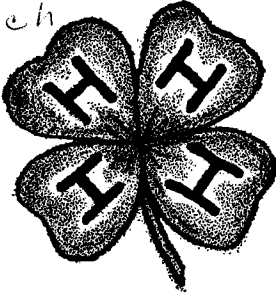


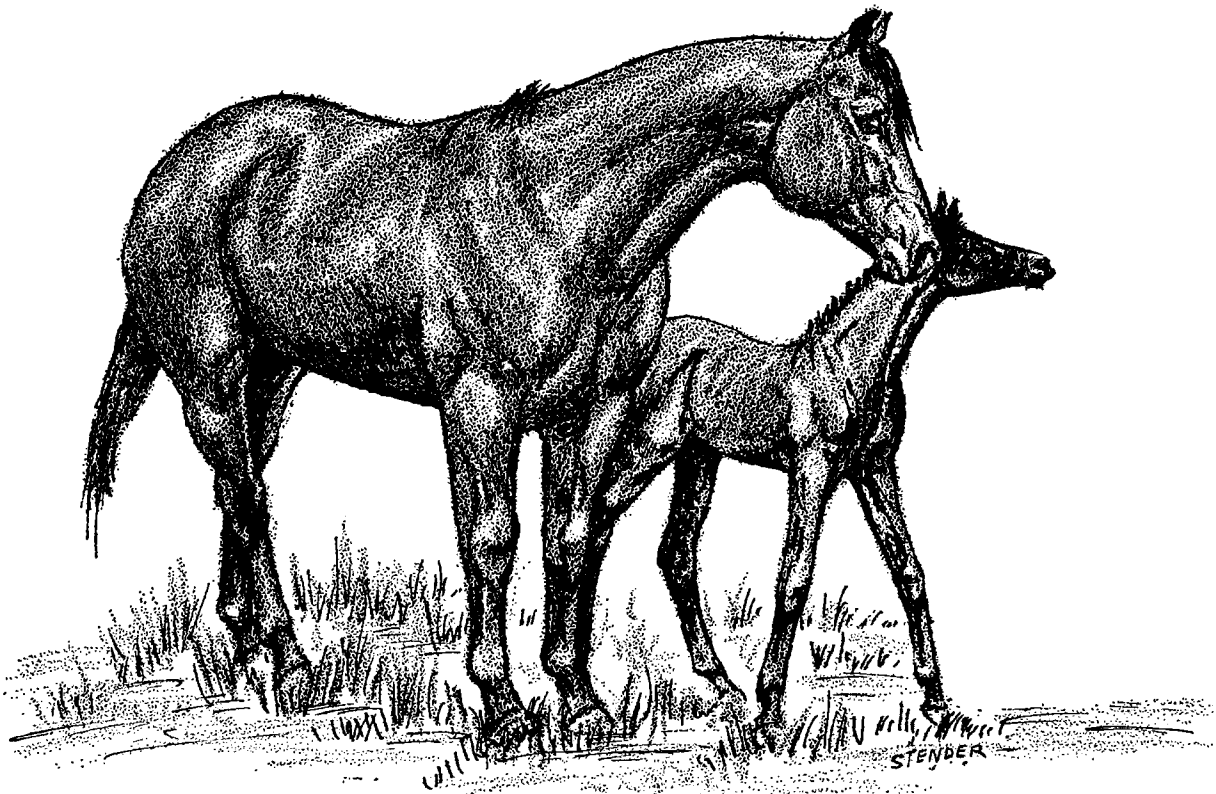
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Horse Activities



Club Series H-31
Cooperative Extension Service

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July 1962

Oregon State University, Corvallis

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This 4-H horse activities bulletin combines information on fitting, showing, horsemanship, and horse training. In addition, special events and activities for 4-H club members are described. These activities include trail rides, tours, horse judging, demonstrations, drills, and square dances.

This publication was compiled by T. O. Larson, OSU County Extension Agent. E. L. Potter, professor emeritus of agricultural economics and well known Oregon horseman, contributed the section on horsemanship and horse training. A. W. Oliver, Paul Rutland, Ward Wells, Bob Adams, Ted Riches, Erma Weir, and the State 4-H Saddle Horse Advisory Committee—Les Marks, Norbert Vandehey, Robert H. Stevely, and Dean Frischnecht—all assisted in planning and developing the horsemanship project. Illustrations are by the author and Mrs. Priscilla Wise.

4-H Horse Showmanship Guide

Showing at Halter

Showmanship contests are fun and are excellent training for you and your horse. In a showmanship contest you are judged on your appearance, how you have groomed and trained your horse, and your ability to show your horse. The size and shape of your horse are not considered; only those things you can do to improve his appearance and handling are judged.

The purpose of 4-H showmanship is to teach boys and girls courtesy, good grooming, poise, confidence, and how to fit, train, and handle animals. A score card is used and the items scored are given below.

Basis for Scoring

CLUB MEMBER

Clean, neat, courteous, attentive, confident 25

ANIMAL AND EQUIPMENT

Clean, good condition, feet properly trimmed or shod, well groomed, halter clean and adjusted to fit, gentle and well trained 25

SHOWING

Ability to show animal to good advantage, to lead, or to pose and handle animal as directed by the judge 50

100

In a showmanship contest you can lose points by being late, jerking or striking your animal, crowding other animals, getting out of line, not paying attention, being unable to control your animal, letting him go to sleep, letting him get out of position, or by over-showing—attracting attention to yourself rather than to your horse.

In a 4-H contest you must show your own horse. You must also do the training and grooming yourself. You may have your horse shod by a professional horse shoer or you may have assistance with trimming his feet. If you are under 13 years old you may have someone help you clip or trim your horse's fetlocks, mane, or other parts that may need trimming.

Showmanship classes are usually determined by the age (year of birth) of the club member. Make sure you get into the right class.

Preparing for a Contest

To prepare for a showmanship contest you and your horse must practice together a few minutes each day. Your club may want to hold a practice contest before the show.

Club member

The club member should be neat, clean, poised, well groomed, courteous, prompt, alert, and attentive.

The horse

The club member's horse should be clean and well groomed. His feet should be trimmed or properly shod. His fetlocks and mane may be trimmed. Conformation of the horse is not considered. *Stallions may not be shown in 4-H contests.*

The horse to be shown should be well mannered and trained to show at halter. If a contestant cannot control his horse, he will be asked to leave the show ring.

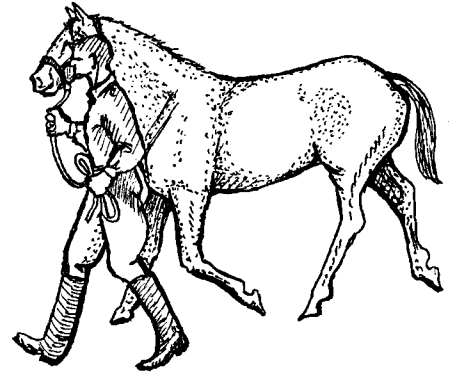
Equipment

Your horse should be shown with a horse halter. (Bridles or hackamores can not be used.) The halter may be of leather or rope. It should be clean, sturdy, and adjusted to fit your horse.

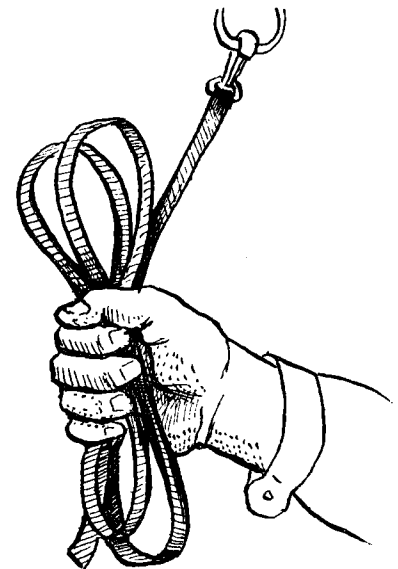
The lead strap or rope must be fastened to the lead ring of the halter. It may not be used as a cinch under the horse's chin. The lead should be 5 to 7 feet long. No whips or other equipment are allowed.

Showing Your Horse

Be ready when your class is called and enter the show ring promptly. If show ring numbers are provided, make sure you wear yours as directed by the show manager.



Always lead from the left side of your horse and walk forward. Hold the lead about 6 to 18 inches from the halter with your right hand and carry the loose end folded in your left hand. Do not coil the rope around your hand.

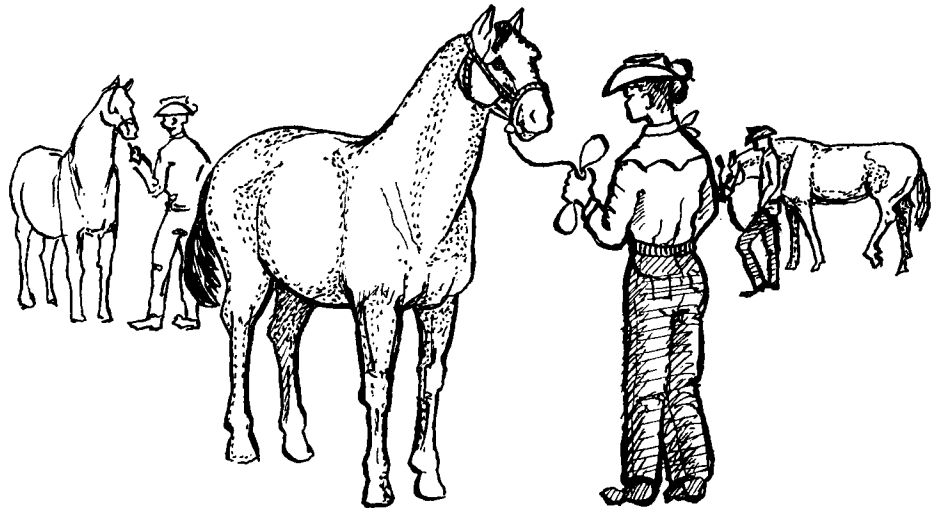


If you are older and stronger, you can fold the lead in your right hand and lead with one hand; but don't take chances on letting your horse get away from you.

