk of the Tennessee Walking horse, and the pace of the Standardbred may be natural or acquired. A natural gait is one that is performed by natural impulse and without training. The acquired gaits are the results of specific training and practice. The acquired gaits are the canter, rack, and the slow gaits. The slow gaits are the stepping pace, the running walk, the fox trot, and the amble.

WALK

The walk is a slow, natural, flat footed, four beat gait. Each foot takes off from and strikes the ground independently of the other three feet. It is known as the foundation gait, as the horse may be asked to change to other gaits while working at the walk. The sequence of hoof beats after the horse is in motion can be described according to this pattern: right fore, left rear, left fore, right rear. Although a natural gait, it is one that can be improved with training. The horse must move straight and true at the walk. The feet of the straight moving horse point and move in the exact direction the horse travels. This horse moves efficiently as the shortest distance between two points is a straight line. The walk must show vigor and be brisk, with a stride of reasonable length in keeping with the size of the horse. The American Saddle horse must pick up his feet with energy, displaying a proud walk. His ankles and knees are easily flexed, while the hocks should be carried well under his body producing high action and animation. Horses with a short, stubby stride are rough to ride and are more prone to soreness and other faults. Horses whose



hind hoof prints contact or over-reach the front hoof prints have good length of stride and absorb more road shock than those having shorter strides. Horses with a longer stride move with less effort in covering greater distance.

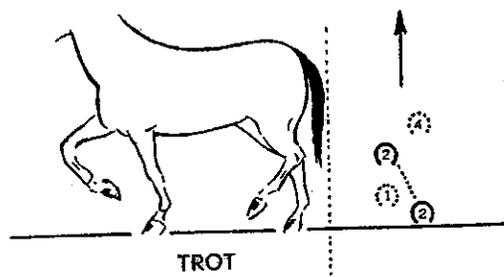
At the walk a horse has never more than three nor less than two feet bearing weight at the same time, making up a triangular base of support. A well trained horses should walk at least four miles an hour.

TROT

The trot is a rapid two beat diagonal gait. The forefoot on one side and the opposite hind foot take off and strike the ground at the same time. The horse works from one pair of diagonals to the other pair. The weight of the horse is distributed first by one diagonal and then the opposite diagonal. Then all four feet are off the ground at the same time for a moment. The trot should be square balanced and springy with a straight forward movement of the feet. The Hackney displays the collected trot with extreme flexion of knees and hocks that produces a high stepping gait. The Standardbred exhibits the extended trot with length and rapidity of individual strides. The hog-trot is a slow, smooth, ground covering gait exhibited in western classes.

CANTER

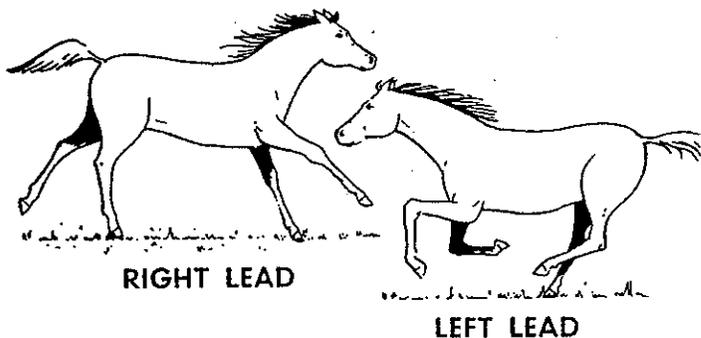
The canter is an easy rhythmical three beat gait. It is not a straight forward gait as the walk, but is a slight diagonal movement, either right or left. It is executed with either a right or left "lead". The independent moving front leg is the "lead". The horse has a hind lead that corresponds to the front lead. A horse that leads with the left front and also with the left hind is coordinated. This can be observed



by looking over the horse's shoulder and observing which front leg reaches farthest ahead in the stride. The canter starts with one hind foot striking the ground, then the other hind foot and diagonal front foot strike the ground together, followed by the remaining front foot striking the ground. The hoof beats of a horse cantering correctly to the left are (1) right hind, (2) the diagonal left hind and right front together, and (3) left front. The correct sequence of beats in cantering to the right are (1) left hind, (2) the diagonal right hind and left front together, and (3) right front. The two unpaired legs that beat alone bear more weight and are subject to more strain than the diagonal legs that beat together. The lead should be changed at intervals because of the added strain on the legs and feet that strike separately. A horse can execute a sharper turn with greater ease and start quicker if he leads with the inside (correct) leg lead. The lope is a medium fast, collected canter exhibited in western classes.

GALLOP OR RUN

The gallop is generally considered as a fast, three beat gait. The sequence of hoof beats is similar to that of the canter. A hind foot makes the first beat, followed by the other hind foot and diagonal front foot striking together, and the remaining front foot makes the third beat. (Study of film in slow motion indicates the rear diagonal foot strikes the ground slightly before the front diagonal foot). The horse is thrust clear of the ground and a hind foot makes the first beat in a new series. The horse should change both front and hind leads at the same time during the period of suspension after the lead front leaves the ground. The drive develops mainly from the hind legs, however, the front legs are subject to considerable concussion. The gallop in an extended form is known as the run.



STEPPING PACE

This is a slow, lateral, four beat gait. Each of the four feet strike the ground at separate intervals. In the take off, the lateral hind and front feet start almost together, but the hind foot strikes the ground ahead of the front foot on the same side. The horse moves with his weight well back on the hind quarters and with high action in front. It is a modified pace without the rolling action of the true pace. The sequence of beats is right hind, right front, left hind, and left front. This is the fourth gait of five-gaited show horses.

RUNNING WALK

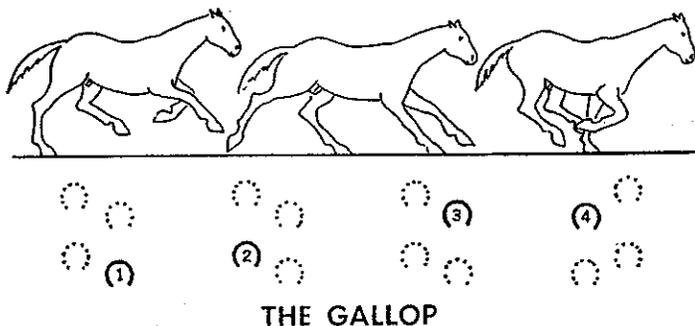
This is a natural slow gait of the Tennessee Walking horse. It is a diagonal four beat gait. Each foot takes off and strikes at separate intervals with the front foot striking the ground before the diagonal hind foot. The hind quarters propel the horse in motion. The hind feet over-reach the front feet from several to over 36 inches producing a smooth gliding motion. This gait is very comfortable to both horse and rider. Front action is desired with little hock action, as this would prevent his long overstep and characteristic walk. The Walking horse must flick his ears, nod his head, and chomp his bit in rhythm with his action to be genuine. Normal travel expected of the horse is 7 to 8 miles per hour.

FOX TROT

This gait is a slow, short, broken, somewhat uncollected nodding trot. The hind foot strikes the ground an instant before the diagonal front foot. It is not as comfortable to ride as the running walk or the stepping pace.

AMBLE

The amble is a lateral gait. It is different from the pace by being slower and more broken in cadence. It is not a show gait. The hind foot may land slightly before the fore foot.



RACK

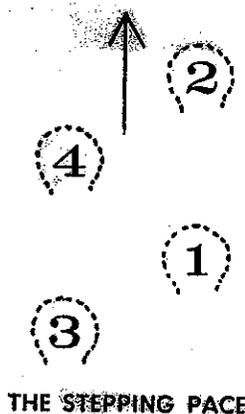
The rack is a fast, flashy, evenly timed, four beat gait. The feet start and stop at the same intervals of time of each other. The sequence of beats is similar to the sequence of the stepping pace. It is characterized by considerable knee action and extreme speed. The squatting form and climbing action of the stepping pace are apparent. The front legs appear to trot and hind legs appear to be pacing with rather stiff back action. The gait must be performed with ease and grace and ample height to the stride buy with form and action maintained. Speed is not as necessary for the 3-gaited horse as it is for the five-gaited horse. The horse can rack for only several minutes without breaking as practically every muscle is used in the gait. It is an easy gait to ride. It is the fifth gait requested of the American Saddle horse.

PACE

The pace is a fast, two beat gait. The front and hind feet on the same side start and stop at the same time. The feet rise little above the ground. A four feet are off the dirt for a moment. The base of support is always on the two lateral legs. Pacers have the ability to start quickly at considerable speed. The pace does not produce the concussion evident in the gallop or run. It produces more or less side or rolling motion. The pace is a speed gait rather than a road gait.

IMPORTANT FEATURES OF A STRIDE

1. Balance - the ability of a horse to control his action in order to travel collectedly and in correct form.
2. Directness - the line in which the foot is carried during the stride.
3. Height - the amount of foot elevation in the stride, determined by the radius of the arc described.



THE STEPPING PACE

4. Length - the distance from the point of breaking over in preparation for flight in a stride to the point of surface contact of the same foot.
5. Rapidity - the time used in taking one stride.
6. Regularity - the precision sequence with which each stride is taken in turn.

DEFINITIONS

Diagonal gait - is one in which the front foot and opposite hind foot take off and stop at the same time. The legs and feet move in diagonal pairs in performing the gait. (Trot)

Easy gaited - is the expression used when the riders reactions to a horse's gaits are pleasant and enjoyable.

Free Going - is the expression used when horses gaits are executed in a smooth, collected manner, and action is not excessive or labored.

Rough or Hard gaited - is the expression used when the stride lacks spring or action, therefore causing unnecessary rider fatigue.

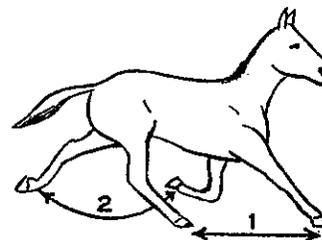
Flashy or High gaited - refers to the action when a horse folds his knees, with the forearm nearly horizontal momentarily, flexes the hock noticeably, and lifts his body high from the ground.

Lateral gait - the legs and feet move in lateral pairs in performing the gait. The front and hind feet on the same side of the horse start and stop at the same time. (Pace)

Labored action - is the term used when a horse's action in motion is difficult to perform and plainly excessive.

Action - the characteristic stride in which the horse lifts his front and hind feet very high, flexing or bending his knees and ankles.

Stride - the distance from imprint to imprint by a horse's foot when completing one step.



THE PACE

True horsemanship is the art and science of riding. There are horsemen and there are riders. Every horseman is a rider but not every rider is a horseman.

Horsemanship is the art of riding that helps the horse move freely with its natural grace and balance while carrying the weight of the rider and saddle. The horse must move at the will of the rider.

The horseman's body is in rhythm and balance with the action of the horse, helping the horse move easily, but never interfering by being behind the action.

Proper training of the horse is necessary. The horseman must know and use basic principles to ride as a horseman. A horseman will change his style of seat, as seen in racing and cutting horse seats but the basic principles remain the same. The rider has shifted his seat to place his body in balance with the action of the horse.

Horsemanship should become a habit that is used every time you handle a horse.

MOUNTING

Proper riding begins with proper mounting. First get your horse under control by adjusting the reins evenly with enough tension to feel the bit and hold the horse steady. Do not get the reins too tight. Hold the reins in your left hand and place this hand on the neck in front of the withers. Grasp the ridge of the neck or a lock of mane.

Twist the near stirrup with your right hand and place your left foot in the stirrup with the ball of your foot resting securely on the tread. Brace your left knee against the horse and move your right hand to grasp the saddle horn. You are now braced against the horse with your two hands and left leg forming a triangle of support.

Two body positions for mounting are acceptable in good horsemanship. Figure 1 shows a safe position for mounting strange or green horses. You stand by the horse's left shoulder facing a quarter turn to the rear. Your head is

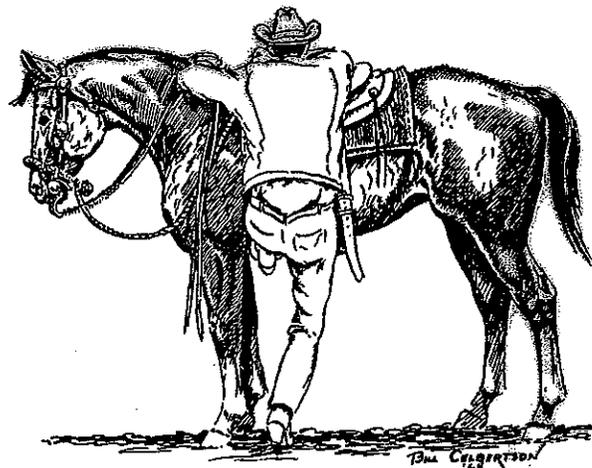
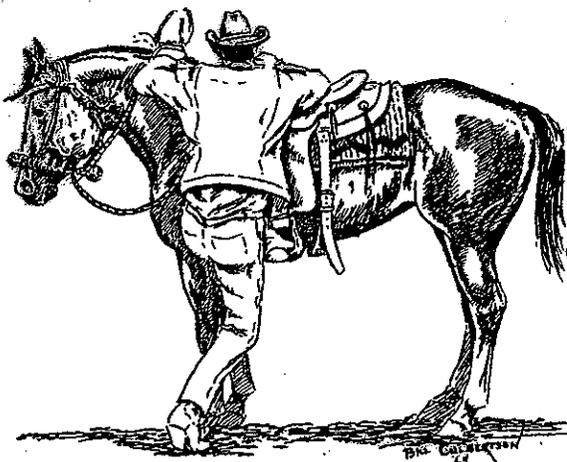
turned so you can watch both ends of the horse. You are ahead of the saddle so any move made by the horse will help you swing into the saddle. If the horse moves while you are mounting, stop him before moving out. This teaches the horse to wait until you are ready to move out and may prevent a runaway. The position shown in Figure 2 should be used only on a gentle horse. Stand by the stirrup fender and face squarely across the seat of the saddle. Do not get the habit of standing by the back cinch - you may be kicked. From either of these two positions you push with your right leg and spring up and over the seat of the saddle. Spring up - do not pull yourself up. Shift your weight to your left leg to maintain balance, steady yourself with your hands, and settle easily into the saddle. Your right foot should slip into the off stirrup.

THE BASIC SEAT

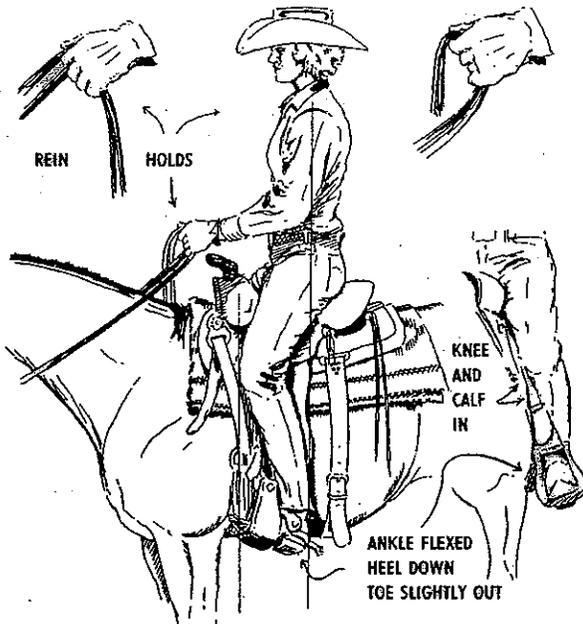
You are in the saddle but are you sitting properly?