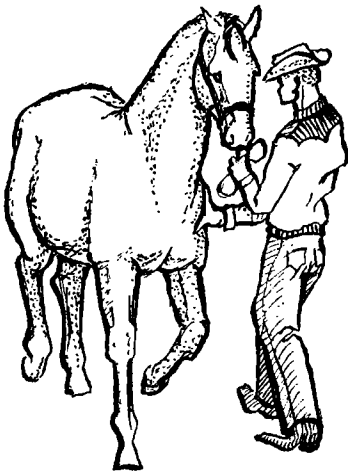
Your horse should walk with his head at arm's length to the right of your right shoulder, ear to ear with you.

Lead around the ring in a counter-clockwise direction with your horse on the outside. This will enable you to see the judge, and the horse cannot crowd you against the wall or fence. Keep your distance; do not crowd the horse ahead of you; and do not lag back.

When you are asked to line up (the horse on the right end of the line should be placed first) place your horse in line with those to your right. Make a straight line. Do not crowd the horse next to you. Leave 6 to 8 feet between horses if possible.



Do not use your feet to place your horse's feet. Train your horse to stand squarely with his weight on all four feet and with his head up. *You should stand facing your horse while you are showing.* In fact, it is felt that you are in the best possible position to know your horse is posed while standing in this manner. This is illustrated by the left and center exhibitors in the drawing above. You still can keep your eye on the judge and know where he is at all times.



When your horse is in place, step back a foot or so holding the lead about 2 feet from the halter. *Do not let him go to sleep, but do not throw shavings or wave your hat or do anything that will attract attention to you rather than to your horse.* Keep an eye on the judge but do not let your horse get out of position. If your horse steps out of line, get him back into position quickly.

To place your horse's feet, take the lead in your left hand and face your horse; then pull his head to the right or left and forward or back and you can get him to move any foot in any direction. If necessary, you may press on his shoulder with your right hand.

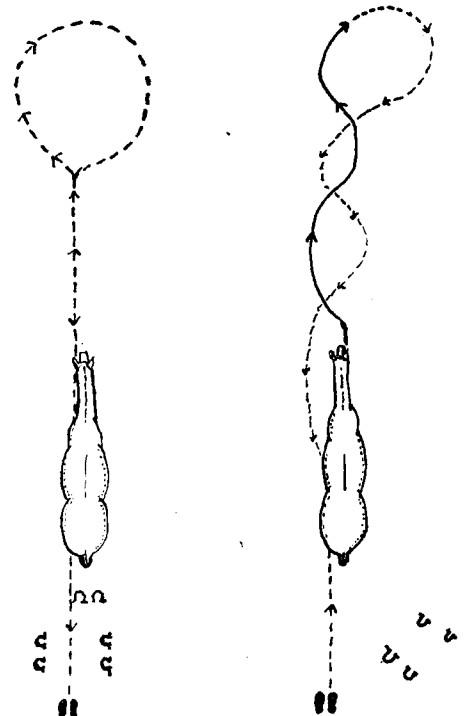
If you want to stand alongside your horse and face the front you may, but it is felt that facing your horse is best. When you stand alongside your horse while showing, you are in a poor position to see him at all times. Some times you may find him asleep or standing cock-ankled.

When stepping aside so the judge can see your horse, never go around to the right side. It is permissible to go in front of your horse. Then you can step back to the left side and be in position to keep your horse properly posed at all times.

If the judge asks you to move your horse to another position in the line, back him out quietly and lead him into line in the new position. If you must lead in close to another horse, speak to him first. If another horse is being led in beside yours, speak to your horse so he won't be surprised.

Always move quietly but promptly and with as little commotion as possible. Talk to your horse if you wish, but not loudly. You may teach him to walk, trot, back, and stand by voice command.

Be ready when you are asked to lead out for an individual performance. Lead up to the judge at a brisk walk, turn your horse so he faces directly away from the judge, then stop and stand him about 10 feet from the judge. Lead straightaway at a brisk



Good Showmanship

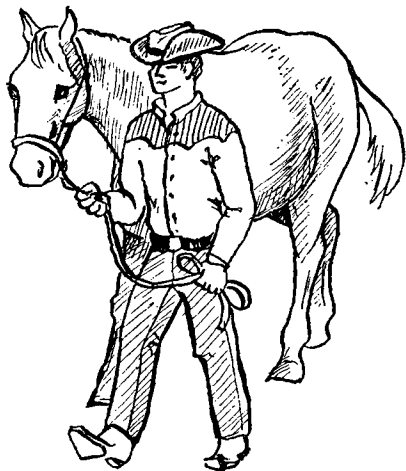
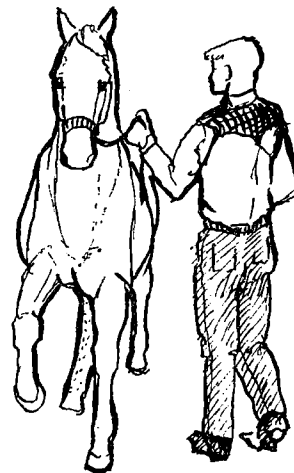
Poor Showmanship

walk. Your horse should walk with his head at arm's length to the right of your right shoulder, ear to ear with you. Look forward, not back at your horse. When you reach the turning point, stop your horse and turn to the right by walking around him; then lead him straight back to the judge. Stop about 10 feet from him. If he asks you to trot, turn in the same manner—to the right; then lead out at a brisk trot. Stop, turn, and return to the judge. Sometimes the judge may ask you to walk out and trot back. Pay attention and be ready to do as he asks.

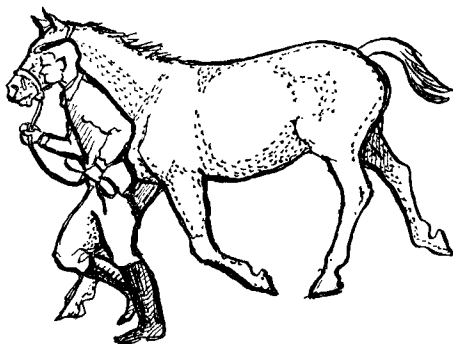


The above club member illustrates poor position in showmanship. Walking in front of the horse hides his foot action. The lead rope is held in a very sloppy manner.

your horse going straight away and straight toward the judge so that he can see the action rather than your position alongside. Doing both correctly is ideal.



The club member shown above illustrates good position in showmanship when leading a horse. Note the rope lead neatly folded in his left hand.



In trotting as in walking your horse try to keep an ear to ear position. It is more important, however, to keep

When asked to back your horse, take the lead in your left hand and back him in a straight line for about two lengths. Then lead him forward to the judge. Many horses do not back well. It is important that you train your horse to back gracefully.

You are being judged all of the time you are in the show ring. Keep showing your horse until you are excused from the ring and be a good sport—win or lose.

4-H Horsemanship Guide

In a 4-H horsemanship contest you must ride your own 4-H horse. Some shows will require that you have your horse at least 90 days before the show. You must do the training and grooming yourself.

Classes are usually determined by the age (year of birth) of the club member.

Either western or English equipment is acceptable. Western and English riders may be judged together or separately. Good horsemanship is very much the same regardless of the type of equipment used.

You must be able to control your horse. If you cannot, the judge may excuse you from the ring.

Stallions may not be ridden in a 4-H horsemanship contest.

Basis for Scoring

Clothing and equipment	15 points
Seat and hands	35 points
Performance	50 points

Clothing and Equipment

Western classes

Type of clothing is optional, but you must be neat and clean. Boots are desirable as a safety feature, but are not required. Spurs are also desirable but are not required. Hats and chaps are optional.

Stock saddles must be used. Types of bits and reins are optional. Hackamores and hackamore bits are acceptable. Lariats and hobbles need not be carried. *Tie downs, running martingales, and draw reins are not allowed.* Use a plain leather curb strap—no chain or other metal in curb straps will be allowed in western classes.

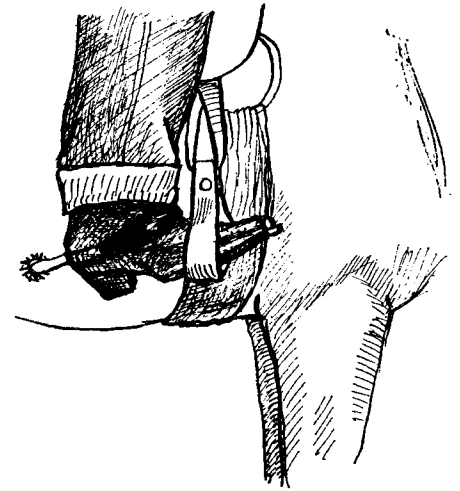
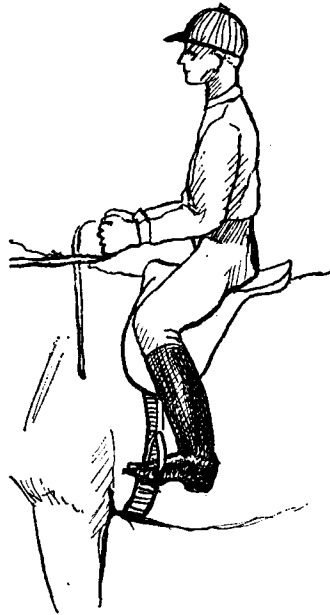
English classes

Your dress is optional but should conform to the class. Spurs are desirable, but not required. Hats may be worn.

English or flat saddles must be used. Types of bridles, bits, and reins are optional. English-type bridle should have four reins, or if you use plain snaffle bit, two reins may be used.

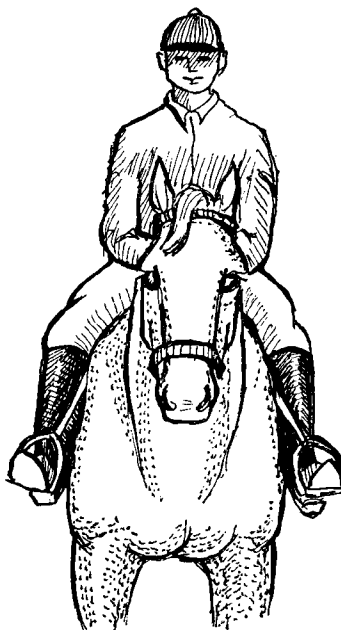
Seat and Hands

You should sit the saddle easily and be relaxed. Your posture should be erect but with your body comfortable and flexible. Good balance and grip are important in enjoying good horsemanship.