Study Figure 3. This is the basic seat position. Sit erect, seat deep in the saddle, with your body balanced and relaxed. Sit "tall in the saddle", do not slump. Note the lines from the point of the shoulder to the heel and from the point of the knee to the toe. The leg maintains light contact with the horse's body through the inside thigh and upper half of the calf. The foot is turned out slightly in a natural position with weight on the ball of the foot and the heel lower than the toe. Your ankle is flexible in this position. Keep your hand and arms relaxed and supple, elbows close to your body. The reins should be held just above and in front of the saddle horn.

In this position you are balanced, comfortable, your weight is where it will help the horse, and you are free to control your horse with aids.



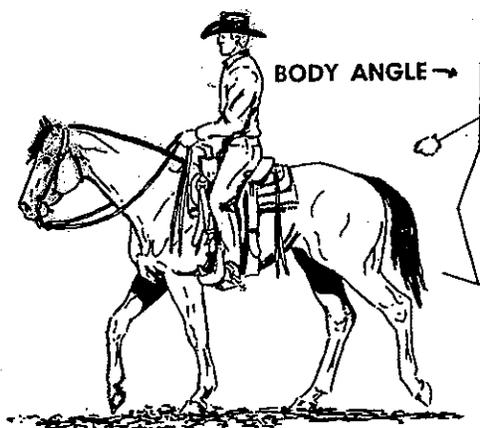
As your horse moves you will lean in the direction of movement to stay in balance. Keep your seat deep in the saddle and lean forward from the hips up. Flex at your waist to stay in rhythm with the horse's motion. If you stay in balance your body will remain relaxed and supple. If you get out of balance you will stiffen your body and lose the rhythm of motion with your horse.



THE AIDS

The aids commonly used are your voice, hands, legs, and weight. You use them to tell your horse what you want it to do. Your horse will learn to obey natural aids from habits you follow when riding. Study use of aids and make them your good habits.

Your horse learns from repetition so always use the same aids. Soon you will get response from the slightest signal. Always speak to your horse in a soft, quiet, but firm voice. Loud talk makes a horse nervous.



Your hands are very important. They should be used to guide and help your horse. Use them lightly or they will become instruments of torture. Body balance is very important to prevent the habit of bracing yourself by pulling on the reins. Your hands control the horse's forehead through the reins, bit and mouth. Keep your hands and fingers relaxed and flexible for light, soft signals through the reins. Signal your horse by using light pulls and slacking (called "give and take") of the reins with your fingers. Repeat these signals until you get response. Never pull steadily with all your strength - this ruins the mouth. Use training and patience - not force.

True neck reining is the response of your horse to the weight of the neckrein against the neck, not to the pull of the neckrein. Pulling forces the horse's head in the opposite direction you wish to turn.

Legs are used to signal speed and movements of the horse's hindquarters. Pressure is given by squeezing with the calves of your legs and your heels. Use spurs only to touch - not to jab.

Your weight is used as an aid by shifting your body. The horse will shift its body to attempt to balance your weight. The horse will feel the lightest weight shift so train it to respond without getting the habit of "throwing it around" with excessive weight shifts.

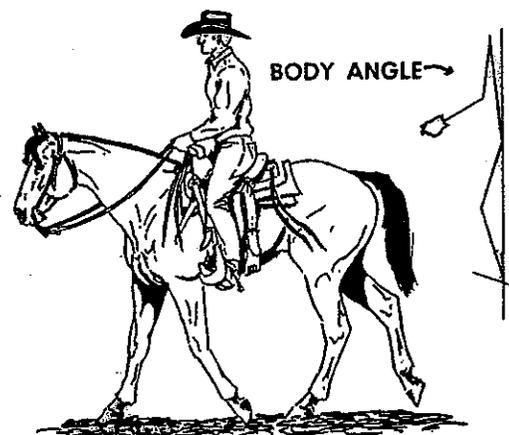
USING AIDS

FORWARD MOTION:

"Gather" your horse by settling in the saddle and "taking in" on the reins. Release tension on the reins and squeeze with the calf of your leg. Control your speed by the amount of leg pressure and rein tension. Keep your horse moving "up in the bridle" by the leg pressure. Incline your body forward from the hips to stay in balance and flex at the waist to stay in rhythm.

WALK

The rider first must "gather" the horse by settling in the saddle and "taking in" on the rein. This alerts the horse for action. Next release the rein tension and apply just enough pressure with the leg and heel to move the horse.



The rider's body is inclined forward just slightly to remain balanced, and flexes at the waist with the movement. Maintain enough leg pressure to keep the horse moving "up in the bridle". The reins are slack but not loosely flapping.

SLOW TROT (JOG)

The trot is ridden Western style with the rider's body deep in the saddle, but with weight enough on the ankles to absorb the motion. The body is inclined forward slightly more than at a walk.

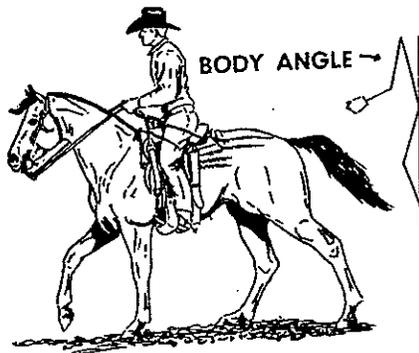
More leg pressure is applied to move the horse forward, and just enough tension is maintained on the reins to hold the horse to the desired speed. The rider's arms are close to the body and the fingers flex with the movement of the horse's head as this movement is transmitted through the reins.

The feet and legs are steady and the heel is down, with the ankles flexing to absorb weight.

GALLOP OR LOPE

Train the horse to go into the lope from the walk in the lead the rider wishes to assume. Take up on the reins to collect the horse and then release rein tension enough to allow the horse to assume the gait. Leg pressure is strong enough to move the horse directly to the lope. The heel is used to aid in obtaining the correct lead as explained under section on leads.

The rider sits deep in the saddle with the body inclined forward from the hips. Relaxed hands are very important at this gait to allow for rhythm with the movement of the horse's head. The legs are kept in close contact with the saddle and horse.



STOPPING

Signal for a stop when the horse's rear legs are moving forward under its body. Allow for one or two extra strides. Give a light pull on the reins, shift your weight slightly forward and then to the rear. Keep your body erect and your seat deep in the saddle. Grip with your thighs and force your heel down to let your ankle absorb weight at the stirrup. Keep your hands low and signal with repeated "give and take" on the reins. Do not throw your body back, shove your feet forward, and pull on the reins.

CORRECT LEADS

When a horse gallops its body is turned at an angle or diagonal to the direction of travel and it is moving one fore-leg and one rear-leg, both on the same side of the body, ahead of the other two legs. This is called "leading" and is very important for smooth turns. Use of aids, to get your horse into the proper lead, requires practice and patience. The horse must be settled. Working in circles at a slow lope will help.

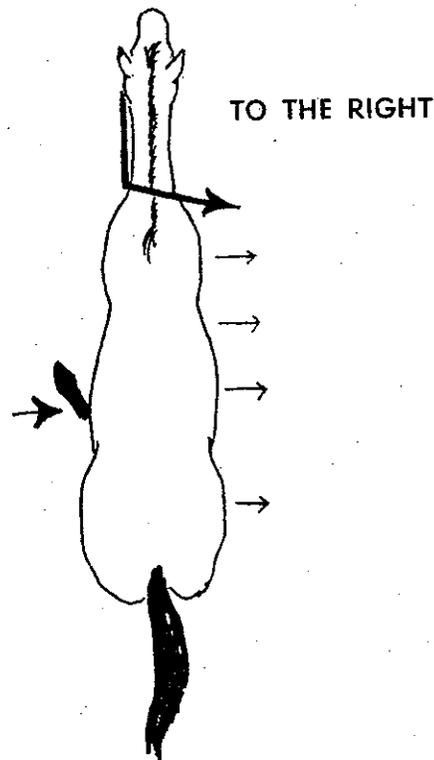
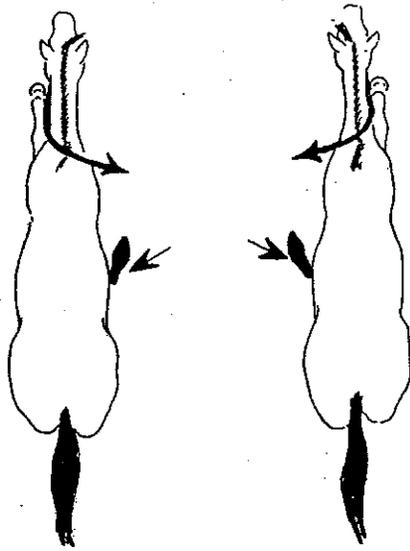
The aids used to obtain the lead you want guide the horse's body into the correct diagonal for the lead.

To obtain the left lead apply pressure with your right leg which signals the horse to move out and to swing the hindquarters into the diagonal. At the same time neckrein very slightly to the right and lean forward to shift your weight very slightly to the left. The proper steps are leg pressure, weight shift and neckrein, but they are all done at almost the same instance.

For the right lead apply pressure with the left leg, lean forward slightly to shift weight to the right, and neckrein slightly to the left.

Study how the neckrein, weight shift, and leg pressure move the horse's body into the correct diagonal for the lead the horse takes.





TURNING:

Neckrein to move the horse's forehand in the direction of the turn. Slight pressure with your leg on the side of the horse opposite the direction of turning will hold the hindquarters in position so the horse will pivot on the hindquarters instead of swinging them wide.

SIDE PASSAGE:

This movement is important for opening gates. Hold your horse in to prevent forward motion. Neckrein in the direction you wish to move the forequarters. Use your outside leg to move the hindquarters.

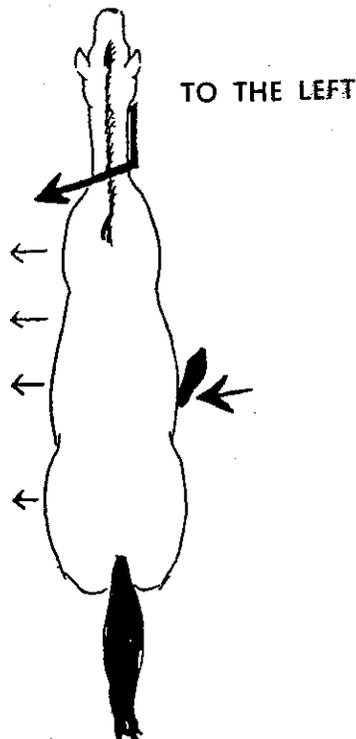
BACKING:

Set erect with your body weight forward. Grip with your thighs. Hold the reins low and pull lightly on the reins - "give and take". Control the direction of backing by pressure of either leg to guide the hindquarters and light rein tension to guide the forequarters.

DISMOUNTING:

Take up on your reins to hold the horse in control. Grasp the saddle horn with your right hand, loosen your left foot in the stirrup and shift your weight to your left leg. Brace with your left knee and swing out of the saddle keeping your right leg close to the horse. Don't hit the cantle and horse's rump as you swing down. Keep your right leg close to the horse as you come down so you will be facing slightly forward when your foot touches the ground. When your right foot is securely on the ground, shift your weight to it, push down on your left heel and let your foot slip out of the stirrup.

Horsemanship requires practice and patience. You must know what to do and do the same every time as your horse learns by habit. If you work carefully you will find your horse responding to your signals more quickly and easily each time. When this begins to happen you will then be experiencing the first pleasures of riding like a true horseman.



TACK AND EQUIPMENT & ITS CARE

D. C. Gaylord

University of Connecticut

An owner of a horse needs equipment with which to use or work the animal in the desired duty. Etiquette has been built up in the use of a horse so that a definite pattern of tack is used according to the use of the animal. Tack and equipment can run into a lot of money. Good sound tack can be procured by careful selection. The simpler a horse is rigged, the more comfort to the horse and the rider. Accessories such as tie-downs, martingales have a place but lead to the suspicion that the horse has bad habits. Therefore, if your horse does not head toss, rear, or lag on the bit, forget them. The only place for fancy, highly trimmed dangles, etc. is on a parade horse. A horse well trained with a good mouth can be ridden with the minimum of equipment.

SELECTION AND CARE OF LEATHER

Many 4-H members purchase used equipment. Leather is perishable yet it can be taken care of in such a manner to give years of service. In buying any piece of leather goods, study it for strength, pliability and service. Certain items as stirrup straps should be sound and have sufficient strength to hold one's weight in any period of stress. Inspect each item carefully, particularly around buckles, bends and attachments. Leather which is stiff or dried out cracks and is very brittle. Thin areas designate that the leather is worn and therefore not as strong as the maker intended. Leather tears or rips around the tongue of buckles. On all stitching be sure it has life. Dried thread at stitchings is very weak and can lead to trouble. Leather should be kept dry and clean. Sponging after use to remove the dirt and sweat is very important. Use saddle soap or leather oil to keep leather pliable. A system whereby you can hang your tack is best. A dry area where air circulates is best. A stable is a poor place for leather because of dampness and the ammonia liberated from the manure. Never, no matter how wet leather gets, place it near heat. Use Neats Foot oil or vaseline to get softness into the leather. Good glycerine or special soft soaps are available and are cheap in comparison to the replacement of parts. Regular cleaning and inspection add to the use and life of any leather article.

GROOMING SUPPLIES

The character of an individual is often judged on how well his animal looks. A dirty, shaggy looking animal designates that the owner is shiftless, lazy and does not pay attention to details. Whenever you put your animal to work he is on exhibition. It does not matter if you are just going to the store or to a show. Appearance is the first essential. Curry combs come in many styles, such as rubber, metal, square, round, and it is a matter of personal preference. Curry combs should be used with sufficient pressure to get the job done. Be careful on parts which are not heavily muscled. The curry comb roughs up the hair in order to get the deep dirt and dandruff.

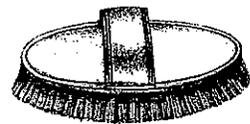
Rice straw brushes are stiff and if used in a rocking stroke will penetrate the hair and lift out the dirt. Many owners depend only on a rice straw brush and can present a well groomed animal.

Body brushes are a finishing brush. They are not intended for getting out deep dirt. Usually, they are made of hair. Therefore, they are softer and tend to bring the oil into the hair adding gloss and bloom to the coat.

Rubbing cloths are used to further enhance the bloom and remove the last particles of dirt. A good woolen rub cloth should be washed frequently to keep it sweet, clean and soft. Scrapers are essential if one washes his horse. They help a lot if you have really sweated a horse up. Never, by an intent of purpose, put a horse away when sweated. Cool out your horse before stabling. This is one reason why you should walk your horse home the last half mile of your ride. Hoof picks are a very essential item. The hoof is a prime feature of a horse. To let manure collect in the foot leads to thrush and other difficulties. The collection of stones and gravel in and about the frog can soon lead to lameness. Keep a healthy foot on your horse. A hoof should contain moisture to stay pliable.



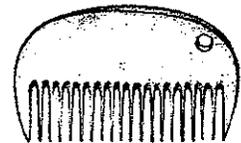
CURRY COMB



BODY BRUSH



DANDY BRUSH



MANE & TAIL COMB



SWEAT SCRAPER



GROOMING CLOTH



HOOF PICK
(OR HOOK)



A dried out hoof does not have springiness to absorb the shock which could injure the whole leg. Hoof dressings are available to those that have to keep a horse housed. Horses on pasture run in the dew or streams which aids materially in keeping the hoof in good condition.

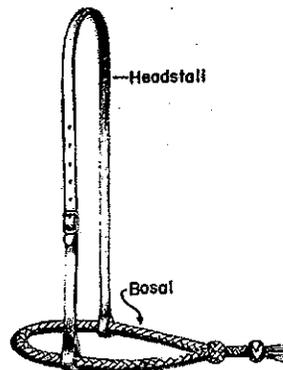
Mane combs can also be used in the tail to keep them untangled and free flowing. Shears may be required to trim the foretop, roach the mane, trim the ears, head and legs. The type of horse you own dictates where you trim. Under no circumstances clip all the hair on the inside of the ear. Nature put this hair there as a protection. Keep it that way but trim it attractively.

BRIDLES

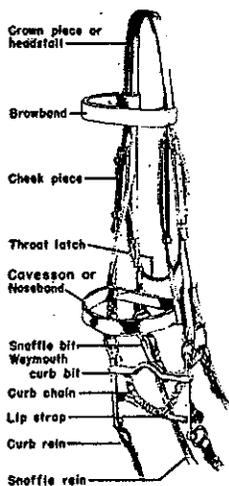
Bridles come in many styles. Each style calls for a special complement of bits. Here is where the etiquette begins. We do not use a driving bit in any saddle horse bridle. We do not, likewise, use English type bits in a Western bridle or vice versa. Depending whether you ride English, Hunt, or Western there is a definite pattern to follow in rigging your horse.

The reins, bits and headstall compose the bridle. The different types of bridles commonly used are the Western, Snaffle, Pelham, Walking Horse and Weymouth or double bridle. The Western bridle has long cheek pieces. They are often wide and curved in various shapes. It has one set of reins and many have curb straps. The double bridle is most commonly used on three and five-gaited horses for bridle path and show. It is composed of the snaffle and curb bits. On each end of the bit are large rings where the reins are attached. The snaffle bridle is a single bit bridle commonly used for hunting, jumping, or trail riding. The reins and cheek pieces of the hunting snaffle bridle are sewn into rings of the bit for safety. There is only one set of reins and they are plaited to prevent them from slipping through the fingers. The Pelham bridle is used for polo, hunting, park, and country riding. It has a single bit with

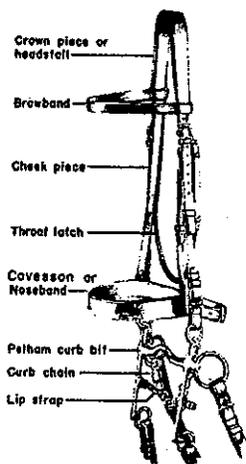
double reins. The bit might be described as a combination of the curb and snaffle bits. The Walking Horse bridle is similar to that used for the Western type horse. It has one set of reins with a Walking Horse curb bit. The bit may have a slightly curved bar which fits between six and nine inch cheek pieces. The cheeks are often curved and the rein fits on the lower end of the cheeks giving leverage. The longer shank or cheek piece helps raise the head and maintain the gait. The hackamore has one set of reins and an ordinary headstall that holds a braided rawhide or rope noseband with a knot-like arrangement under the horse's jaw. A hackamore can be used to control and train a young horse without injuring his mouth. A properly adjusted hackamore rests on the horse's nose, about 4 inches from the top of the nostrils or on the base of the cheek bones.



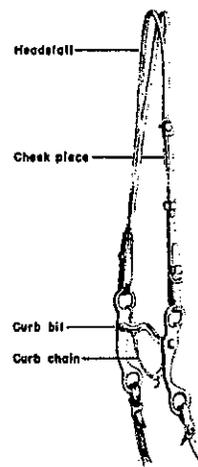
**BOSAL HACKAMORE:
POPULAR FOR BREAKING HORSES**



WEYMOUTH BRIDLE



PELHAM, DOUBLE-REINED BRIDLE



**SPLIT-EARED BRIDLE
WITH CURB BIT**

SADDLES

Saddles come also in many styles. The saddle indicates the style of riding you are doing. This is more true than the type of your animal. Some horses look better tacked one way than they would in another type of gear.

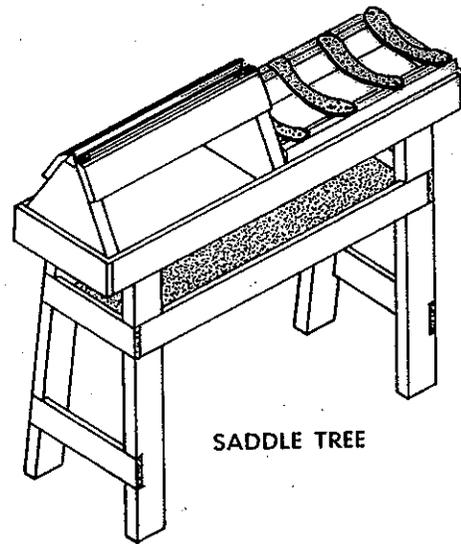
A saddle should have a spread in its tree to fit comfortably on the withers of your horse. A poor fitting saddle can cause sores. A poor fitting saddle can also roll on mounting and dismounting. For the comfort of both you and your mount, pay strict attention as to the tree. Your horse may require a narrow, high tree or it may do best with a cut back. Regardless, seek some advice and don't use just any saddle. A saddle should be light and pliable in order that you can use your leg aids to advantage. A new saddle takes time to get broken in whereby one can best get his signals across to the mount.

Pay strict attention to the seat. This must fit you. To get a proper seat, the length and depth must be suitable. A good rider cannot look good if the saddle does not provide comfort.

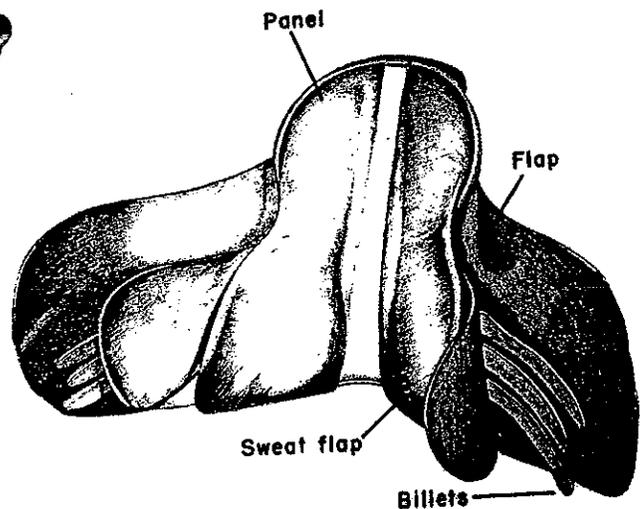
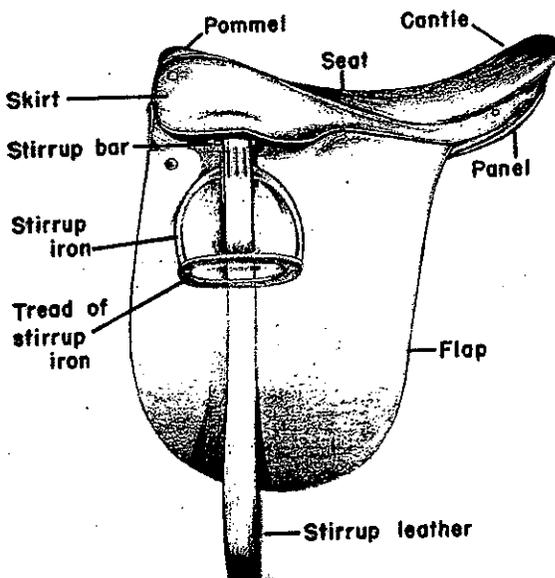
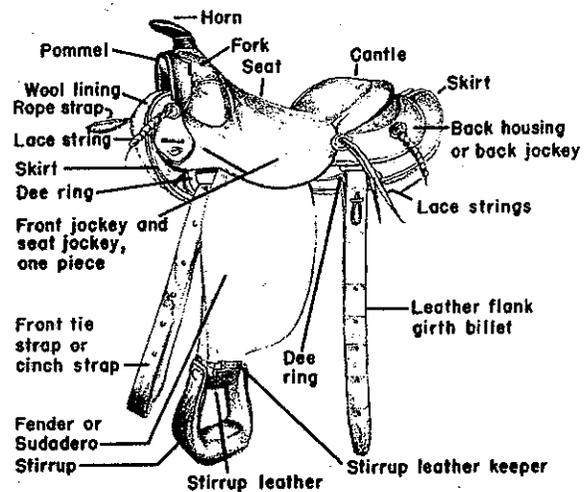
Stirrup hangings are placed in various positions on saddles. Be sure that the stirrups hang so that you can get full weight in them. Stirrups set forward throw one into the cantle. Stirrups set back throw one into the pommel or fork. A rider must feel at home to enjoy his ride. If you are not secure in the saddle, your horse knows it and is not likely to give you his best.

SADDLE TREE

The saddle tree shown here has many advantages. Besides holding the saddle when not in use, it can be used to properly clean your saddle. Note, you set the saddle on one end to store. To clean the under side of the saddle just tip it over into the U, at the other end. The tray makes a convenient and neat place to store supplies. Some horsemen prefer to suspend western saddles from an overhead pole or rafter through the saddle fork or around the horn.



SADDLE TREE

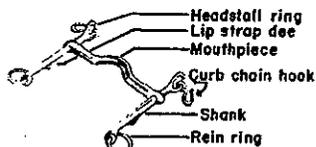


ENGLISH SADDLE

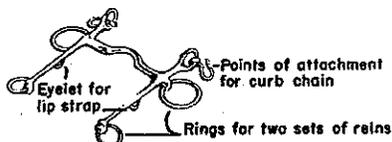
BITS

Bits are made in various styles. Each was designed for a definite purpose. Much injury can be done to the tender bars of the horse's mouth with bits and heavy hands. The bit is just one of your aids. A rider sends a message from his hands down the reins to the horse's mouth. Reins and bits are not necessarily the emergency brake found on an automobile. The slightest movement of a finger or dropping or raising of the wrist should carry your intent to your mount.

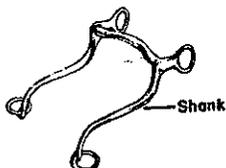
Straight, jointed and ported bits are found everywhere. Select a bit of the proper length of mouth piece to fit your horse. Adjust the bridle so that the bit just raises the corner of the mouth. In this position the bit will rest on the bars of the mouth. Try the simplest first and if this does not do the job, try another. Short and long shanked curb bits are available. A long shanked heavily parted or spaded bit is not essential. English curb bits are fitted with a flat curb chain. Western bits utilize a flat strap for their curbs. During cold weather remove the frost in the bit by warming it before placing in the horse's mouth.



WEYMOUTH CURB BIT



PELHAM CURB BIT



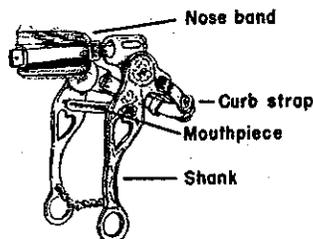
WALKING HORSE BIT



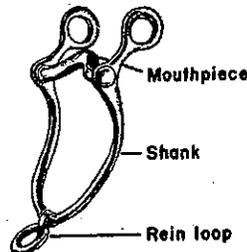
**SNAFFLE BIT:
THE MOST WIDELY USED**



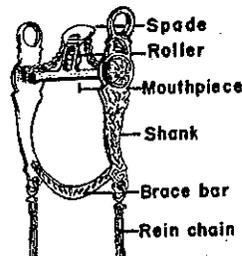
**DEE RACE BIT:
OFTEN USED ON THOROUGHBRED**



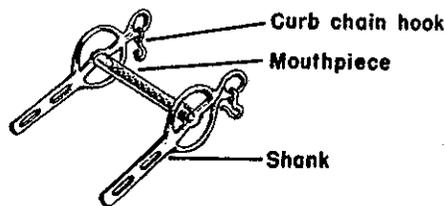
**HACKAMORE BIT:
USED ON MOST COW PONIES**



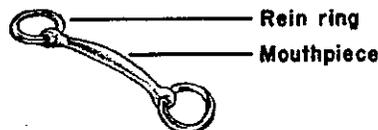
**ROPER CURVED CHEEK BIT:
USED ON MANY ROPING HORSES**



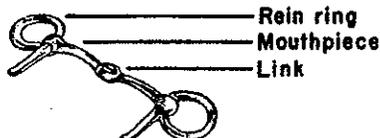
**SPADE MOUTH BIT:
USED ON MANY STOCK HORSES**



**LIVERPOOL BIT:
A CURB BIT USED ON HEAVY HARNESS HORSES**



**BAR BIT: USED ON TROTTING HARNESS HORSES,
WHICH CARRY CHECK REINS
AND ARE DRIVEN WITH STRONG HAND**



**HALF-CHEEK SNAFFLE BIT
USED ON HARNESS RACE HORSES,
ROADSTERS AND FINE HARNESS HORSES**

GROOMING AND PREPARATION FOR THE SHOW

T. B. King

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From paper entitled, "Grooming and Showmanship," by Dr. T. L. Merritt, Pennsylvania State University, published in Horse Science Handbook, and annual; with permission of Dr. M. E. Ensminger, Director, Horse Science School.

Good grooming is essential to the health and appearance of all horses that are stabled or that are exercised or ridden. Grooming cleans the hair and the pores of the skin. This results in a cleaner and healthier skin which is less likely to become infested with skin parasites such as lice and mange mites. Good vigorous grooming massages the body muscles underneath the skin and thus improves their condition or fitness. However, no amount of grooming will make your horse look his best if he is thin and out of condition. Proper feeding must accompany regular grooming in order to present your horse looking his very best.

Efficient grooming is possible only when you take personal pride in the appearance of your animal. The value of grooming depends upon the thoroughness and speed with which it is done. You should learn to work hard and rapidly and to do a thorough job in a minimum time.

NECESSARY EQUIPMENT

Most good horsemen will use the following pieces of equipment to groom their animals:

1. Brushes. Two types of brushes are generally used - (a) a stiff-bristled cleaning brush (rice root or corn brush), and (b) a smooth fibered body brush which will pick up the fine dust and dirt particles missed by the cleaning brush.
2. Currycomb. A rubber currycomb is preferred to the metal type. A metal currycomb is used only to remove thick dry mud or heavy loose hair. For ordinary cleaning, a rubber currycomb is used since a metal currycomb is too severe for the thin skin of a horse.
3. Hoof pick. Several types of hoof picks or hooks are available for cleaning out the feet. If a commercial hoof pick is not available, an old screw driver will serve the purpose. Bend it over about an inch from the blade end.
4. Grooming cloth. Old Turkish towels or a woolen blanket can be cut into pieces of suitable size. These are used to wipe around the eyes, nostrils, ears, lips, dock and sheath.

A grooming cloth is also used to give a final polish to the haircoat and to aid in drying off the coat of a wet, sweating horse. Sometimes a clean, damp sponge is used to clean around the face.

5. Mane and tail comb. This small metal comb is sometimes used instead of the brush to keep the mane and tail free of tangles. The comb is also used to aid in thinning heavy, shaggy manes and tails by plucking or pulling out some of the excess hair.

6. Clippers and/or scissors. In order to have your horse presented in a neat, trim appearance, it is necessary to clip or trim the hair in certain areas of the body. An electric animal hair clipper with sharp blades is necessary to do a smooth clipping job on many areas such as the mane and legs. Sometimes scissors are used, but with them it is usually more difficult to do a smooth job.

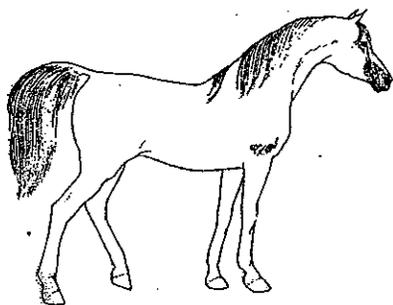
STEPS IN ROUTINE GROOMING

Horses that are stabled should be groomed thoroughly every day. If they are exercised, they should be groomed both before leaving the stable and again on return.