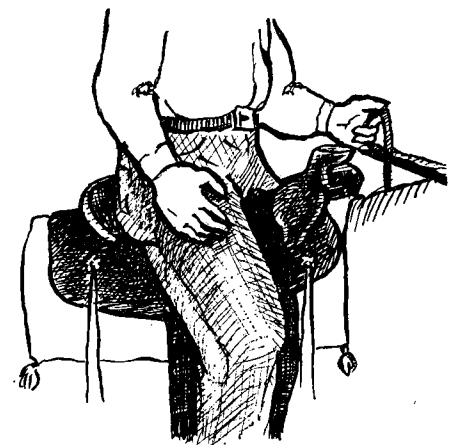


Stirrups should be short enough to allow your heels to be lower than your toes. Your heels should be tucked in close to the horse's body with your toes pointed slightly out. When your legs hang free, the bottom of the stirrups should be just below your ankles.

Your horse should be obedient to your commands. Movements of the horse are governed by reining, leg pressure, shifting your weight in the saddle, and voice commands.



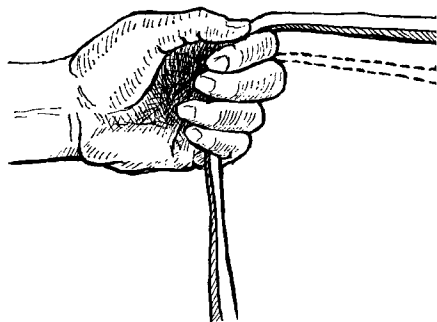
Note the complete balance of the rider shown above as he sits astride his horse. This is important in any or all of the riding events one may be engaged in.



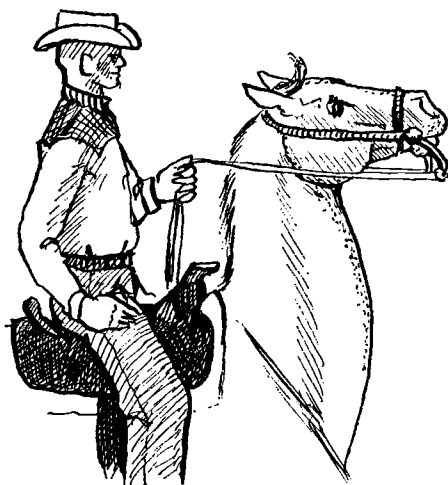
Western classes

Only one hand is used on the reins. It should be above and near the pommel.

In 4-H classes, the reins may be divided with one or more fingers. American horse show rules do not allow the dividing of reins, so you may want to learn to hold your reins together. Keep your free hand off the saddle. It must be remembered that a good horseman learns to use a light hand; thus his horse usually has a light mouth.

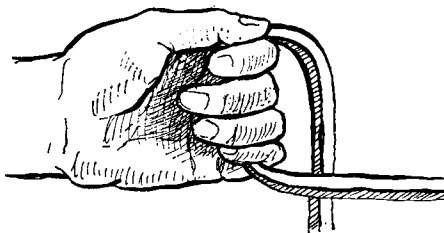


A grip where the reins enter the top part of the hand and come out the bottom is not considered the best, for several reasons. You do not have the best grip on the reins, and you can lose them if your horse throws his head.

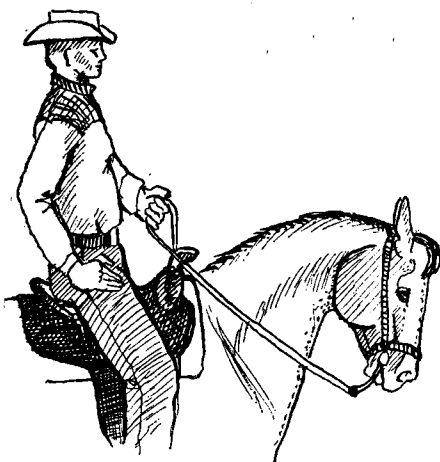


The wrist is stiff and you have a tendency to raise the hand when applying pressure, thus asking your horse to raise his head.

If you hold the reins as in the drawing illustrating the reins coming in from the bottom of the hand and out the top, they are held more firmly with



the thumb and forefinger in a much more secure fashion. A 4-H member is allowed to separate the reins with one or two fingers if he thinks this will help him get better control. In this way your fingers work for you to cushion shock if the horse should jerk suddenly. Your wrist is flexible and therefore when you depress it to signal to the horse that you want him to slow down or stop he will naturally keep his head low which is a sign of good hands and good horsemanship.

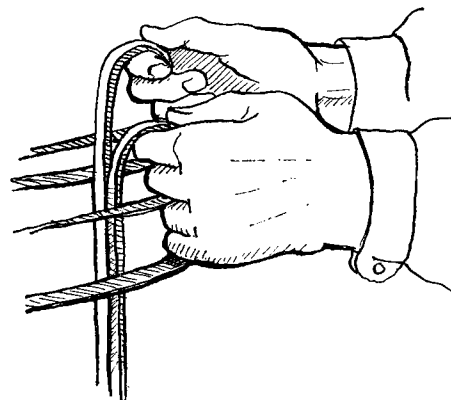


Sit the saddle at a jog and lope. You may post at a fast trot. Work your horse on a reasonably loose rein, but be sure to have contact with his mouth at all times.

English classes

You should post at the trot. When posting on a turn, you should be in the saddle as your horse's right shoulder is back. Then you will be riding on the outside diagonal. You change diagonals when your horse turns the other way by sitting for one extra beat and rising on the other diagonal. Always drop down to a walk before making a change of gait when riding English style.

Both hands are used on the reins. The method of holding the reins is optional. Do not pull hard on the horse's mouth.



Performance

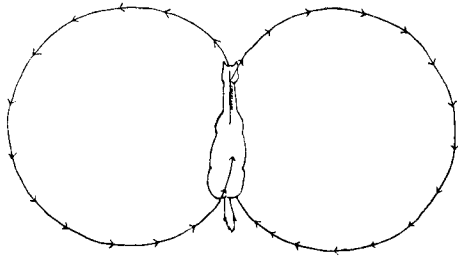
The main consideration in a 4-H horsemanship contest is your ability to have your horse perform the usual ring routine and any additional movements the judge may request.

Western classes

Enter the ring at a relaxed, ground-covering walk. Jog (not too slowly), lope, and reverse as the ringmaster directs. Always drop to a walk when reversing. When you are reversing you usually turn in toward the center of the ring; however, if your horse works better turning to the outside, this is permissible.

Line up as directed. Be alert. Keep your horse posed and looking his best at all times. Your horse should stand quietly.

Do one to three figure 8's at a lope as directed. Keep your horse on the correct lead. 4-H'ers under 15 may use the interrupted change of lead (slow to a walk for one or two steps). Members over 15 should be able to make the flying change. Intermediate and senior riders may be asked to make the flying change of lead. Juniors may use the interrupted change.



Make a broad figure 8 as it helps your horse change leads as the direction is changed.

Ride up to the judge, stop, and stand quietly.

Back two lengths and return to the judge. Do not drag your horse back with the reins. You should have taught him to back with rein, voice, leg, and weight aids.

Dismount and mount. Turn your horse so the judge can see what you are doing. Your horse should stand quietly until you are in the saddle. Do not grasp the cantle with your right hand when mounting. If your horse should jump away from you, you might have difficulty getting your leg over your arm.

Older members may be asked to change leads on a straightaway, start on either lead, stop from a lope, or make a fast turn right or left.

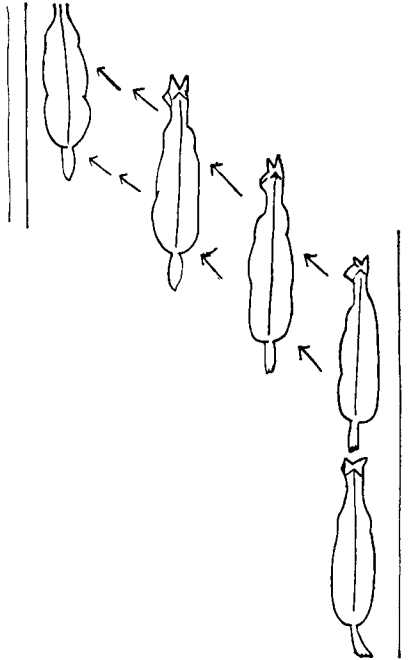
English classes

The rules are the same as for western classes but with the following exceptions:

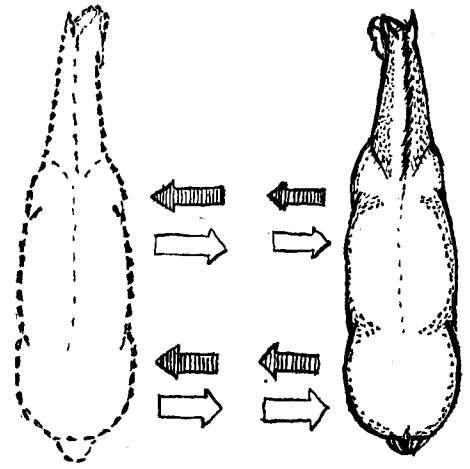
Always post at the trot.

Trot the figure 8 posting on the correct diagonal.

Canter the figure 8 using the interrupted change of lead.



Older members may be asked to change leads on a straightaway or start on either lead, and in close placings may be asked to two track right or left or side step right or left.



General Rules

In a horsemanship contest, you may lose points for jerking, striking, or abusing your horse; being unable to control your horse; crowding other horses; having dirty clothes or equipment; using unsafe or improperly adjusted equipment; using improper language; failing to follow the judge's or ringmaster's directions; not paying attention; or allowing your horse to go to sleep.

You are being judged all of the time you are in the show ring. Keep your horse under control and looking his best until you leave the ring. Be a good sport regardless of your placing.

4-H Horsemanship and Horse Training

Horsemanship and horse training are very much one and the same. What a horse does is the combined result of the skill of the rider and of the previous training of the horse. A green rider can do very little even with a well-trained horse. The skillful rider does not expect much from a green horse.

In professional riding schools, riders are first taught the handling of well-trained horses, but most of us have to train ourselves and our horse at the same time.