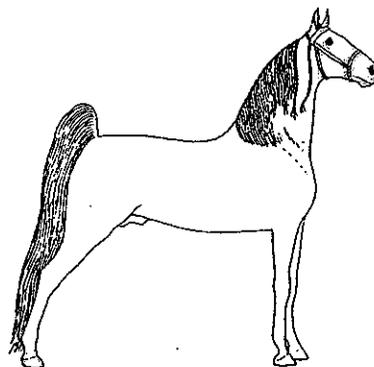
Most horsemen develop a procedure that they follow in grooming. The following steps are routine with many horsemen.

COOLING OUT

If the horse has just returned from exercise, his tack should be removed and quickly put aside. If he is wet from sweating, his haircoat should be rubbed briskly with a grooming or drying cloth to partially dry the coat. Sponge the eyes, nostrils, lips and dock. He should then be blanketed and walked until he has "cooled out". A couple swallows of water every few minutes aids the cooling out. However, if you do not have time to walk your horse following a hot work-out, do not give him his fill of water until he has cooled out. A "cooled out" horse is neither hot to the touch nor breathing hard.



ARABIANS-FULL MANE AND TAIL



FIVE-GAITED SADDLE HORSE

CLEANING THE FEET

Inspect your horse's underpinning and clean out his feet. This is usually the first step if the horse is just leaving the stable or being readied for the show ring. Daily inspection of the feet will give you an opportunity to check on injuries, loose shoes, small stones or other objects that may have become embedded in the foot, and thrush.

Follow a procedure when cleaning the feet so that your horse will know what to expect. Most horsemen work around the horse in a counter-clockwise direction - starting with the near fore foot, then the near hind, the off hind, and off fore. To pick up the fore foot, stand beside your horse's shoulder facing his rear. Place the hand nearest the horse on his shoulder and run your other hand gently but firmly but firmly down the back of the leg until the hand is just above the fetlock. Grasp the fetlock area with the finger and at the same time press your other hand against the horse's shoulder, thus forcing his weight onto the opposite foreleg. Pick up the foot and support the weight on the horse's leg on your knee.

The hind foot is picked up in much the same fashion except the hind leg is usually grasped just above the fetlock on the cannon. As you press against the horse's hip with your inside hand, lift the foot directly toward you with the other hand so that the leg is bent at the hock. Then move to the rear placing your thigh underneath the fetlock so as to support his leg firmly.

Once the underside of the foot is exposed, it is rather simple to clean out and inspect the foot. Work from the heel toward the toe with your hoof pick. Most important is a good cleaning of the bottom of the commissure or depressions between the frog and the bars. The deepest part of each depression is near the heel. It is the part most often cleaned improperly, and is the usual seat of thrush.

If the wall of the foot is dry, brittle and cracked, it is wise to use a hoof dressing on the feet occasionally.

The frequency of this will depend on the condition of the feet. For most horses once a week is enough. Several good commercial hoof dressings are on the market. If your horse is going into the show ring, make sure the wall of the foot is clean. This may require washing with water and a stiff brush to remove caked mud or manure. Hoof dressing or light oil, such as neatsfoot oil, often improves the appearance of the feet for show.

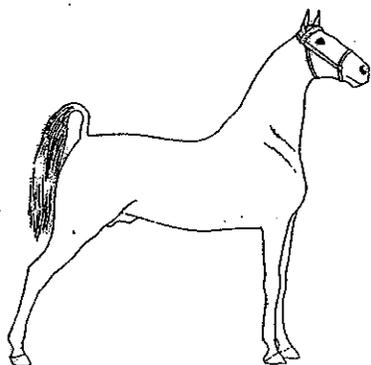
GROOMING THE BODY

After the feet have been cleaned, the body is groomed. Some horsemen will go about this job differently than others; but regardless of the procedure, the idea is to remove dirt and dust from the haircoat and skin and bring out a sheen and gloss on your horse's body. Some horsemen will use the currycomb in one hand and the brush in the other - using both tools at the same time. Others feel they can do a more thorough job if they completely curry one side of the horse and then use the brush.

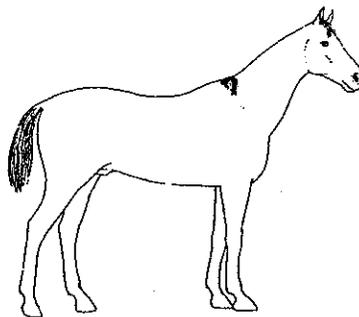
The usual procedure is to start on the left or near side, beginning on the neck, then the breast, shoulder, foreleg, back, side, belly, croup, and hind leg. Then move around to the right or off side and follow the same pattern. Then complete the brushing job with the head, mane, and tail.

The currycomb is an excellent tool for removing excessive mud, dirt, loose hair, and saddle marks. Unless the horse is extremely dirty, a rubber currycomb is preferred over a metal currycomb. The currycomb is never used over the bony areas - on the head and below the knees and hocks. A vigorous circular motion will prove most effective when currying. Clean the currycomb out frequently by striking it on the back of the brush or the heel of your boot.

Follow the currycomb with the stiff-bristled brush. Effective brushing requires plenty of "elbow grease" plus some "know-how". Short, strong strokes with outward action away from the horse's body removes more dirt than long, gliding strokes. A strong, stiffened arm backed up by the



THREE-GAITED SADDLE HORSE
CLIPPED OR ROACHED MANE AND CUT
SET AND SHAVED TAIL



WESTERN OR STOCK HORSE
CLIPPED MANE WITH FORETOP AND WITHER LOCK REMAINING
TAIL SHORTENED AND SHAPED

weight of your body and vigorous wrist action is necessary to get the hair coat clean. Brush the hair in the direction of its natural lay. Follow the same order as when the currycomb was used, except that in brushing the legs brush down to the hoof. Clean the brush every few strokes with the currycomb.

To pick up much of the fine dust out of the haircoat, follow the stiff-bristled brush with the fine, smooth-fibered body brush. Finish the job by brushing the head, mane and tail.

MANE AND TAIL

When cleaning the mane and tail, begin brushing at the ends of the hair and gradually work up to the roots. On breeds, such as the Arabian and 5-gaited Saddle Horses, that are normally shown with a full mane and tail, be very careful that you do not pull out any hair. Washing the mane and tail two or three times during the week prior to the show will make this hair clean and soft. Be sure that all the soap is rinsed out or else your horse might start rubbing his mane and tail. After rinsing and shaking out the excess water, "pick" the mane and tail by separating the locks with your fingers. This will keep them from drying in tangles.

REGULARITY

Of course, a horse that has not been groomed regularly will not be ready for the show ring with only one grooming. A well-groomed horse is cleaned faithfully every day for several weeks prior to the first show. He is certainly not clean if you can pick up scurf and dirt when passing the finger tips through the hair coat or leave gray lines on the coat where the fingers have passed.

Your show horse should be kept out of the sun most of the time in order to avoid a dull, sunburned appearance. If you are grazing your horse, turn him out to pasture at night or early in the morning and late in the evening.

WASHING

Washing your horse or pony all over is another method of getting him clean. However, washing is a poor substitute for

regular grooming since it removed the protective oil of the hair and skin. But if you decide that washing is necessary, use lukewarm water and a mild soap. Rinse thoroughly with cool water and keep him out of drafts while being rubbed dry with a clean cloth. It is usually not advisable to wash your horse except the mane, tail and feet within two weeks of show.

If you have a gelding, don't forget to clean the sheath occasionally. Some horses require it more often than others, especially those which urinate without protruding the penis. Use warm water, mild soap and remove the secretions, including the "bean" or ball of waxy secretions which sometimes develops in a depression in the head of the penis and which may interfere with urination.

HAND RUBBING

In addition to the regular grooming procedures of currying and brushing, some horsemen will bring out the bloom on their horse by hand rubbing. Hand rubbing removes loose hair, stimulates the circulation, and helps to produce a glossy coat. It is also restful to tired muscles after a long ride.

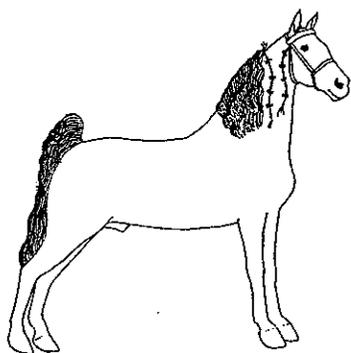
THE FINAL TOUCH

Before exhibiting your horse, the final touch consists of going over the horse's body with the grooming cloth. This should be done just before entering the ring if you are at a show, since the cloth will pick up any dust which may have accumulated since brushing. Avoid using an excessively oily rub rag for this final grooming because oil on the surface of the haircoat will cause dust to stick to your animal. With a clean cloth or damp sponge wipe about the ears, eyes, nostrils, lips, sheath, and dock.

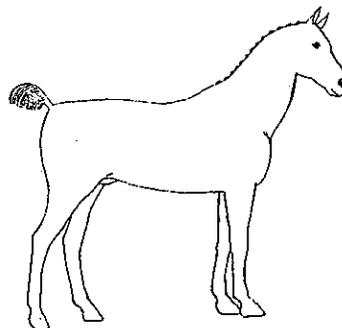
A good showman will carry a small rag concealed in his pocket just in case it is needed in the show ring. Of course, it is used to "touch up" your horse only when the judge is occupied elsewhere in the ring.

CLIPPING and TRIMMING

As a rule, the program of most 4-H club members does not necessitate clipping the horse's entire haircoat for winter. Clipping is usually practiced when the horse is worked



MANE-SMALL BRAIDS



TAIL-THINNED AND SHORTENED

regularly during the winter and only when the horse receives very careful attention. When not actually at work, clipped animals should be stabled and blanketed during cold weather.

During severe weather it is not advisable to clip the legs. Where animals are to receive considerable work under the saddle, it is advisable to leave a saddle patch the size of a folded blanket. This will give protection from abrasions and infections and from wearing away the hair on the back under the saddle.

Clipping must not be used as a substitute for proper grooming. Clipping reduces the labor of grooming, but the clipped animal needs the same thorough and vigorous grooming as an animal in full coat.

Practically all horses being prepared for the show ring require some trimming - about the feet and legs, the head, the mane and tail.

FEET and LEGS

The hair around the fetlock joint is trimmed to give the legs a neater, cleaner appearance. Some exhibitors clip the legs from just below the knees and hocks down to the hoof head. Run the clippers with the natural lay of the hair. Clipping a couple of weeks before show time will allow the hair to grow enough to eliminate clipper marks and contrasting shades of color.

THE HEAD

The long hair on the inside of the ears and under the chin and jaw is usually clipped. Some horsemen prefer not to remove all the hair from inside the ears since it is there for a purpose - to help keep dirt and insects from entering the inner ear. Some also prefer not to remove the long feeler hairs or whiskers from around the muzzle because they serve the purpose of helping the horse make contact with his surroundings, especially in the dark.

THE MANE

Treatment of the mane varies considerably depending on the type and breed of horse being exhibited. On all saddle horses,

the mane is usually clipped where the crown-piece or head stall of the bridle crosses behind the ears. This clipped area is called the bridlpath. It is usually about 1 ½ to 2 inches long, but some gaited Saddle horses are trimmed 6 or 7 inches down the neck. This is to make the horse's neck appear longer and neater and finer through the throatlatch. The forelock or foretop from the bridlpath forward is seldom clipped and is pulled down under the center of the browband. This is braided with three strands of brightly colored ribbon on some ponies, the five gaited Saddle Horse and Walking horse. About the only horse that is shown with a clipped foretop is the three gaited Saddle horse.

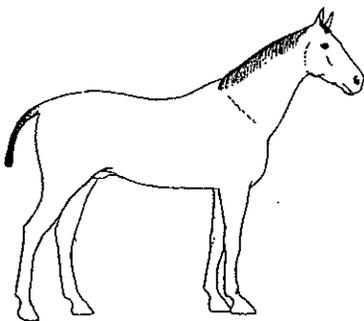
The entire mane is clipped on the three gaited Saddle horse. Many exhibitors of western or stock horses show them with a closely clipped mane except that the foretop and a tuft of hair on the withers are left intact. Care must be exercised in clipping the mane to perform a smooth job and not get down into the body hair on the side of the neck.

Stock horses whose manes are not clipped and hunters usually have them shortened and thinned for the show ring. This is accomplished by pulling or plucking the hair until the remaining hair on the mane is about 4 or 5 inches long. Plucking is done by grasping a few hairs at a time, sliding the hand up close to the roots, and pulling the hairs out by the roots with a quick jerk. Begin on the underside and pull the longest hair first. The hunter is usually shown with the mane braided into small braids tied with yarn along the horse's neck. The five gaited Saddle horse, the Walking horse, the Shetland and a few other breeds are shown with two braids on the mane - the foretop and the first section of hair on the mane behind the bridlpath.

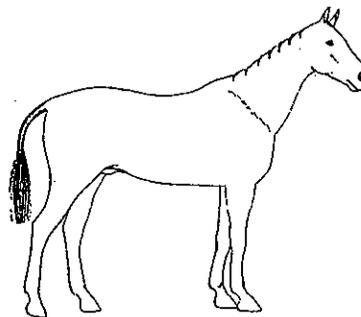
THE TAIL

On stock horses the tail is pulled or thinned (not cut off) to just below the hock. The hair is pulled as in the mane, working on the longest hairs and mostly on the underside of the tail. Most hunters and polo ponies also have the tail thinned and shortened. The three gaited Saddle horse has the tail closely clipped for distance of 6 to 8 inches from the base.

Most hunters are shown with the tail braided for a distance of 8 to 12 inches from the base.



THREE-GAITED SADDLE HORSE
TAIL CLIPPED 6 TO 8 INCHES FROM BASE



HUNTER-TAIL BRAIDED
6 TO 8 INCHES FROM BASE

THE SHOW RING ARE YOU AND YOUR HORSE READY?

S. W. Sabin

Cornell University

Performance showing is considered by most horsemen as the ultimate goal in the showing of a horse. In the case of 4-H horse activity, it is the most demanding preparation, the most training and the greatest attention to detail. Performance showing is a variable as the types of horses shown. It can be a class for elegant gaited horses or it can be a class for versatile Western trail horses: it varies from high-stepping harness horses and ponies to the novelty races of gymkhana events: it can be as sedate and precise as dressage or as fast and free as pole bending and barrel racing. But through it all runs a central theme, a unity of purpose, this being to display the horse at his best, doing what he does best. The rider then, in contrast to his dominant position in equitation classes, has a minor role. He is there to give aid and direction, to encourage but not as is all too frequent "go along for the ride". In contrast to equitation where the rider should seem to merge with his mount, in performance the emphasis should shift to the horse, and the rider should seem to be no longer a part of the scene. In fact, the rider should seem to almost disappear. Showing in performance classes is and should be fun. This fun should be the result of the *knowledge* that both horse and rider are *completely* prepared to accept the challenge of demonstrating the true ability of both. The show arena should not, however, be looked upon as a "show-off arena", nor should it be considered a schooling arena or training ground. It is a place of work, strict rules, and attention to the 4 C's: confidence, cooperation, consideration, and carefulness.

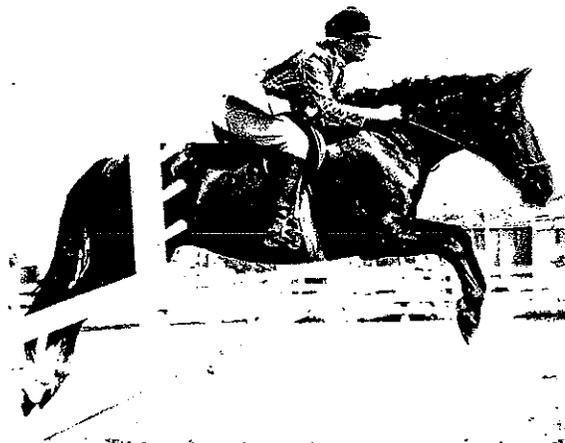
What is required to show a horse in a performance class? What is required to win? Neither question can be answered simply. There is complete dependence on all past experience and knowledge; since as was previously indicated, this type of showing is more or less the apex of all horse showing.

As is stated in the recipe for rabbit stew, first you must catch a rabbit, so indeed to show in performance classes

first there must be a horse. There are a wide variety of performance classes so that almost any horse can do moderately well in one or more of them. If interest lies in one particular phase of performance, a horse suitable to be shown in those particular classes is required. Selection of a suitable horse to fit desires or demands is of major importance. It is virtually impossible to take just any horse and hope to compete on equal terms with horses bred, selected, and trained for one particular type of performance. No one should expect to show one horse in very many classes. Most horse shows preclude entry of one horse in more than a very limited number of classes, and very few horses are able to compete successfully in more than a very few classes.

It should be borne in mind that the actual length of time a horse is engaged in a performance class is quite limited, for as little as 20 seconds in races to as much as 20 minutes or more in large pleasure classes. Since the exposition time is so short, it is obvious that the show ring cannot be used to train. There is little enough time to just demonstrate already learned ability. It also serves to emphasize the fact that most of the work for performance classes must take place outside the show arena and long before the show.

Once the horse has been properly trained and the rider is ready, then actual showing can be considered. Showing begins long before entry into the ring. Most horses cannot be "turned-on" at the entry gate. They must be warmed up to the occasion. The rider has to prepare himself as well. But, even farther back, is the saddling or harnessing of the horse and the dressing of the rider. Both horse and rider should be prepared long enough in advance of the call for a class so there is no rushing. Great care should be taken to insure every detail is correct. A check list such as a pilot uses before take-off is very helpful.



ATTENTION TO THE 4C'S, CONFIDENCE, COOPERATION, CONSIDERATION AND CAREFULNESS

That tack of the horse should be checked to be sure it is sound and complete and it conforms to the class requirement. These requirements do vary from show to show within the same class; failure to meet requirements is just cause for dismissal or even refusal of entry. Typical items to watch for are such things as slickers, spurs, crops, ropes and hobbles. A check of the horse's feet and shoes could forestall many problems. Insuring the tightness of shoes is essential before most performance classes because re-shoeing during a class is impossible. Many of these classes are extremely hard on shoes, so only good shoes that have been put on properly should be allowed. Equal care should be taken to insure that personal appointments are as prescribed and are complete.

This is also the time to make the final decision concerning actual entry into a class. Since most horses are vanned to shows, the chances of leg injury are always present. It is much better to scratch and entry than to enter a lame, injured, or sour horse. This type of entry is an insult to the judge, to the audience as well as to fellow exhibitors and to the horse himself. In general, it is considered a poor practice to ride your horse to a show and then expect top quality performances. It should be remembered that to be in top form, both horse and rider must be fresh, rested and in top physical condition. Also, it is extremely difficult to keep a horse and appointments clean and neat during a long ride. When all preliminary preparations for a show have been completed, the warm-up of the horse should begin. This should be timed so as to give both horse and rider a chance to get stiff muscles loosened up and to achieve a mental attitude conducive to competition. This length of time will vary with each horse and with the class. Many horses need only to be walked for a few minutes, others perform best when quite warm. The horse should not be indiscriminately raced nor should last minute training be attempted. If an exercise area has been provided this should be used. If none is available, some area away from people, cars and other distractions can usually be found. Alleyways, runways, and parking areas or any area where there are many people should be avoided during warm-ups. Anticipation of the classes will create a great deal of excitement, particularly in young people. This excitement is often transmitted to the horse. Every effort should be used to ease this tension and control excess excitement.

Timing warm-ups to be complete at about the time a class is called takes practice and a knowledge of the horse. It is generally much better to have to wait a few minutes to enter the arena than for the rest of the class to have to wait for a late entry. All entries should be ready to enter the arena when the class or their numbers are called. There should be no attempt at entry before a class is called and certainly the

entry should not be made late. Some shows allow for only a short waiting period so punctuality is essential.

Each class has its own prescribed rules and procedures. Every rider should be completely familiar with these procedures from entry to exit. Failure to follow a given course or the directions from judges and stewards will be considered disqualifications in many events. When gait or direction changes are called for, compliance should be as rapid as is safe and correct. It is most disrespectful to hesitate or ignore such directions and if repeated, often calls for dismissal from the class.

The conduct in a class, whether in a group that is working together or an individual working singly, should be approached in a businesslike manner. Even though these classes are usually "fun", as indeed they should be, they are all serious. It is a time for maximum effort on the part of both the rider and his mount. It is not a time to wave to friends or to "show-off". No horse should be handled in such a manner as to make him excited. There is a wide difference between animation and excitement.

While in group classes, bunching up should be avoided. If it becomes necessary to get away from a pack or bunch, a rider may short cut a corner, pass and get into the clear. A reasonable distance between horses should be kept. The horse should be placed in such a position that the judge can clearly observe him. However, one rider should never purposely attempt to place his own mount between the judge and a competitor. This is bad show manners.

When horses are asked to be aligned in the center ring, immediate compliance is again in order. Failure to line up quickly or properly can accomplish nothing more than irritate the judge and cause a "loss of points". There should be room left on each side of the horse for close inspection by the judge. When horses are too close the judge cannot see; what he cannot see he cannot place. What usually happens as a result of the judge's not being able to see a horse is a lower placing than perhaps deserved. At no time should the exhibitor relax or allow the horse to relax. Showing begins at entry and ends after exit. Nothing creates a worse impression of a horse than to see one badly out of position among a group being held posed and at attention. There is no way of anticipating a judge's turning for a look backwards, so the necessity of keeping set is always present. The audience is watching also.

Many performance classes do not require posing, gait changes and the kinds of situations previously discussed. Classes such as Western trail, barrel racing, pole bending and reining usually have a contestant working alone, against a clock or under the careful scrutiny of a judge. In timed events, form counts little except as it may effect time; but even in these timed events, time is not all important.

Generally speaking, the same type of actions are required in such classes as reining and trail. Emphasis should be on a quiet, steady, well-mannered display. At no time should the rider display loss of temper, with its resultant abuse of the horse, nor should the rider indulge in any actions that would tend to excite or annoy the horse. Very careful use of the reins to avoid any indication of head fighting is required. If spurs are worn, they should not be used except with a light touch.

When winners are announced there is a tendency to either relax or become more excited. Both should be avoided. Win graciously - lose the same way. When riding to pick up the rosette, care should be taken to avoid riding over the judge or steward. If no award is received, exit should be in an orderly manner after the award presentation.

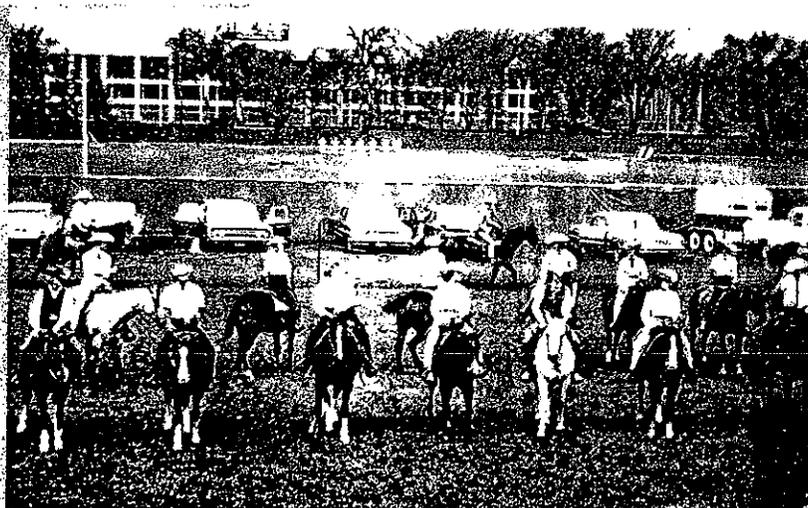
Pay close attention to the official discussion of the placing of the class. This will help you to perform better in the future. One of the worst things that can be done after a class is to engage in criticism of the judge and his decisions. He usually knows much more about the entire business than any of the exhibitors and was in a much better position to see the class, thus render a decision. It's all too easy to find other losers to "cry" with. After all, there can be only one winner. Another rather unpardonable bit of conduct is all too frequently seen following the completion of a class. This is groups of exhibitors, now free from the anticipation of the show arena, racing around, both mounted and afoot, causing distractions, confusion and in general, being of no little annoyance to the exhibitors in the arena, the judge and the audience. It is certainly poor manners and thoughtlessness on the part of those thus engaged.

Win or lose, improvement can always be made. Everyone can profit from experience and the show arena is good experience. Always the attempt should be "To make the best better".

The performance classes for horses are so many and varied that it is not possible to describe them in a guide sheet of this kind. Instead, follow the official rules of the show in which you are exhibiting.

SPECIAL SHOW HINTS FOR YOUTH GROUPS

1. Be ready when class is called.
2. Good sportsmanship shall prevail at all times.
3. Unnecessary roughness or discourtesy will be cause to be dismissed from further competition.
4. Contestants shall, at all times, act as ladies and gentlemen.
5. Exhibitor shall keep horse under control at all times.
6. No horse is to be exercised except in assigned area. No riding shall be permitted in spectator or concession area.
7. Do not tie horses to arena fence or park them at the arena.
8. Check saddle cinch before every performance and loosen cinch after each class when dismounted.
9. Neat and appropriate attire shall be worn in all classes. Sneakers and low shoes are not considered safe or suitable.
10. Teach horse to lead easily and freely at any gait before trying to show in ring.
11. Walk beside a horse when leading, never in front.
12. Always turn the horse to the right and walk around him when showing. This allows the judge an unobstructed view.
13. Every show announcement is to carry a full description of what the class will be expected to do and how it will be judged.



ARE YOU AND YOUR HORSE READY?

SHOWING LIGHT HORSES AT HALTER

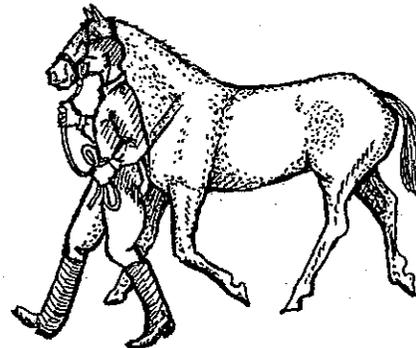
Doyle Matthews

Utah State University

The opportunity to show a well-groomed and properly fitted horse in top competition is a most rewarding experience. Such shows attract ever-expanding crowds in all sections of the United States. Methods of showing vary somewhat among the different breeds of light horses. However, the following points should be learned by all exhibitors, regardless of the breed they are showing:

1. Be neat, clean and appropriately dressed for the class.
2. Do not try to show a horse at halter until you are sure you can control him. You will need to practice with mock shows or trials.
3. Enter the ring and lead in the direction indicated by the ring steward until the judge requests that the horses line up for inspection.
4. Be alert, keep one eye on the horse and one on the judge but remember the horse is the main attraction.
5. Leave at least ten feet between your horse and the nearest other horse both in circling the ring and in the line-up.
6. When showing in line, hold the lead rope or strap in your right hand about 12-24 inches from the halter. The other end of the lead rope or strap should be neatly doubled in the left hand. You may change hands if it is more convenient to put your horse in position or in showing to the judge. Try to attract the horse's attention to the front so he turns his ears forward but do not hold his head too high.
7. Halter classes are shown "in hand", which means that they are exhibited at the halter, preferably, or when wearing a bridle. The halter should be clean, properly adjusted, and fitted with a fresh-looking leather or rope lead. If the horse is shown when wearing a bridle, the leader should avoid jerking on the reins so hard that the horse's mouth will be injured.
8. Move his feet by pulling or pushing on the halter rope as necessary along with putting your right hand on his left shoulder and putting on pressure as needed. Never use your feet to move your horse's feet. Proper use of whip and voice cues are acceptable in showing certain breeds.
9. Stand facing the horse near the left shoulder or in front of him and face him in such a way as to be able to see the animal and present a full view to the judge. Avoid standing on the right side of your horse. Do not be distracted by persons or objects outside the ring.
10. Stand the horse as straight as possible with weight distributed equally on all four feet. When standing, the

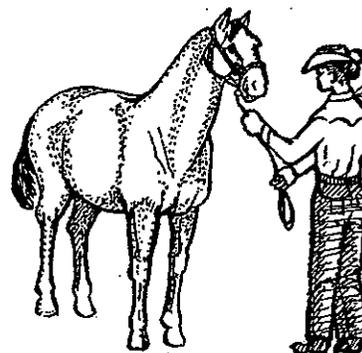
horse's hooves should point straight ahead. (Be careful to avoid standing the horse in a low place).



LEADING AT HALTER



USE HALTER PRESSURE TO SET UP SQUARELY



HORSE SET UP SQUARELY

11. The standing position of the horse should vary according to the breed. For example, Arabians and Quarter Horses are not stretched, but American Saddle horses are stood with their front legs straight under them and their hind legs back slightly. Other breeds are generally placed in a slightly stretched position between these two examples.

12. When you are requested to move out of the line always move in a straight line away from the toward the judge. Walk or trot at the left of the horse, close to this shoulder, never in front of him. Bring your horse to a complete stop at either end of the line before turning him. When turning at the end of the line, turn him to the right or away from you with his hind feet staying nearly in place in order to keep him in line for the judge to see.

13. If you are asked to back your horse push back on the lead strap and back him one body length. If you must push on him with the other hand, he is not well trained.

14. Handle your horse with dispatch but do not excite him. Never be rough or strike your horse in the ring.

15. Win modestly, lose without anger and remember that good sportsmanship builds character faster than purple ribbons.

16. Lead horse at a brisk walk or trot as judge directs, with animal's head carried at a height appropriate to the type or use of horse.

17. When judge is observing other animals, let yours stand if posed reasonably well.

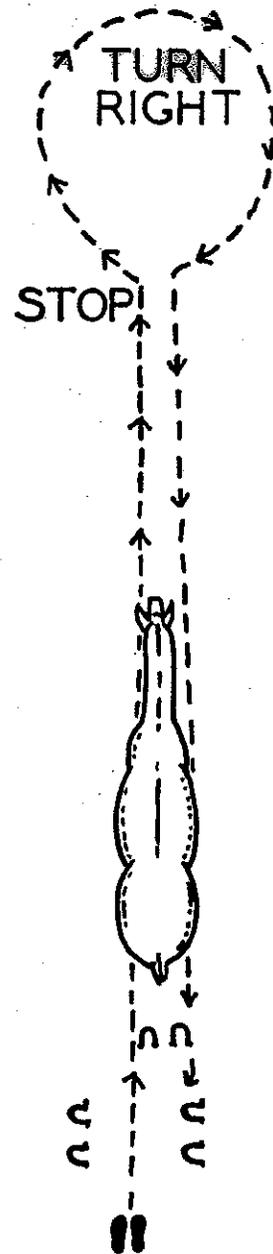
18. Be natural. Over showing, undue fussing and maneuvering are objectionable.

19. Show your animal to best advantage - Recognize the conformation faults of your animal and show it to overcome these faults.