This bulletin presents some fundamentals of horsemanship. *Horsemanship, means getting the horse to do just what the rider wishes at all times with the least possible effort on the part of the rider and his horse.*

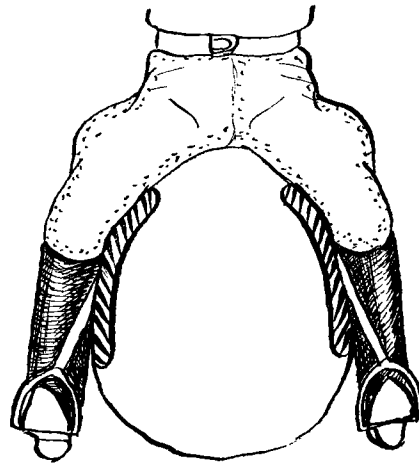
Riding Styles and Equipment

There are various "styles" of riding—western, English, army, etc. Catalogs and stores are full of equipment of every possible variety.

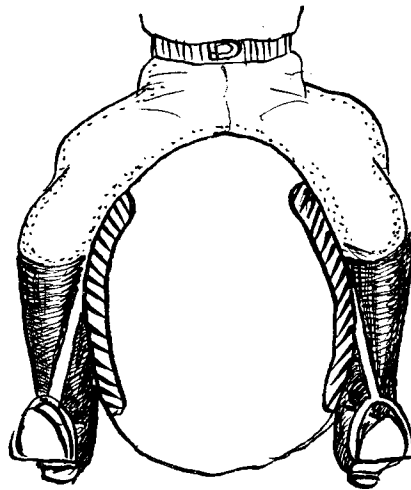
The equipment that is necessary for a 4-H saddle horse project includes some sort of bridle or hackamore to which the reins are attached, a saddle that is comfortable to both horse and rider, and a saddle blanket. A pair of spurs is often desirable.

The horse does not care whether the rider wears jodhpurs or levis or whether the saddle is western or English. These items are a matter of personal preference. For good control of the horse, the less leather between the rider and the horse, the better. A heavy stiff saddle may be a handicap to a young rider.

The fundamentals of horse control are the same regardless of the style of riding or equipment. If the rider has full control over the horse at all times and at all gaits and all speeds, the horse will do everything that is physically possible for a horse to do.



The figure above indicates too long a stirrup; therefore, the rider does not have total contact. The figure below is down in the saddle and has contact with the horse with the proper leg areas.

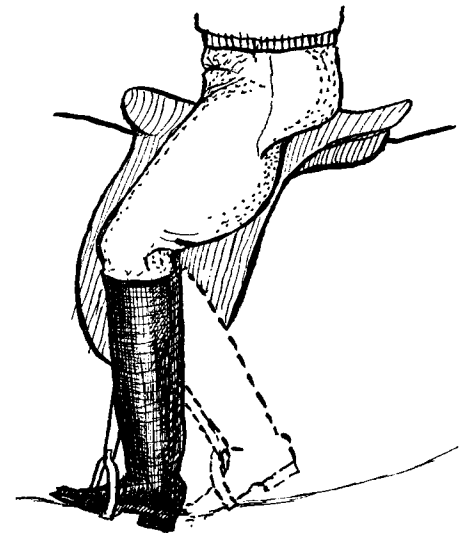


The rider who is accustomed to one type of equipment may feel quite uncomfortable when he tries something different. Yet in a few hours, he may feel entirely at home with equipment which he thought impossible at first.

This is especially true in changing from English to western or from western to English equipment. The fit of the saddle is important. A saddle that fits one rider may not fit another, regardless of type. Fit is especially important with western saddles since the seats are hard and unyielding.

Riding Aids

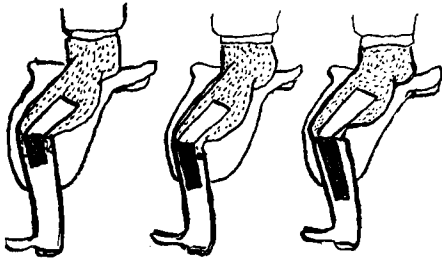
Horses are managed by reins, legs, and weight. By "legs" is meant any leg movement from the slightest pressure with the calf of the leg to a sharp dig with the spurs.



Leg aids are made by moving your leg from the knee only. This way your upper leg has contact with the horse at all times.

Reins, legs, and weight together are known as "aids." With a green horse, aids are used with such vigor that the horse is more or less forced to do what is wished. Excess pressure on the whole leg is necessary to teach the horse to respond. As horse and rider become more accustomed to working together, the aids are applied with less

and less force until eventually they become mere signals and almost unnoticeable.

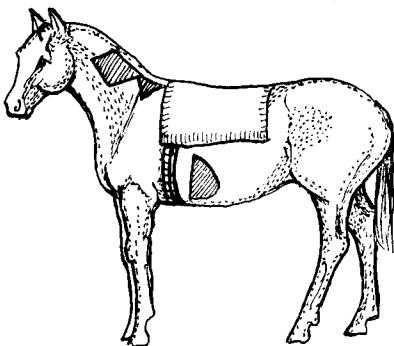


The drawings above illustrate pressure areas. On the left the areas of pressure are small; the center drawing shows moderate pressure; and the right hand drawing illustrates excess pressure areas.

These aids are mostly just the rider's natural impulses which in time the horse learns to follow just as a woman follows a man's lead in dancing.

It may take a lot of force and urging to get a green colt to lead with the halter, but in time he learns to lead with no more pull than the weight of the lead rope.

The training of a horse is always done one step at a time. One thing is taught until it becomes a firmly fixed habit. That training may then be used to help get the horse to do something else.



The darkened areas on the horse in the illustration above are areas that are used in training your horse to yield to pressures of the heel, neck rein, and hands in the areas of the withers.

Important Rules

It is usually impossible to force a horse to do very much but he usually can be forced to do a little. Forcing may be by actual power or by putting the horse in a position where resistance is useless.

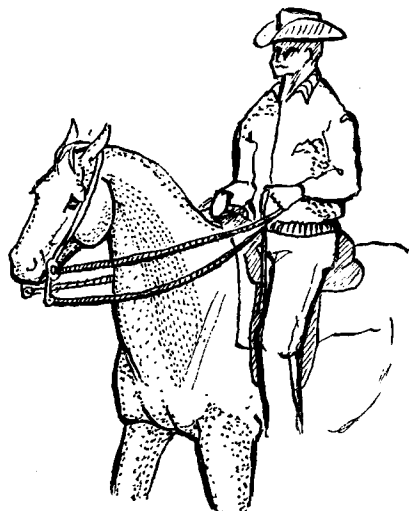
This leads to two very vital rules in horse training. First, never ask a horse to do anything new until you are in a position to see that he does it, and never give in until he does. Second, when a horse has been induced to do something new, repeat the lesson until the habit is firmly fixed; then forcing of any kind is no longer necessary.

Thus, little by little, we finally have a well-trained horse that is a real pleasure to ride.

Bitting

The word "bitting" is not commonly used in the west but it should be. It means getting the horse well used to the bit before using it to control him. A colt's mouth is always soft and a bit irritates it. Time will overcome this, but if the bit is severely used while the mouth is still soft, a bad mouth will result.

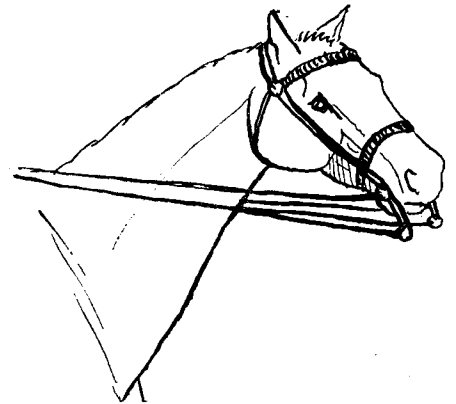
The English and the army accomplish "bitting" by letting the horse stand an hour or two each day with the bit in his mouth. The reins may be fastened to the surcingle or saddle. The colt will have been well gentled previously, and he will not be started under the saddle until he is well bitted, and then very slowly, and only for a short time at each lesson. In many cases good western trainers work their horses with a double bit and four reins.



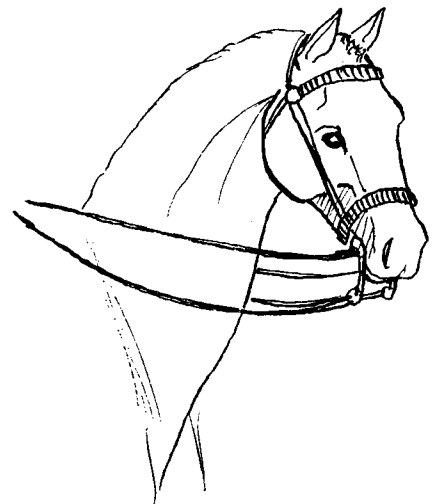
This method is regarded very highly by most good horsemen.

The western way of doing the same thing is to break the colt with a hackamore; then ride with both bit and hackamore for several weeks. During this time the bit may be gradually brought into use, but the hackamore is used for all necessary "rough stuff."

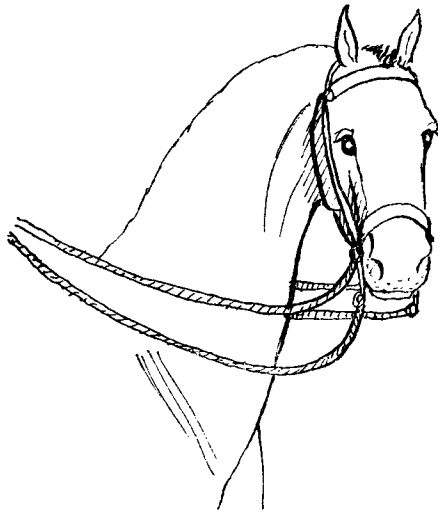
After the horse has developed a good mouth, the hackamore may be discontinued. A good mouth is one that is responsive to the *lightest* touch but yet never tender or sore. A well-schooled horse will yield his head to the slightest pressure of the bit and never feel any pain.



Horses that carry their heads high (see the drawing above) sometimes are hard mouthed.