20. Respond rapidly to requests from the judge and officials.

21. Be courteous and sportsmanlike at all times.

22. Keep showing until the entire class has been placed and the judge has given his reasons.



PATTERN FOR SHOWING LIGHT HORSE INDIVIDUALLY AT HALTER.

IMPORTANCE OF FOOT CARE

The value of a horse depends on his ability to perform work. To this end, four sound feet are indispensable. Oddly enough, foot troubles and the necessity for shoeing are largely man-made.

The wild horse seems to have been practically free from serious foot trouble. But with domestication these troubles began to appear. The horse was brought from soft pasture to hard roads; from self-regulated exercise to enforced work; from healthy pasture to filthy housing where he was often made to stand in his own feces and urine or in mud; and from a light, self limiting maintenance ration to the heavy, artificial diet necessary for work. Even the basically sound horse frequently breaks down under the artificial environment and misguided "care" of man. The horse with a conformational defect is almost certain to break down under the conditions imposed by domestication.

The important points in the care of a horse's feet are to keep them clean, prevent them from drying out, and trim them so they retain proper shape and length. You should learn the names for the parts of a horse's foot.

Each day, clean the feet of horses that are shod, stabled, or used. Use the hoof pick for cleaning. Work from the heel toward the toe. Be sure to clean out the depressions between frog and bars. While you are cleaning the feet, inspect for loose shoes and thrush. Thrush is a disease of the foot characterized by a pungent odor. It causes a softening of tissues in the cleft of the frog and bars. This disease produces lameness and, if not treated, can be serious.

Hooves occasionally become dry and brittle. Dry, brittle hooves may split and produce lameness. The frog loses its elasticity and no longer is effective as a shock absorber. If the dryness is prolonged, the frog shrinks in size and the heel contracts. Dry hooves usually can be prevented by keeping the ground wet around the watering tank. If the hooves of a shod horse become too dry, either pack them in wet clay once or twice a week after the horse has been used or attach burlap sacks around them. Keep the sacks moistened. After the hoof has absorbed enough moisture, brush on a hoof dressing such as neat's-foot oil, sweet oil, or linseed oil. Before each soaking with burlap, remove the oil. Trim the feet so that the horse stands square and plumb. This will alleviate strain on the tendons and help prevent deformity, improper action and unsoundness.

The healthy hoof grows $\frac{3}{8}$ to $\frac{1}{2}$ inch per month. If the hoof is not trimmed, the wall will break off and will not wear evenly.

To prevent this, trim the hooves regularly, about once a month, whether the horse is shod or not. Use nippers to trim off the horn; level the wall with a rasp.

Incorrect foot posture is caused by hooves grown too long either in toe or heel. The slope is considered normal when the toe of the hoof and the pastern have the same angle. This angle should be kept always in mind and changed only as a corrective measure. If it should become necessary to correct uneven wear of the hoof, correct gradually over a period of several trimmings.

Trim the hoof near the level of the slope - otherwise it will split off if the horse remains unshod. Trim the frog carefully. Remove only ragged edges that allow filth to accumulate in the crevices. Trim the sole sparingly, if at all. Never rasp the walls of the hoof. This removes the periople, or thin varnish like outer layer provided by nature as a protective coating that prevents evaporation.

An unshapely hoof causing uneven wear may make foals become unsound of limb. Faulty limbs may be helped or even corrected by regular and persistent trimmings. This practice tends to educate the foal, making it easier to shoe at maturity. If the foal is run on pasture, trimming the feet may be necessary long before weaning time. Check the feet every 4 to 6 weeks. Trim a small amount each time rather than an excessive amount at longer intervals.

Before trimming the feet, inspect the foal while it is standing squarely on a hard surface. Then watch it walk and trot.

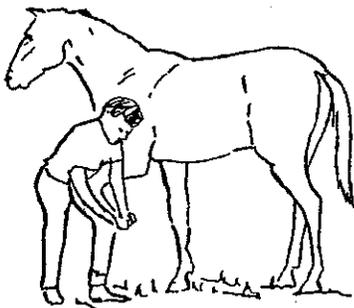
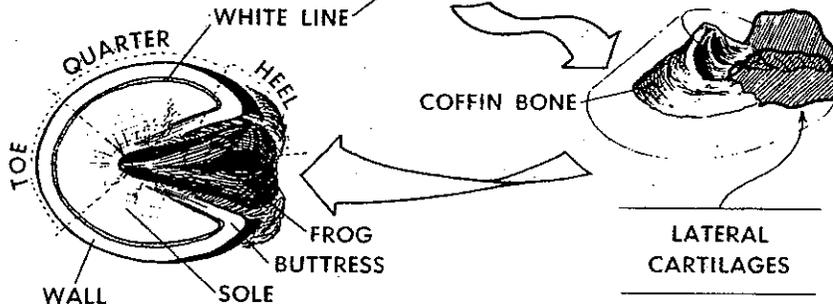
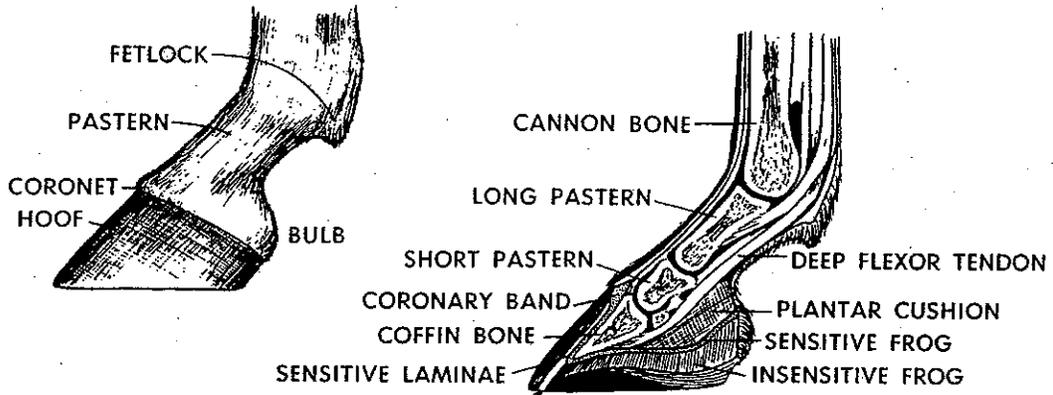
Careless trimming may strain the foal's tendons.

REASONS FOR SHOEING

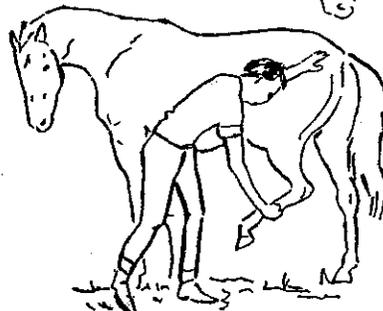
Shoeing is a necessary evil. Nailing an iron plate to a horse's foot does not make walking easier for him. The added weight of a shoe does not make for agility. While the foot and leg are engineered to minimize shock and road concussion, shoeing only increases them. Nail holes made in attaching the shoe help to weaken the hoof wall and may provide entries for infection or separation.

Allowing a horse to wear the same shoes too long also invites trouble. Since the hoof wall grows out perpendicularly to the coronary band, the horse's base of support actually grows out from under him if shoes are left on too long. This transfers excessive strain to flexor tendons. Shoes worn too long grow thin and become loose, bend dangerously and may shift, causing shoe-nail punctures or "corns".

PARTS OF THE PASTER AND FOOT



TO PICK UP FRONT FOOT



TO PICK UP HIND FOOT

FOOT INSPECTION

Shoes protect the hoof against excessive wear when unusual work is required. They provide better traction under unfavorable conditions of terrain, such as ice and mud. They help correct defects of stance or gait, often making it possible for an unsound horse to render satisfactory service. Shoes may be used to help cure disease or defective hooves (contracted heels, thrush, divided tendons). They also may be used to afford relief from the pain of injured parts (hoof-wall cracks, bruised soles, tendinitis).

Shoe horses to be used on hard surfaces to prevent the wall from wearing down to the sensitive tissues beneath. A correctly shod horse is a more efficient performer. Shoes may be used to change gaits and action, to correct faulty hoof structure or growth, and to protect the hoof itself from such conditions as corns, contraction, or cracks.

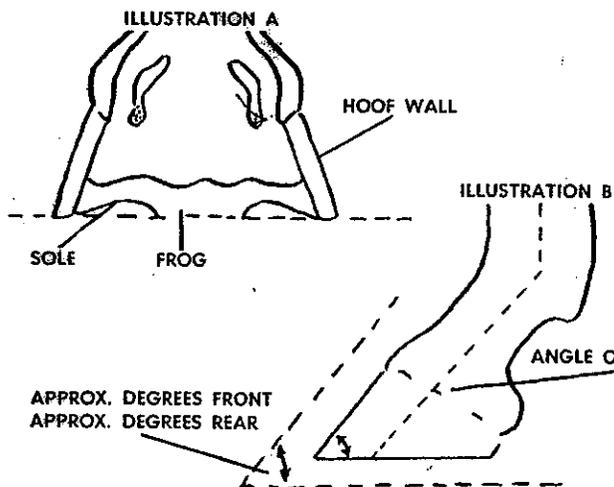
Racing "plates" are used on running horses to aid in gripping the track.

Shoeing always should be done by a farrier who is thoroughly experienced in the art. Shoes should be made to fit the foot, *not the foot to fit the shoe*. Reshoe or reset at 4- to 6-week intervals. If you leave shoes on too long the hoofs grow out of proportion. This may throw the horse off balance.

COMMON FAULTS CORRECTED BY TRIMMING

Splayfoot (front toes turned out, heels turned in) can be helped or corrected by trimming the outer half of the foot.

Pigeon Toe (front toes turned in, heels turned out - opposite splayfoot) can be helped or corrected by trimming the inner half of the foot more than the outer half.



Quarter Crack (a vertical crack on the side of the hoof) usually can be corrected if the hoof is kept moist and the toes shortened.

Cocked Ankles (standing bent forward on the fetlocks - usually hind fetlocks) can be helped or corrected by lowering the heels. Cocked ankles will not occur if foals are allowed to get ample exercise and are not overfed, and the foal's heels are kept trimmed so that there is plenty of frog pressure.

Contracted Heels (close at heels) can be spread apart if the heels are lowered and the frog allowed to carry more of the animal's weight.

HOOF CARE HINTS

Begin when foal is only a few months old.

Keep feet well rounded.

Exercise foals on dry ground to allow natural wear.

If kept in stall, rasp down every 2 to 3 weeks.

Clean soles and clefts of frog frequently.

Do not pare out sole, just clean.

Do not trim away healthy frog unless there is clearly an excess. (See illustration B.)

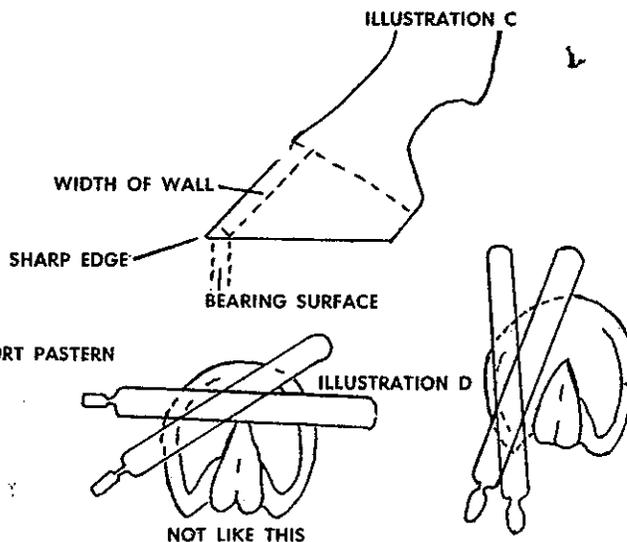
Keep foot straight with angle of short pastern.

Front hoof-to-ground angle should be approximately 45°. (See illustration B.)

Rasp sharp edge of hoof wall to make bearing surface approximately true thickness of wall. (See illustration C.)

Do not rasp outside wall.

Always rasp in such a manner the heel is included in each stroke. (See illustration D.)



It requires patience, careful handling and skill to develop a horse.

In training a horse for pleasure or work, your object is to obtain a friendly, obedient animal that will respond quickly and with animation. How do you get these results?

1. START THE GENTLING PROCESS EARLY

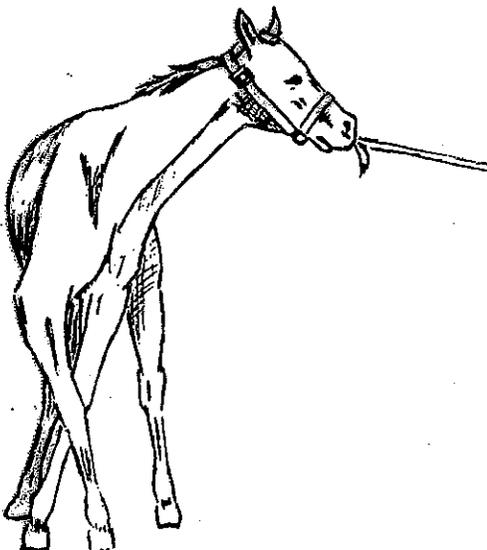
Handle the foal frequently, build his confidence, and he will lose his fear. You may want to halter-break him when he is only a couple of weeks old. He is easier to handle at this age. Many horsemen do not start the training process until weaning age, but training should start before he is many months old.

In these early weeks and months he gradually accustoms himself to handling. These daily training sessions should be short lessons, repeated often. Young foals, like young children, have a limited capacity to absorb new things. They learn by repetition, and in step-by-step order. A half hour lesson every day is ample.

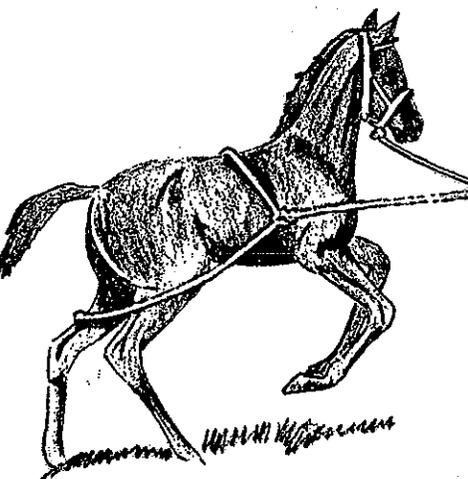
2. THE FIRST LESSON - HALTERING

The best classroom for the foal is a small pen away from other disturbances. There should be no outside distraction. He should be handled gently but firmly. Frequent brushing with a soft brush or hand rubbing tells him there is nothing to fear during the lessons. When he has learned to eat grain use a little to help gain his confidence.

The very first halter lesson can be done by two people crowding the foal into a corner where he is haltered. After haltering he is pulled gently and slowly to one side. As soon as he takes a step or two steps the pull is eased up, he is petted



HALTER LESSON



TEACHING TO LEAD

and given a taste of grain. The trainer then steps to the other side and pulls in the opposite direction, repeating the process.

Usually after 8 or 10 lessons the young foal has become an apt pupil.

After he has been gentled to a halter, a non-skid loop is slipped over the hind quarters to help teach him to lead promptly. This step should not be taken until he handles quietly.

3. YIELDING HIS FEET

After several lessons on haltering and leading, start working with his feet. After the colt is leading, then start handling his legs. Work with him quietly, picking up the front feet first. Do it many and, if he resists, put the foot down, pat him, quiet him down, and do it all over again. First lift up one foot, then the other foot. Next train him to yield his hind leg as if he were going to have his foot trimmed and shod. Patience and time are necessary. If he starts struggling, let the foot down and pet him. In a few minutes pick up the foot again, repeat this process until he no longer objects to yielding his feet. Some colts learn in two or three lessons, while other colts require many lessons.

4. TEACHING VOICE COMMANDS

The lessons as a foal or weanling were on leading, handling the feet, and gaining confidence. As a yearling he is ready for the next grade. Many ranchers and breeders of a large number of colts do no further training until he is two and one-half years old, but in training your own colt the yearling age is an ideal time to work him on a 25-30 ft. line in a circle ((longing) where you teach voice commands of walk, trot, canter and whoa. It combines muscle building exercises with learning. Start the foal slowly in a quiet confined area.

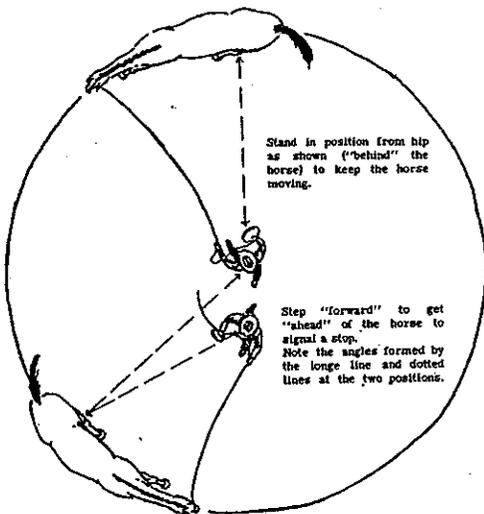
Carry a whip that he can see and begin my making the circles very short. Gradually he will work to a larger circle as you play out the line. Make him go in both a clockwise and counter clockwise direction. Teach him to stop at the end of the line and reverse his direction. These lessons in the beginning should be for no more than ten minutes, and can gradually be lengthened to 20-30 minutes as he advances in his training.

5. PREPARATION FOR SADDLING

As the colt approaches two years of age he should be getting ready for saddling. If you have worked patiently and frequently with him he should not fear movement about him, but to help him conquer any remaining fear tie him up and rub him with a soft sack. Then flip the sack over and about his body and legs. The same thing can be done with a soft cotton rope by drawing the rope back and forth across his body.

In this series of lessons, the next step is to use the saddle blanket. Lead him for awhile until he is completely quiet; then let him smell the blanket which is then slipped over his neck and withers. Then push back to its proper place. This is continued until the young horse accepts the blanket without moving.

After he becomes thoroughly used to the feel of the blanket, a surcingle can be slipped on and tied moderately tight. Then lead him around a few times. This is repeated until he no longer flinches. The surcingle can then be fastened snugly around his chest. If, in the beginning, he should jump and start to fuss you can put a hand against the surcingle and pull the colt toward you and thus keep his movements in a short circle which prevents much jumping.



WORKING ON THE LONGE LINE

1. SADDLING

The young horse is ready to be taught the feel of a saddle. First, review his previous lessons. He should be quiet and gentle and understand that no harm will befall him. Slide the blanket on and off several times until he is used to it. Then slip on the saddle, cinching it only moderately tight with a single cinch. Lead him around the corral at a walk while he gets accustomed to the feel of the saddle on the back. During this leading session, lead him close to you and turn him either way. As the lessons progress, gradually tighten the cinch and continue to lead him. It would be well to saddle and unsaddle him several times to get him accustomed to the saddle before you ever try to ride. Some trainers, after leading the colt with an empty saddle, like to tie up the bridle reins and turn the yearling or 2 yr. old loose to trot and canter until accustomed to the feel and squeak of the saddle and the swinging of the stirrups. If he should happen to buck, which is rarely, then catch the colt and lead him at a walk before you turn him loose again with the reins tied up.

At this point, some trainers teach the horse to drive so he will learn responses to the bit. Cotton rope lines (0.3 inch diameter and 20 feet long) are attached to the bit and passed through the saddle stirrups for driving lessons. In the first lesson the line on the near side is left out of the stirrup. Then if the horse turns and looks at the trainer, this near line can be used as a lead to straighten the horse out. After the horse is accustomed to driving, the near line can also be passed through the stirrup. This training teaches responses to the bit and lets the horse become accustomed to having ropes touch his hind legs. Initial schooling in backing can also be given at this time.

2. RIDING

The next step is to mount the horse. Be sure that he has satisfactorily passed all his other lessons. First get your horse under control by adjusting the reins evenly with enough tension to feel the bit and hold the horse steady. Don't get the reins too tight. Hold the reins in your left hand and place this hand on the neck in front of the withers. Grasp the ridge of the neck or a lock of mane. Twist the near stirrup with your right hand and place your left foot in the stirrup with the ball of your foot resting securely on the tread. Brace your left knee against the horse and move your right hand to grasp the saddle horn. You are now braced against the horse with two hands and the left leg forming a triangle of support. Push with your right leg and spring up and over the seat of the saddle. Swing your right foot over and into the stirrup quickly, lightly, and smoothly. Because the colt is trained to lead, it is often better to have someone lead the colt with you on his back until he gets used to the new experience. Some colts may walk the first time he is mounted without any additional assistance.

This first lesson, which is held in a corral, should be done with only a little guidance from you. When the colt learns to relax and walk well, you can turn him and make him travel back and forth.

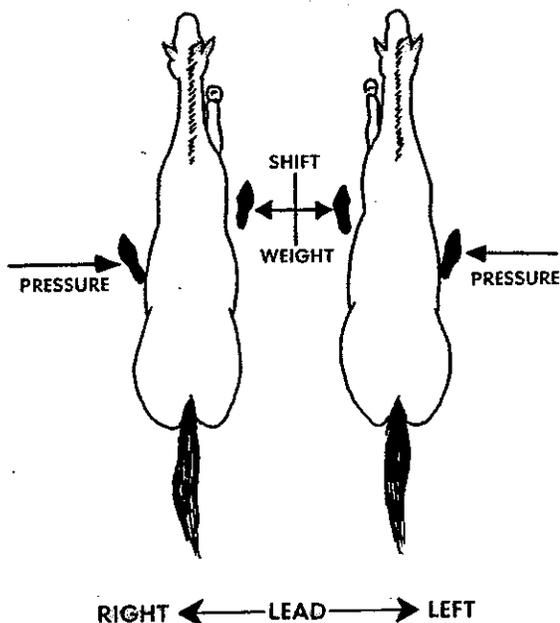
Start your horse by squeezing your legs gradually. At first you may have to tap him with your heel, but with patience he will learn to start on pressure. A horse will learn faster with two short 20 minute lessons than one long lesson a day. Remember, he is just a youngster and tires easily. As his lessons progress, gradually start training him to trot and later on to canter a little, but take it easy.

3. NECK-REINING

To teach neck-reining you probably will need to use two hands at first, one to pull with and one to bear on his neck. This is called "leading and bearing rein". By working with him in the corral you can anticipate his turns and use the reins as a signal. As you ride up to a barrier and you know he is going to have to turn, then use your reins to indicate to him that the rein is the signal to turn.

4. TRAIN AT SLOW WORK

A horse learns best at slow work, a walk or a trot, so the initial lessons should be at those gaits. Except to train him to break from a walk into a canter his other lessons should be done at the slower gaits.



Usually his training to this point is with a hackamore. However, at this stage a bridle may be placed under the hackamore until he gets used to it. Then add reins and use the two together until you can finally use the bridle alone. It has been said "no mouth, no horse". A properly bitted horse responds to the bit and becomes a pleasure to control. Be careful and never bruise the bars or tongue of your horse. Be sure the head stall fits. These early lessons with a bit are to get him accustomed to its feel and use.

5. BACKING UP

Horses used for stock work should back well. Start this training from the ground.

Stand in front of your horse and push back on the reins, tap him with the quirt or reins on the breast and legs. Be patient and repeat often.

Then mount, squeeze your legs as you would to start him, cause him to pick up his foot, pull back lightly, making him move his foot to the rear instead of the front. These short lessons will soon train him to back up.

6. SCHOOLING AT THE WALK, TROT, and GALLOP

The young untrained horse has no difficulty handling his own weight at any gait but he does not have sufficient coordination and muscular development to carry a rider. This must be accomplished by proper training procedure which is a progressive movement from a walk to a trot and to a gallop as follows:

First, Walk the horse slowly in a large circle until he is fully relaxed and carrying your weight with ease.

Second, move the horse into a slow trot for a round or two and then advance to a fast trot.

Third, when the horse is moving fully at a fast trot, use the correct aids to push him into a gallop, leading in the direction you are turning. Hold him on the gallop at this lead around the circle two or three times. If the horse does not take the correct lead or changes to the wrong lead, stop him and start over again, beginning with the walk.

Fourth, stop the horse, reverse and repeat the walk, trot and gallop in the other directions.

Fifth, forget speed and strive for perfection in these movements. Remember 20 to 30 minutes per lesson is long enough.

This training procedure is actually an athletic exercise by which a horse is developed for further training. Until a horse can perform these movements with ease, he is not ready to be advanced in his schooling.

SAFETY RULES AND PRECAUTIONS

William F. Taggart Oklahoma State University

Safety for yourself and others, courtesy for others and kindness to horses are basically akin. They fit into the same "package" for discussion. Safety goes hand-in-hand with common "horse sense" and good animal husbandry practices. Horses have an instinct of awareness for reflecting the care, caution and concern of the rider. They are normally gentle and quiet animals, but can become highly excited or nervous if frightened or mistreated. A calm attitude, slow easy movements and a gentle flow of soft words will lessen fear and excitement in nervous horses. Disregarding simple safety rules in handling horses can result in serious injury, or even fatality.

Basic safety rules are a must and should be learned and practiced until they become everyday habit and custom.

For purposes of clarity and convenience, we shall discuss horse and rider safety and courtesy under five appropriate classifications.

These are:

1. Safety in catching, handling & leading horses.
2. Safety in bridling, saddling & mounting horses.
3. Safety controlling and riding horses.
4. Showing the horse with safety and courtesy.
5. General safety rules.

I. SAFETY IN CATCHING, HANDLING & LEADING HORSES

1. CATCHING YOUR HORSE SAFELY

- a. Approach a horse from his left and from the front. Never walk or stand behind a horse unannounced. The horse is always on the defensive. If he becomes aware of something behind him his immediate instinct - prompted by fear - is either to kick or run. If tied or confined in a stall, the animal cannot run, so he usually kicks. Even in single stalls it is possible to approach from an oblique angle at the rear.
- b. When a rider is kicked, it is usually through his own carelessness. If it is necessary to approach a horse from the rear, speak to him to warn of your presence. As soon as the animal is aware of you, stroke him gently on the croup, then move calmly to the head, keeping always close into the horse's body. The closer you stand to a horse, the less likely you will be kicked; you may be shoved away, but not hurt.

2. SAFE HANDLING OF YOUR HORSE

- a. Always let the horse know what you intend to do. For instance, when picking up the feet, do not reach for and seize the foot hurriedly, as this will startle the horse and is liable to cause him to kick. Learn the proper way to lift the feet.
- b. Learn simple means of restraint, such as cross-tying in the open and holding up a front foot.
- c. Tie horses with right length of rope. Don't stake them out.
- d. Pet a horse by first placing your hand on his shoulder and neck. Don't dab at the end of his nose.
- e. Work about a horse from a position as near the shoulder as possible. In this way, you cannot be touched by either the front or hind feet of the horse. This is particularly true when passing around the horse's head, or in working about the haunches.
- f. Always walk around your horse. Never walk under the tie rope nor step over it.
- g. Tie your horse far enough away from strange horses so they cannot fight.
- h. Always unite the lead shank before taking the halter off your horse. This may prevent him from pulling back and becoming a "halter-puller".

3. LEADING YOUR HORSE SAFELY

- a. Walk beside the horse when leading, not ahead or behind him. Always turn the horse to the right and walk around him.
- b. Use a long lead strap and both hands when leading. If the horse rears up, release hand nearest the halter so you can stay on the ground.
- c. When leading a horse, grasp the reins 12 to 24 in. from the bit on the left side.
- d. Your horse is stronger than you, so don't try to out-pull him. He will usually respond to a quick snap on the lead rope.
- e. Never wrap lead strap, halter shank, or reins around your hand, wrist, or body. Always keep a secure hold on lead strap.

- f. If the horse hangs back on the end of the rope, lead him a few steps forward before touching him with your hand.
- g. Keep leads and long lines off the ground.
- h. When leading into a box stall, turn the horse so that he faces the door before releasing the lead strap.

II. SAFETY IN BRIDLING, SADDLING & MOUNTING HORSES

1. BRIDLING SAFETY

- a. Keep your head in the clear when bridling the horse. He may throw his head or strike to avoid the bridle. Avoid bridling a nervous animal in close quarters. After buckling the throat latch always place the loose end of the strap through the deeper on the buckle.

2. SADDLING SAFETY

- a. In using a double rigged saddle - remember, saddle front cinch first, rear cinch last: but when unsaddling a horse, be sure to unbuckle the rear cinch first. Failing to do so can "spook" your horse and cause a bad accident.
- b. When saddling be careful to keep cinch ring from striking the off knee.
- c. Adjust the saddle carefully and the cinch tight enough so it will not turn when you mount. Lead the horse a few steps before mounting.
- d. In addition to safely putting equipment on your horse it must be kept in good repair. Keep bridle reins, stirrup leathers, and cinch straps in the best possible condition, as your safety depends on these straps. Replace any strap when it begins to show signs of wear.

3. MOUNTING SAFETY

- a. Stand with your feet well back in the clear and reach forward when saddling the mount.
- b. Swing the saddle into position easily - not suddenly. Dropping the saddle down quickly or hard may scare the horse.

- c. Soon after starting the ride, dismount and again tighten the saddle girth. Horses often swell up when first saddled, and failure to tighten girths later can result in serious accidents.
- d. Never mount the horse in a small barn, near fences, trees, or over-hanging projections. Side-stepping mounts have injured riders who failed to take these precautions.

III. SAFELY CONTROLLING AND RIDING HORSES

1. CONTROL YOUR HORSE SAFELY

- a. Keep your horse under control and maintain a secure seat at all times. Horses are easily frightened by unusual objects and noises. Anticipate these and steady your horse.
- b. When your horse is frightened and attempts to run, turn him in a circle and tighten the circle until he stops.
- c. If your horse is frightened by an obstacle, steady him; give him time to overcome his fear. Then ride by the obstacle. Do not punish him.
- d. When your horse is too full of steam, work him on a long line a few minutes before riding.

2. RIDING YOUR HORSE SAFELY

- a. Ride with your weight at the balls of your feet so you can free your feet from the stirrups if your horse should happen to fall.
- b. Hold your mount to a walk when going up or down hill.
- c. When riding in groups, keep a horse-length between animals, and be alert for overhead tree branches.
- d. Reduce speed when riding rough ground or in sand, mud, ice, or snow, where there is danger of the mount falling or slipping.
- e. Avoid paved roads or streets. Slow your mount to a walk when crossing such roads. If he is a spirited young horse, dismount and lead him across.

- f. Don't forget you are doing the driving. Keep away from obstacles where you or the horse may get hurt.
- g. Travel single file and on the right side of the road.
- h. On long rides, dismount and lead for five minutes each hour.
- i. Walk the horse to and from the stable. This keeps him from running home and refusing to leave the stable.

IV. SHOWING THE HORSE WITH SAFETY AND COURTESY

- a. Don't try to show a green horse. Teach the horse at home, and not in the show ring.
- b. Avoid letting the horse kick when close to other horses. Space horses when possible.
- c. Keep calm, confident, and collected. Remember that the nervous showman creates an unfavorable impression.
- d. Carefully and courteously follow the instructions of the judge and the ringmaster.
- e. Be courteous and respect the rights of other exhibitors.
- f. Be a good sport; win without bragging and lose without complaining.