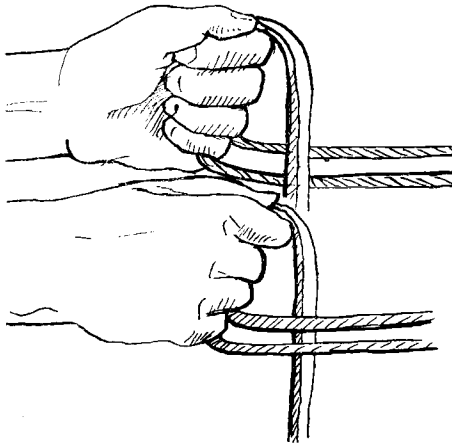
Gentle pressures on the reins should be used to gently ask the horse to lower his head and relax his jaw. This will then tend to flex the horse in his poll.



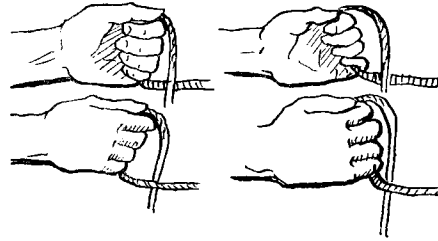
Lateral flexation is illustrated in the drawing above.

For most purposes, a light steel bit with chains and soft, light reins are desirable. The weight of the chains keeps a little steady pressure on the mouth even though the reins are quite loose. This light pressure helps develop a light mouth.

If a horse is handled carefully, heavy pulling on the bit should never be necessary. "Finger tip control" should be enough.



A fixed hand (illustrated above) is used to tell the horse you want him to stand or back when leg aids are applied.



The pair of hands on the left above are relaxing and the fingers of the hands in the illustration to the right are either becoming active or giving the horse the reins. This lets him know that you want him to go. Finger tip control of your horse is as modern today as it was several hundred years ago.

Training Your Horse

Getting attention

If a horse is to respond to the aids promptly and without jumping, using only a small amount of rein pressure, it is necessary first to get his attention. In the army this is called "gathering the horse." It is brought about by a slight lift on the reins and if necessary a slight closing of the legs or even a touch of the spur. If the horse is standing in a bad position, he must get his legs under him ready to go. Practice will enable the rider to do this without actually starting the horse forward.

Starting and stopping

To start a green horse forward at a walk, the rider should lean forward in the saddle and use his legs to urge the horse forward. The horse can be stopped by sitting down toward the back of the saddle, applying a slight squeeze of the legs, and fixing the hands on the reins very lightly. With practice, the horse will learn to start and stop smoothly and easily with so little use of aids that they cannot be seen.

A green horse should be started or stopped slowly with the least possible use of the reins and spurs. Starting and stopping is the basis of all good horse training and the green horse should be started and stopped very carefully a number of times in every lesson.

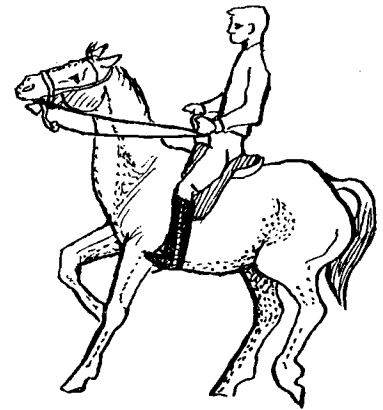
If a horse learns to start and stop quietly and smoothly with the mini-

mum use of aids, especially of the reins, he will astonish you when you put him into fast work. Starting and stopping is dull work but you cannot do too much of it.

An essential part of early training is to make the horse stand quietly when stopped. He should stand wherever placed without moving or fretting.

Backing

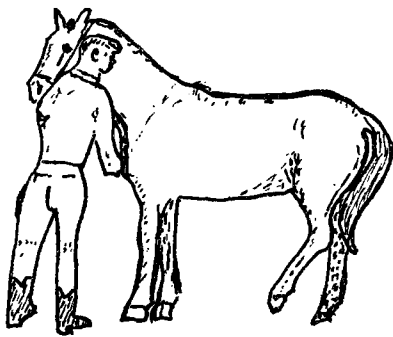
Horses are often made to back by merely pulling hard on the bit. Eventually the horse learns to back in order to escape the pain of the bit. *This is not good horsemanship.*



Do not back your horse as shown in the illustration. Teach him to back. This training is a part of good horsemanship. Most of the time backing is taught from the ground.

Teaching a green horse to back should always be started with the rider dismounted. Stand in front of the horse with the reins held close to the bit and slowly push him backward. It will help a great deal if he is pushed on the chest with the hand, or with a stick or spur held in the hand. Once started backward he should move from the pressure on his chest rather than from continued pull on the reins. The reins should finally be used merely as a signal to the horse to go backward and should not be used to force him backward.

A horse can be taught to yield to or to move away from pressure. When he is touched on his chest and pressure is used on the bit he yields to pressure and finally learns that a small amount of pressure on the bit, plus a slight squeeze of the legs, means to back up.



of a forward urge from the legs (squeeze) and above all, a greater forward shift of the rider's weight.

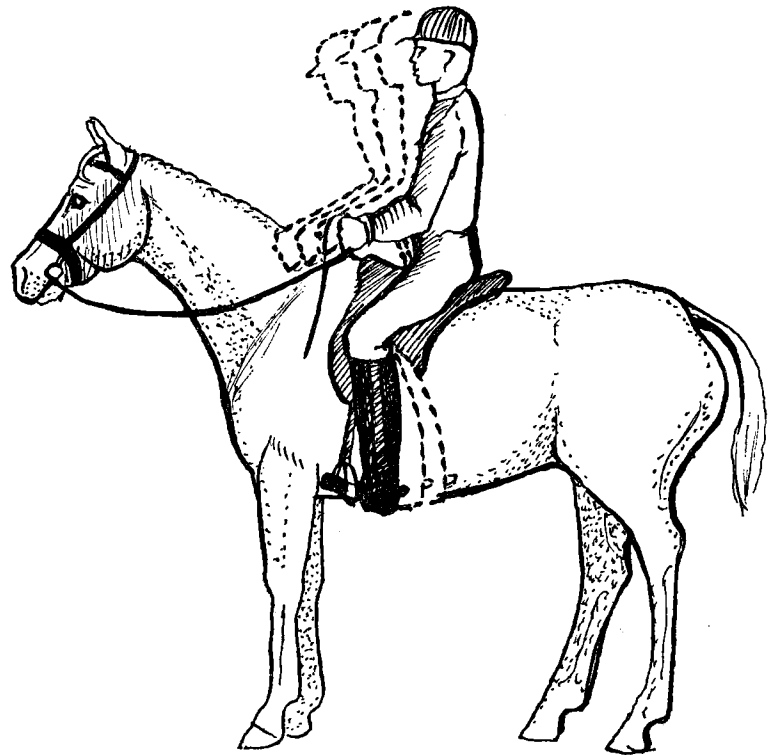
If a man on foot leans forward, his legs will automatically move forward to catch his weight and he will be walking. If he leans forward still more, his legs will come forward faster and he will be running. It is the

same with a horse at a walk or trot, except that the weight of the rider is not enough to force the horse to move forward. The rider's weight will, however, encourage and make it easy for him to trot. The horse soon gets the habit of yielding to shifts of balance and leg aids (squeeze) and horse and rider move together as one.

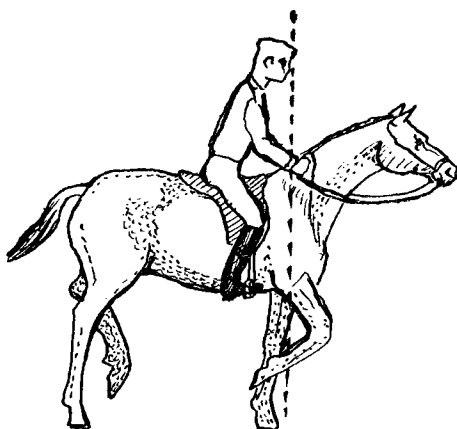
He should be backed dismounted until he not only backs freely but ceases to be nervous or afraid.

After the horse backs well dismounted, mounted backing may begin. The rider should shift his weight slightly to the rear. Be satisfied with a step or two back at first; more will come later. Anytime he does not back properly mounted, work him dismounted. It seldom takes long to teach a horse to back well, but if he is treated too roughly he may get sullen and cause real trouble.

Once a horse learns to back freely, the backward movement can be kept up or made faster by use of the legs (or spurs). We think of the rider's legs as making the horse go forward but they can be used to produce movement in any direction. It is often convenient, especially in roping, to have a horse that will back at the command "back." This command should be used only when the rider is dismounted.



The drawing above illustrates shift of weight as an aid in horsemanship. From the right the first position, a balanced seat on your horse; second position, walking; third, trotting; fourth, canter. Sitting down in the saddle along with a slight squeeze of the legs tells your horse you want to stop. Balance is very important for a comfortable ride.



The trot

The trot is a straight forward movement like the walk but faster. It is started in the same way but needs more

If a horse is nervous and anxious to go, it may be necessary to hold him back with the reins instead of pushing him forward with the legs. The forward shift of weight, however, is necessary.

The rider should practice starting the trot from the walk until both horse and rider take the trot smoothly and easily every time. Then he should practice starting the trot from a standstill.

Some riders do not care to ride a horse at a trot, but learning to start a horse into a trot properly is important —if for no other reason than to know

how *not* to start him into the trot. Some riders who do not like to trot, punish the horse for breaking into this gait. This kind of treatment shows that the rider does not know how to put his horse into a canter except by making him go faster.

A slow trot may be ridden by sitting down flat in the saddle. A faster trot with a long stride must be "posted." In posting, the rider allows himself to be lifted out of the saddle at every other step. In order to keep his balance in posting he may have to keep a tight rein.



In the illustration on the left the heel, hip, and shoulders are all in a line for comfort. In the center illustration the rider is much too straight and stiff and therefore his body will have to absorb all the bounce. The position in the illustration on the right is better but the heels are too far ahead to allow posting with proper ease.

English saddles are better for posting than western saddles but western saddles of the roping type are satisfactory. If the rider rises with the horse's right shoulder and is sitting in the saddle as the horse's right foot hits the ground, we may say that he is posting "on the right diagonal"; if he rises with the horse's left shoulder he is posting "on the left diagonal."