SAFETY RULES FOR JUMPING

- 1. The rider should be able to go over Cavaletti (poles on the ground which are properly spaced) and do this adequately both with and without stirrups.
- 2. Before starting to jump the main objective is to instill confidence in the rider and therefore a safe, quiet, but willing horse is a necessity.
- 3. A great variety of low jumps should be used at first until skill has been sufficiently developed.
- 4. The rider should go over these low jumps at the trot to develop control and the ability to "stay with the horse".
- 5. Keep the rider at the low jumps until all errors have been corrected.
- 6. Riders should wear "hard hats" at all times when jumping.
- 7. Only riders with superior riding ability should be permitted to jump.

- 8. If a rider should fall from the horse in the process of jumping, he should not be moved until checked by a nurse or a physician.

V. GENERAL SAFETY RULES

1. SAFETY LESSENS DANGER

- a. Know your horse, his temperament and reactions. Control your temper at all times, but let him know that you are his firm and kind master.
- b. Know your horse's peculiarities. If someone else is riding him, tell them what to expect.
- c. Horses require kind, gentle, but firm, treatment. There are few vicious horses. Most of those become vicious through abuse. However, you must be firm and consistent. Decide what you want from your horse, and insist on getting it.
- d. Never tease your horse. He may develop bad and dangerous habits the rest of his life. If so, your safety is in serious jeopardy.
- e. Do not punish your horse, except at the instant of his disobedience. If you wait even a minutes he will not understand why you are punishing him. Punish without anger, lest your punishment be too severe. Never strike or kick your horse about the head or legs.
- f. Riders and attendants should not be loud or rowdy. Noise makes a horse jumpy and nervous both on the ground and under saddle. Eventually, some horses will react by kicking. A sharp tone of voice may be used for checking an animal, but your voice should never be louder than is required to meet the situation.
- g. Ask permission when leading through a group of people.
- h. Manners and suitability to the experience of the owner are prime qualities in any horse. Above all, know your horse, and make sure your manners are at least equal to his.
- i. Never race. Horse play is only for the unmounted horse, not for the horse and rider.
- j. Always treat other people on horses and afoot in the same way you would like to be treated.
- k. Remember - "Kickin' never gets you nowhere, less'n you're a mule." - Cowboy Proverb

Action: How a horse moves its feet and legs as at walk, trot, etc.

Aids: The legs, hands, weight, and voice, as used in controlling a horse.

Alter: To castrate a horse, to geld.

Amble: A slow, wasy pace. The front and rear feet on a side move in unison.

Appaloosa: A breed of horses characterized by leopard-spot markings. Developed by the Nez Perce Indians.

Appointments: That equipment and clothing used in showing.

Astringent: Drugs that cause contraction of infected areas, such as tannic acid, alum, and zinc oxide or sulphate.

Back: To step a horse backward.

Bandy Legs: A horse pigeon-toed on his hind feet with the points of his hocks turned outward.

Banged tail: Hair of tail cut below the dock or bony part of the tail.

Barren mare: A mare that is not in foal.

Bearing rein: Neck rein - rein pushed against neck in direction of turn.

Bight of the reins: The part of the reins passing between thumb and fingers and out the top of the hand.

Bitting rig: A combination of bridle, harness pad and crupper. Used to teach horse to flex at the poll.

Black points: Mane, tail, and legs black or darker than rest of horse.

Blemish: Any mark or deformity that diminishes the beauty but does not affect usefulness.

Bloom: Usually refers to hair that is clean and glossy, denoting a healthy appearance.

Bosal: That part of hackamore that fits over the nose.

Brand: A mark of identification. A private registered mark burned on cheek, shoulder, or hip. A number burned on upper neck as in army horses. Temporary brands are made by burning a number on the hoof, or painting a mark on the skin with silver nitrate. Brands are now tattooed on inside of upper lip to avoid disfiguring body.

Broom tail: A western range horse; a poor, ill-kept horse of uncertain breed.

Buck-kneed: Knees bent forward.

Bugeyed: Eye protruding; horse usually cannot see well.

Calf-kneed: opposite of buck-kneed. Knees bent backward.

Canter: The Canterbury gallop. A three-beat gait, a moderate, easy, collected gallop.

Cantle: the back of a saddle.

Cannon: The lower leg bone below knee and below hock.

Castration: Removal of testicles from a male. A castrated male horse is a gelding.

Cavesson: A noseband on a bridle. A stiff noseband on a halter used with long strap in training.

Cavy: A collection of horses.

Cayuse: A general term used to describe a horse of nondescript breeding.

Center fire: A western saddle with cinch hung from center.

Chaps; chaparajos: Seatless overalls made of leather, sometimes fur covered, for protection when riding in brush or for protection from cold. Also spelled chapareras, chapareros.

Chestnuts: The horny growths on inside of horse's leg; also called night eyes.

Cinch; cincha: A wide cord girth used on western saddles.

Chukker: A seven-and-one-half-minute period in a polo game. (From Hindu meaning "a circle").

Coarse: Lacking refinement; rough, harsh appearance.

Cob: A stylish, high-actioned horse used for driving and riding.

Cold-blooded: A horse with ancestry from the draft breeds.

Collected: Controlled gait; a correct coordinated action.

Colt: A male foal.

Combination horse: One used for saddle and driving.

Conformation: Structure, form, and symmetrical arrangement of parts as applied to a horse.

Congenital: An abnormal condition that an animal possesses at birth, such as hernia.

Coon Footed: Long, sloping pasterns throwing fetlocks low.

Corona: Saddle pad cut to fit shape of saddle; has a large colorful roll around edge.

Coupling: Region of the lumbar vertebrae, loin, or space between last rib and hip.

Cow-hocked: Hocks close together, feet wide apart.

Crest: Upper, curved part of neck, peculiar to stallions.

Cribbing: Biting or setting teeth against manger or some other object while sucking air.

Criollo: A breed of South American horses; a small, sturdy horse used as a cow pony.

Croup: Part of the back just in front of base of tail.

Crow hops: Mild bucking motions.

Dam: The female parent of a horse.

Defect: Any mark or blemish that impairs usefulness; unsoundness.

Docked: Bones of the tail cut in shortening the tail.

Dressage: Advanced exercises and training in horsemanship.

Dropped sole: Downward rotation of toe of coffin bone inside hoof due to chronic founder or laminitis.

Entire: A stallion.

Equine: Of or pertaining to a horse.

Equitation: Art of riding horseback, horsemanship.

Ergot: A horny growth behind fetlock joint.

Ewe-necked: Top profile of neck concave like a female sheep's neck.

Farrier: A horse shoer.

Far side: The right side of a horse.

Favor: To favor; to limp slightly.

Fenders: The wide pieces of leather along the stirrup leathers.

Feral: A wild horse. Has escaped from domestication and become wild, as contrasted to one originating in the wild.

Fiadore: A special knot on hackamore, exerts pressure at rear of jaws.

Filly: A female foal up to 3 years.

Five-gaited: A saddle horse trained to perform in five gaits, namely the walk, trot, canter, slow gait, and rack.

Flame: A few white hairs in center of forehead.

Flat-foot: When the angle of the foot is noticeably less than 45 degrees.

Flat race: A race without jumps.

Floating: Filing of rough, irregular teeth to give a smoother grinding surface.

Foal: Colt or filly under one year old.

Forefooting: Roping an animal by the forefeet.

Forehand: The fore part of a horse; the forelegs, head, and shoulders.

Founder: Inflammation of the feet causing lameness.

Fox trot: A short-step gait, as when passing from walk to trot.

Gaits: The manner of going. The straight gaits are walk, trot, canter, and gallop. Five-gaited horses walk, trot, canter, rack and do one of the slow gaits; Running walk, fox trot, or stepping pace.

Gallop: A three-beat gait resembling the canter but faster, 12 miles per hour. The extended gallop may be a four-beat gait and is about 16 miles per hour.

Gaskin: The muscular part of the hind leg above the hock.

Geld: To geld; to cut or castrate a horse.

Gelding: An altered or castrated horse.

Gestation period: The length of time for the development of the foal from time of breeding, usually about 11 months.

Get: The progeny of a stallion.

Girth: The measure of the circumference of a horse's body back of the withers. A leather, canvas, or corded piece around body of horse to hold saddle on.

Glass eye: Blue or whitish eye.

Goose-rumped: Having narrow, drooping rump.

Go short: To take short steps, indicative of lameness.

Green horse: One with little training.

Groom: To groom a horse is to clean and brush him. Groom also refers to person who does this.

Gymkhana: A program of games on horseback.

Hack: A horse ridden to a hunt meet. A pleasure riding horse.

Hackamore: A bitless bridle of various designs used in breaking and training. (From Spanish word Jaquima).

Hand: A measure of the height of horses; a hand's breadth equals 4 inches.

Haw: A third eyelid or membrane in front of eye which removes foreign bodies from the eye.

Head shy: Applied to a horse that is sensitive about the head; jerks away when touched.

Herd bound: A horse who refuses to leave a group of other horses.

High school: Advanced training and exercise of the horse.

Hobble: Straps fastened to the front legs of a horse to prevent him from straying from camp.

Hogged: Short-cut mane.

Hoof: The foot as a whole in horses. The curved covering of horn over the foot.

Honda: A ring of rope, rawhide, or metal on a lasso through which the loop slides.

Horse: General term for an animal of the horse kind.

Horse length: Eight feet; distance between horses in a column.

Horsemanship: Art of riding the horse and of understanding his needs.

Jack: A male donkey or ass.

Jaquima: Spanish bridle; a hackamore.

Jockey: The leather flaps on the side of a saddle.

Laminae: The horny-grooved inside the hoof.

Lariat: From Spanish, *la reata*, meaning "the rope". A rope, often of rawhide, with running noose, used for catching cattle.

Lead: The first stride in the canter.

Lead strap: A strap or rope attached to the halter for leading.

Light horse: Any horse used primarily for riding or driving; all breeds except draft breeds.

Long: A strap, rein, or rope about 30 feet long, attached to halter or cavesson, used in breaking and training.

Mare: A mature female horse.

Martingale: A strap running from the girth between front legs to the bridle. The standing martingale is attached to the bit. The running martingale has rings through which the reins pass.

Maverick: An unbranded stray.

Mecate: A hackamore lead rope.

Mellow hide: Soft, pliable, and easy to handle.

Mule: A cross between a jack and a mare.

Near side: The left side of a horse.

Neat's-foot: An oil made from suet, feet, and bones of cattle, used for softening leather.

Off side: The right side.

Open behind: Hocks far apart, feet close together.

Orloff: A breed of Russian trotting horses.

Outfit: The equipment of rancher or horseman.

Outlaw: A horse that cannot be broken.

Palatable: Agreeable and pleasing to the taste.

Passenger: One who rides a horse without control, letting the horse go as he wishes.

Pathological: A diseased condition.

Paunchy: Too much belly.

Pony: A horse under 14.2 hands.

Pointing: Standing with front leg extended more than normal - a sign of lameness.

Poll: The top of a horse's head just back of the ears.

Polochain: A chin chain of flat, large links.

Port: The part of the mouthpiece of a bit curving up over the tongue.

Posting: The rising and descending of a rider with the rhythm of the trot.

Pounding: Striking the ground hard in the stride.

Pudgy: Short and thickset.

Pull leather: Holding to the saddle with hands while riding a bucking horse.

Pulled tail: Hairs of tail thinned by pulling.
Quality: Fineness of texture; freedom from coarseness.
Ray: A black line along the spine. Also called dorsal stripe.
Reaua: Spanish for lasso.
Registration: Recording an animal from registered parents in the breed registry association.
Remuda: A collection of saddle horses at a roundup from which are chosen those used for the day. A relay of mounts.
Ridgling: A male horse that has retained one or both testicles in his body cavity.
Roached back: Thin, sharp, arched back.
Roached mane: Mane cut off so part is left standing upright.
Rolling: Side motion of the forehand.
Rowels: The toothed wheels on spurs.
Rubberneck: A horse with a very flexible neck, hard to rein.
Running walk: A four-beat gait faster than a walk, often over 6 miles per hour.
Sacking: To slap a horse with a sack, saddle blanket, or tarpaulin as a part of gentling and training.
Shank: That portion of the cheek of the bit from the mouthpiece down.
Sickle-hocked: With a curved, crooked hock.
Side-wheeler: A pacer that rolls the body sidewise as he paces.
Single-foot: A term formerly used to designate the rack.
Sire: The male parent of a horse.
Slab sided: Flat ribbed.
Snaffle-key bit: A snaffle with small metal pieces dangling from center used in training colts to the bit.
Sound: Free from any abnormal deviation in structure or function which interferes with the usefulness of the individual.
Spread: To stretch or pose.
Stallion: An unaltered male horse.
Stargazer: A horse that holds his head too high and his nose out.
Stud: A place where stallions are kept for breeding.
Stylish: Having a pleasing, graceful, alert, general appearance.
Sunfisher: A bucking horse that twists his body in the air.
Surcingle: A broad strap about the girth, to hold the blanket in place.
Symmetrical: Proper balance or relationship of all parts.
Tack up: To put on bridle and saddle.
Tapadera: Stirrup cover.
Three-gaited: A saddle horse trained to perform at the walk, trot, and canter.
Thrifty condition: Healthy, active, vigorous.
Traverse or side step: Lateral movement without forward or backward movement.
Tree: The wooden or metal frame of a saddle.
Tucked up: Thin and cut up in the flank like a greyhound.
Undershot: Protruding under jaw.
Utility: The use to which a horse is designated.

Veterinarian: One who is trained and skilled in the treating of diseases and injuries of domestic animals.
Vice: An acquired habit that is annoying, or may interfere with the horse's usefulness, such as cribbing.
Walk-trot horse: A three-gaited horse; walk, trot, and canter.
Walleyed: Iris of the eye of a light color.
War bridle: An emergency bridle made of rope.
Weanling: A weaned foal.
Weanling: A weaned foal.
Wrangling: Rounding up; saddling range horses.
Yeld mare: A mare that did not produce a foal during the current season.

Additional Horse Terms

The mark of a knowing horseman is the term and "horse-talk" which he uses frequently and correctly. Learn these terms and use them correctly.

AGE	MALE	FEMALE	MIXED GROUP
Suckling	Colt	Filly	Foals
Weanling	Colt	Filly	Foals
Yearling	Yearling Colt	Yearling Filly	Yearling Foals or Foals of Last Year
2 Year Old	2 Year Old Colt	2 Year Old Filly	Foals of Such and Such a Year
Mature Breeding Animals	Horse or Stallion	Mare	Horses
Mature Non-Breeding Animals	Gelding	Spayed Mare	Horses

A mare is carrying a foal, or in foal, or with foal.

Mare with foal at side or nursing a foal (to be more specific, use colt or filly)

A mare will foal, or is with foal, to (name of stallion).

The sons and daughters of a mare are her produce.

A foal is by its sire.

A foal is out of its dam.

When a stallion stands for service, he is offered to the public for breeding purposes.

Stallion owners usually present one of the following terms to the mare owner when he offers his stallion for stud:

Stud Fee: That charge for breeding services rendered by a stallion.

Stud Fee Each Service: The mare is not guaranteed to be with foal and a stud fee is charged for each service.

Guarantee Foal to stand and suck: guarantees a live foal.

Return privilege in season: You may bring your mare back until she is with foal for that breeding season only. A second fee will be charged after that current season if the mare is returned.

NOTES

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