Gallop or canter

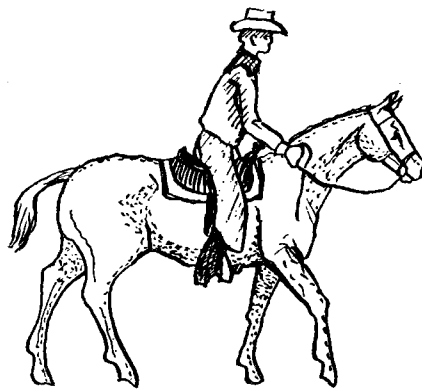
The gallop, especially a slow gallop (canter or lope), is more difficult to start properly than the walk or trot. In a state of nature, the horse uses the trot for intermediate speeds and the gallop is used as a fast gait, or run.

In order to handle a horse properly, the rider must know what a gallop really is. The gallop is not a straight forward gait like the walk, but a diagonal, one-sided gait. Being one sided, there must be two kinds of gallops, a right and a left.

In the "gallop left" or gallop on the "left lead," the horse goes forward by a series of leaps. Each leap is about as follows: the right hind foot is placed well under the horse; the weight is lifted and moved forward with this right hind foot; as the weight comes forward and down, the right forefoot and the left hind foot hit the ground together with the left forefoot well out in front "leading" and still off the ground; then as the weight rolls for-

ward, the left forefoot hits the ground and the weight rolls forward on that foot. By that time the right hind foot is well under the horse and ready to pick up the weight and start the second "leap." Since the leap starts from the right hind foot and ends on the left fore, the forward motion of the horse tends to be slightly to the left.

The saddle moves forward in a sort of left-handed spiral. The rider tends to twist in the saddle, not to the left, as might be expected, but to the right. His left leg tends to move forward and away from the horse, while his right leg tends to move backward and toward the horse's flank. The motion of the rider's body is therefore towards his left and not quite as he is facing.



A horse in the right lead is illustrated above.

The gallop on the right lead is just the same as the gallop left, but left is substituted for right and right for left.

If you look down over the horse's shoulder at his forelegs, you can tell which leg is farthest ahead "leading." With experience, you learn to tell by the feel of the horse without looking at his legs. With rough-going horses the difference in the feel of the two leads is very marked. With a smooth going, well-schooled horse the difference in feel is very slight.

A horse can gallop naturally on either lead, but he often forms the habit of using just one lead. In such a case, he will not like to gallop on the unaccustomed lead and if forced to, it will be rough and awkward. This roughness and awkwardness, however, disappear with a little practice.

The horse can be started into a gallop much more easily and smoothly if the rider knows what lead he wishes the horse to take. The left lead is started as follows: Shift the weight toward the right hindquarter and at the same time give the head a slight lift with the reins. Use the right leg (or spur) well back in order to push the hindquarters to the left and at the same time urge the horse to the faster gait. At the same time the left leg should be slightly forward toward the horse's shoulder, thus twisting the rider slightly in the saddle. Hold the head slightly to the right if necessary. The basic idea is to start the horse slightly toward the left instead of straight ahead and to lighten the left forequarter by shifting the weight toward the right hindquarter. This is, of course, impossible until after the horse has been taught to move his hindquarters away from the spur as will be explained later. The rider should never forget that the gallop is started with the weight slightly back and not forward as for the walk or trot.

The greener the horse and the greener the rider, the more exaggerated the aids must be. With a well-schooled horse and rider, aids can be applied so lightly that they can hardly be observed.

If the horse is in the habit of using just one lead, notice which lead and then practice starting on that one lead until it can be done smoothly and eas-

ily and until it is pretty much "second nature" to both rider and horse. At first, start the horse into the gallop from the trot; later, from the walk; and finally from a standstill. Go back frequently and practice starting him into the walk or the trot so that there will be no confusion. A horse should never trot when you wish him to gallop or gallop when you wish him to trot. If he does, the horse or the rider or both need more training and practice.

If the horse has already been taught to gallop freely with either lead, the rider may as well learn both from the start. Otherwise teaching the horse to gallop on the unaccustomed lead should be postponed until the rider is thoroughly familiar with starting on the accustomed lead.

Starting a horse on an unaccustomed lead is never easy. Aids must be much exaggerated and some additional help may be necessary. One help is to trot the horse toward a fence at about a forty-five degree angle and then shove him into a gallop just as he comes to the fence. The fence tends to make him move sideways to the line of his backbone. Another trick is to trot him in a small circle and increase the speed until he breaks into a gallop.

A horse will gallop on a circle much more smoothly and easily if he is leading with the inside leg. If not too badly spoiled by long work on just one lead, he will lead naturally with the inside leg when going in a circle. This can be accomplished sometimes by working your horse on a longe.

Once a horse is put into the gallop on the unaccustomed lead he should be kept at a gallop on that lead for several minutes—preferably on a large circle. This wears off his awkwardness and tends to give him confidence on the unaccustomed lead. This action may have to be repeated many times. Once the horse can gallop smoothly and confidently on the unaccustomed lead, he may be started in either lead.

Overcoming Fear

A horse is naturally timid and easily frightened or startled, but he is a creature of habit and will soon get used to almost anything.

As soon as a green horse is going well, he should be introduced to as many scary things as the rider can find, *always* provided there is room enough so that the horse does not have to get too close. The best plan is to walk the horse back and forth past the thing of which he is scared, but to keep him far enough away so that he does not rebel. As he gets used to it, he may be passed closer and closer and then made to stand and look at whatever he has been afraid of until he loses all interest and thereby loses all fear. Since the object of this procedure is to relieve fear, the horse must not be given any unusual whipping or spurring.

A green horse should never be put into a scary place where he either must go into it at once or balk. Special care must be taken to avoid hurting a green horse unintentionally in a difficult location or letting a fast moving car splash water or gravel on him.

The object of this type of training is not merely to get the horse used to scary things. It is also valuable in fixing the horse's habit of going wherever the rider asks and teaching him that he will not be asked to go where he will be in danger.

Jumping

We do not have jumping classes in the 4-H horsemanship program. However, most youngsters like to try jumping their horses. Jumping is discussed here to call your attention to some of the hazards in jumping your horse, namely, jerking the horse's mouth.

While show-ring jumping is strictly for experts, any ordinary pleasure horse should jump 2 or 2½ feet with ease. The rider will be jolted at first but will soon get the knack and will enjoy jumping.

A green horse should be put over a 1-foot jump a few times until he knows what is wanted. The jump can then be raised to 2 feet.

The horse should come to the jump at an easy gallop. He may be urged if he hesitates. If he tries to run around the jump, take a rein in each hand and spread the hands as far as possible so that the pull on the reins will be to the sides instead of to the rear. In this way his head can be held straight forward.

The rider's greatest difficulty in going over is to *avoid jerking the horse's mouth when he lands*. When a horse lands, he lowers his head and sticks his nose out. The rider must therefore have a loose rein and a very flexible arm. Otherwise, he will unintentionally give the horse a bad jerk.

The rider's seat should be as easy, comfortable, and as natural as possible. He should lean forward as the horse takes off, rise slightly as he goes over, and straighten up or even lean backward as he lands. The beginner should balance himself by one hand placed lightly on the front of the saddle and should never balance himself with a tight rein. With practice the rider will soon be able to ride the jumps smoothly and easily without jar and with no fear of falling. As this skill is acquired, the touch of the hand on the saddle will be unnecessary.

The average saddle horse should not be jumped over 2½ feet. He can do this with ease, and he should never learn that there is anything that he cannot jump. Jumping a horse to his upper limit is always apt to spoil him and should never be attempted except by an expert.

Spoiled Horses

A spoiled horse is one that has learned from experience that he does not have to do what the rider asks him to do. This fault may sometimes be overcome with care and patience but it may not be worth the time and trouble. No one would spoil a horse intentionally, but it is often difficult to avoid doing so unintentionally.

Safety Rules

Safety in riding as well as in working with your horse is one thing that cannot be overemphasized. When working around your horse always speak to him so that he will know you are near. This will eliminate the possibility of being stepped on or being crushed against the side of the stall, manger, or the barn wall. A startled horse always jumps from one side to the other.

Always avoid riding too close to the

heels of the horse ahead of you. This will eliminate the possibility of being kicked or having your horse kicked. Avoid quick starts or stopping on unsure ground, thereby eliminating falls. A little good judgment along this line will eliminate broken bones—which the rider rather than the horse usually receives. The difference in the weight of the horse and that of the rider gives

the horse the advantage.

Using excess speed is not a sign of good horsemanship, so keep your horse under control and enjoy every minute of your ride.

Keep your equipment in good repair and be sure it is ready to go when you start your ride. All of these things will make your 4-H horse club experience a happy one.

Insurance

In order to protect your club, several insurance companies provide good insurance for leaders and members on a low cost-per-day basis. In Oregon an insurance company is also making insurance available for your horse at a low cost. Insurance information can be obtained from your county 4-H Extension agent.

Special Activities

Special events and activities stimulate and maintain interest among individual club members. They are an effective teaching tool. They provide an opportunity for boys and girls to gain confidence in themselves and develop good sportsmanship by working and playing with others in the group. In order to develop leadership among members they should all participate in the planning and execution of all programs.

Tours

A tour can be conducted by your club to the home of each member to see how he takes care of his saddle horse and equipment. 4-H members keep "on their toes" if they know that the leader and club members will drop in to see how they are doing. Other types of tours might include trips to horse-breeding farms, ranches, horse shows and fairs, experiment stations, saddlemakers, and training stables.

Members can get more out of a tour if they are asked to take notes on what they see, take their cameras along, and follow the tour with a discussion on what they have learned.

Trail Rides

Committees are needed to plan and check the area in which a trail ride is to take place. Check to be sure you have all of the necessary permits or licenses needed to allow you to do what you plan. Be sure your leader

checks and approves the horses you are to use.

The following equipment should be assembled for your trail ride:

Rain clothes	Matches
Extra clothing—warm	Soap and towels
Sleeping bag or bed roll	Toilet paper
Duffle bag to protect sleeping bag	Small amount of bailing twine or wire
Plastic or canvas cover for gear	Saddlebags
Pup tent for each two riders	Hobbles
Sharp knife	Hoof pick
Whetstone	Halter
Flashlight	30 feet of $\frac{1}{2}$ -inch rope
Map of the area	Curry comb and brush
Pocket compass	A few leather thongs
Mess kit or canteen	Oats for your horse

If your trip is in a national forest, the following are required: one axe, one shovel, and one bucket.

The following items are optional: camera, paper towels, chewing gum, mosquito repellent, fishing gear, and a first aid kit with extra bandages for sprains. One camp cooking outfit can be used but the responsibility for bringing food usually is divided among all of the participants.

Dehydrated foods are used when possible to save space and weight. It is very helpful if older members and mothers can plan the menus for the whole trip and then purchase the food necessary. It is surprising how far you can make \$2 stretch when you plan your trail ride menus carefully.

If you condition yourself as well as your horse before the trail ride, you will enjoy it even more.

Judging Horses

It should be the ambition of every saddle horse club member to become a good judge of horses. This requires study in order to know the parts of a horse and have a knowledge of standards within each of the breeds. Many of the horse associations have pamphlets giving characteristics of the different breeds in detail. They will be glad to give or send one to you or to your club library.

Don't miss a judging tour as a real learning experience. Judging is an *art* based on observation. It is the weighing of good and undesirable points of one animal against another and then balancing these points. This is where your knowledge of what is required to make up a near-ideal horse comes in handy. Remember, you can't become an expert judge of any kind without lots of work. Many of our best judges have been studying and judging for a whole lifetime and are still learning.

The following suggestions will help to make you a good member of a judging team.

1. Stand at a *distance* to get a clear-cut picture of the type and body conformation of the animals. Always get a rear, side, and front view of the animals from a *distance*.
2. Work on a comparative basis. That is, compare one animal to another.

3. Pick a top and bottom animal if possible. Remember the type you are looking for when judging a class.
4. A final look at the class from a distance should be made before making your final placing.
5. Do individual work and don't let a minor detail influence your final placing.
6. See the horses at a walk and a trot since correct action is desirable.
7. In giving your reasons, here are a few things to keep in mind:
 - Never use the words "better," "I think," or "I guess."
 - Always hit the big points first.
 - Have a mental picture of the class in mind but do not memorize your reasons.
 - Never criticize an animal too severely.
 - Enter the judge's room with a smile and be courteous. You are telling a friend what you saw in the class, and he is for you rather than against you.

The following saddle horse terms may help "smooth up" your reasons for picking certain horses:

Refinement and femininity
 Short back and loin
 Long level croup
 Ample chest
 Well sprung ribs
 Deep wide chest
 Full heart and girth
 Well muscled arm, forearm
 Sloping pastern
 Sloping, long, and well-muscled shoulder
 Large feet—wide on the heels
 Balance and symmetry
 Clean, large, flat bone
 Well set, clean hocks
 Straight stride
 Style and character about the head
 Oily texture of hooves
 Small and alert ears

Demonstrations

The saddle horse project offers many opportunities for good demonstrations. These demonstrations can be made by individuals or by a team. Demonstration techniques can be found in PNW 24, "4-H Demonstrations."

Some suggestions for demonstration topics are listed below, and many other good demonstration ideas will occur to you and your leaders.

Approaching, haltering, and leading a horse
 Saddling and bridling; adjusting stirrups
 Mounting and dismounting; proper seat and posture of rider
 Use of aids in controlling the horse—voice, legs, hands, position of body
 Changing leads
 Teaching a colt to lead
 Caring for and grooming your horse
 Grooming your horse (mane, tail, hair coat, and feet)
 Trimming hooves and caring for feet
 Dealing with feet, legs, and blemishes
 Blemishes—where they are located and how they interfere with a horse's movements
 Various gaits—walk, trot, canter
 Teaching a horse to back
 Selecting and caring for equipment
 Adjusting and repairing equipment—sewing and riveting
 Using bridles and bits
 What to look for in buying a horse
 Judging horses
 Showing horses properly
 Preparing for a trail ride
 Learning to tie pack hitches
 Using rope around your horse
 Telling the age of your horse

Games for Riders

Eight games for 4-H riders are listed on pages 11 and 12 of the "4-H Horse Project Leader's Guide," Club Series H 23(L). In addition to those listed, several more game suggestions are a ribbon race, sack race, stake in a barrel race, keyhole race, and apple water-bucket race.

Games are enjoyable and they are good training if they require horsemanship skills rather than speed to win. Beating and whipping horses to obtain sheer speed is objectionable and should not be a part of any game.

Drills

4-H saddle horse clubs all like to parade and take part in drills. All regular drills are based on two kinds of lines—single file and abreast. All patterns on the field are built on combinations of these two lines varied by speed and coupled in some drills with a standstill.

The standstill is self-explanatory. It means the stationary position of a line or group of riders for a required length of time.

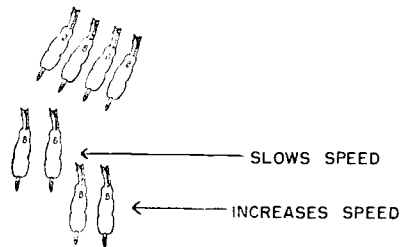
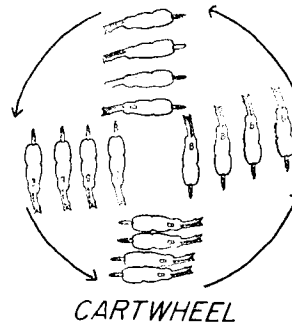
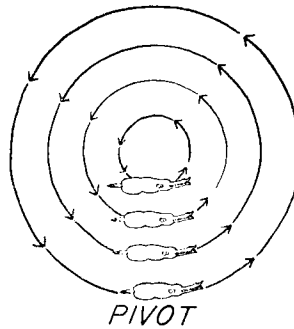
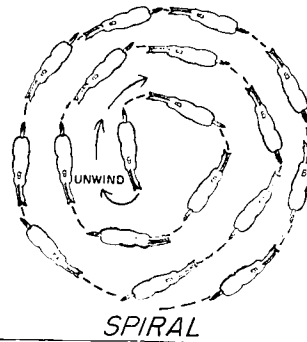
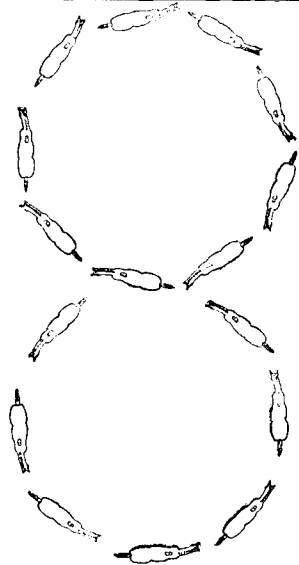
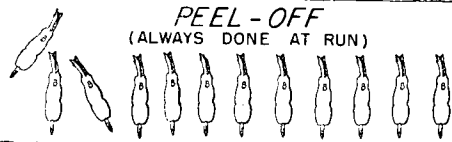
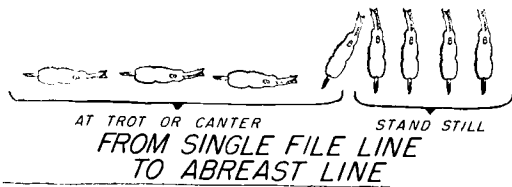
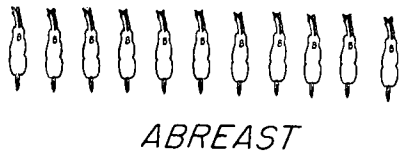
A single-file line can be managed by less experienced riders, can be ridden at varying speeds with ease, and can be turned into various patterns quickly.

An abreast line is more impressive. It is almost necessary as the starting point for the very effective pivots, wheels, and peel-offs. It takes practice to keep a line of 4-H horses proceeding horizontally for any distance.

The directions and illustrations given are idea providers. They show more or less basic drills and you, as individuals or as a club, can work out other drills that you can perform. Drills are fun, and while you are riding as a group you will be using basic aids for good horsemanship to control your horses while riding.

LEGEND

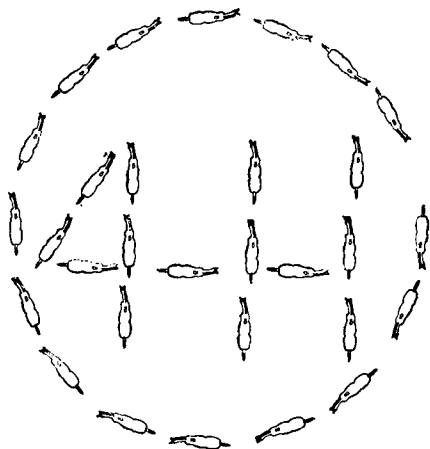
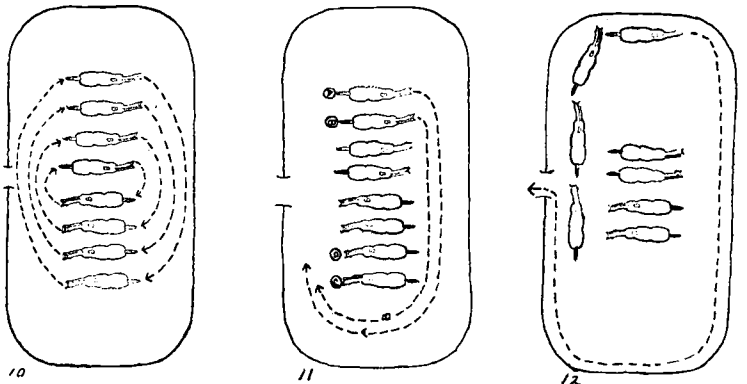
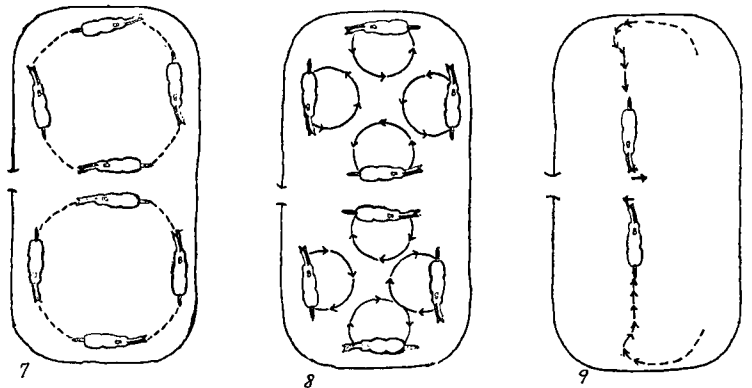
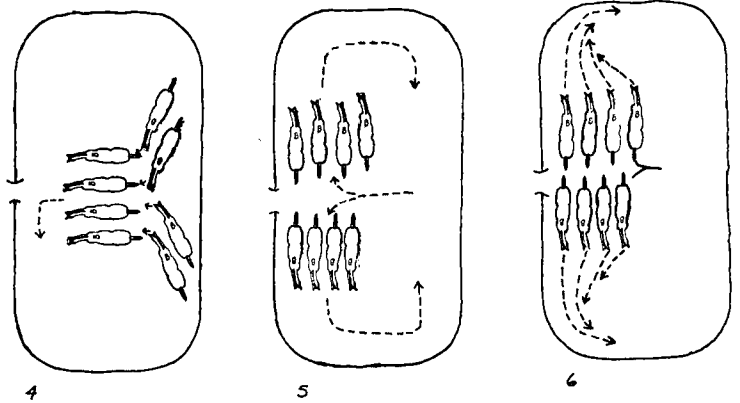
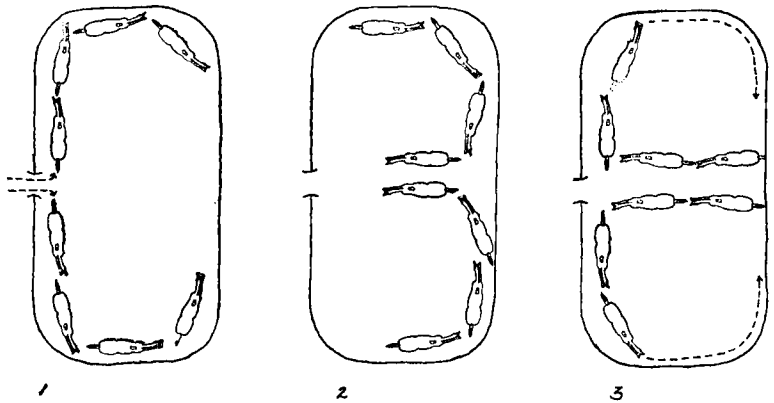
HORSE GOING
IN THIS DIRECTION →



FROM TWO'S TO FOUR'S

Drill directions

1. Divide the club; half ride around the ring each way, single file.
2. Meet the other group; cross the field in twos.
3. Divide and go around the rail, single file. On next round pairs go right and left and around the rail by twos.
4. Cross the field again in fours.
5. At fence, turn right and left in fours—lead four to right, second four to left, etc. Extra riders make a line of one, two, or three riders at the rear but ride as four.
6. As you approach ends of field, go back into a single line.
7. In single file, go into circles.
8. At whistle blast, reverse horses, turning them out from center of ring.
9. Go out of circles into straight line across length of field; then face horses to right, moving in until horses are stirrup-to-stirrup.
10. At whistle blast, move horses around pivot; stop when each half is at original position of the other half.
11. Peel off: (A) horse trotting or running around whole team, followed by (B) horse; (C) horse follows, trailed by (D) horse, etc.
12. As horses peel off, go into single file, move around rail at increasing speed, and go out of gate.



Square Dances

Your club may want to try square dancing on horseback. This would give you an opportunity to teach your horses a lot of movements with the use of aids such as right shift, squeezing of legs, and leg and heel pressures. Working out square dances with horses is an enjoyable and challenging activity.

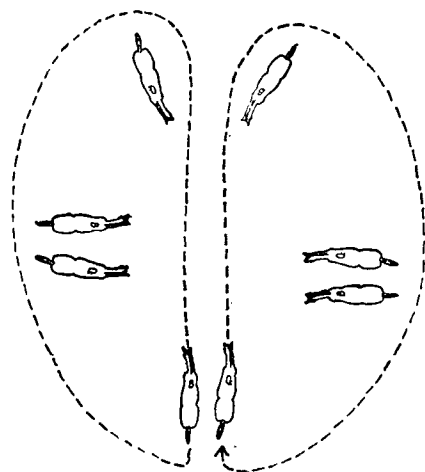
The square dances described in this bulletin will have to be adapted to the use of horses, but the illustrations will help you see how this can be done.

Square dancing on horseback takes a lot of imagination and improvisation. Probably the best way to get started would be to enlist the help of an enthusiastic square dancer in your community.

Any good square dance records can be used; a few suggestions are the Chinese Breakdown, Ragtime Annie, Soldier's Joy, and Cripple Creek. The caller should adjust his calls and tempo to the speed of the horses.

CUT OFF SIX, DESCRIPTION

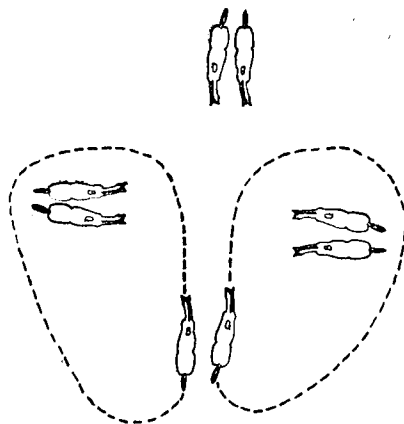
The First Couple bows to Partners and then swings once around with a Waltz Swing, moving across the set as they swing, passing through the Third Couple to the outside of the set where they separate, the First Lady dancing to her right and the First Gentleman to his left, around the outside of the set to their home place, "Cutting off



Cut off Six

Six." When the First Couple reach their home place, all couples swing once around with the Waltz Swing, then dance a Left Hand Swing with Corners, and again swing Partners once around with a Waltz Swing, the First Couple moving across the set as they swing, while the other three couples swing in place.

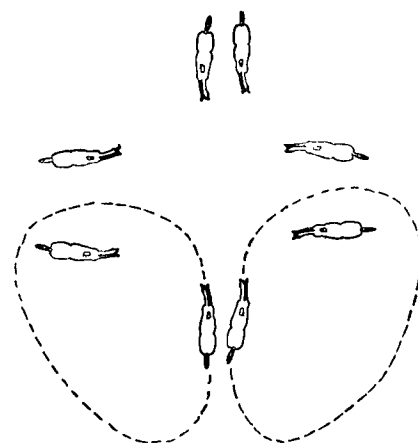
When the First Couple reaches the Third Couple, they separate, the lady to her right and the gentleman to his left, passing between the Third Couple and the couples on either side of them, to the outside of the set, then dance around the outside of the formation to their home place, "Cutting off Four"



Cut off Four

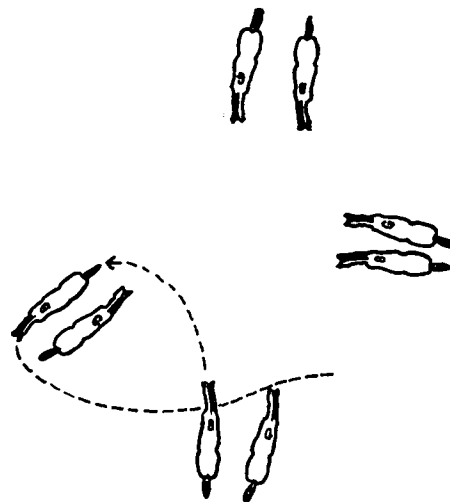
When the First Couple reach their home place, all couples swing once around with a Waltz Swing, then dance a Left Hand Swing with Corners, and again swing Partners once around with a Waltz Swing, the First Couple moving to the center of the set as they swing, while the other three couples swing in place.

When the First Couple reaches the center of the set, they separate, the lady to her right and the gentleman to his left, and dance through the Side Couples, who separate from their Partners to allow the active dancers to pass between them to the outside of the set.

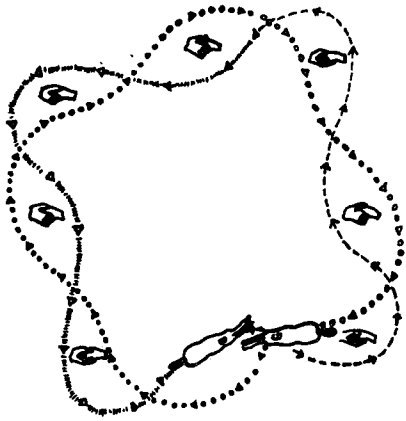


Cut off Two

The active dancers continue around the outside of the formation to their home place, "Cutting off Two." When the First Couple reach their home place, all couples swing once around with a Waltz Swing, after which they Allemande Left and then Grand Right and Left half around the set to meet their Partners and Promenade home.



Allemande left with your left hand,
and then Right and Left Grand



Grand Right and Left

The call is repeated with the Second, Third, and Fourth Couples in turn leading the dance.

The terms "Cut off Six" (Four or Two)" refer to the total number of dancers which the leading or active couple dances around in these movements, each active dancer passing around three dancers to "Cut off Six"; two dancers to "Cut off Four"; and one dancer to "Cut off Two."

CALL FOR CUT OFF SIX

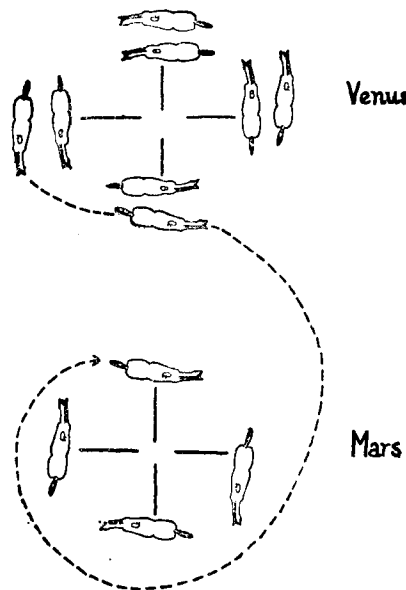
First Couple bow, First Couple Swing,
 Go down the center and split the ring, the
 Lady goes right and the gent goes wrong, now
 Cut off six as you come along.
 Swing when you meet and everybody
 Swing
 Left Hand Swing your Corner Girl and
 Swing your own with a pretty little whirl.
 The same old couple, as you did before,
 Go down the center and cut off four.
 Around the outside to your home and
 Everybody swing your own. Now,
 Left Hand Swing your Corner Girl and
 Swing your own with a pretty little whirl.
 The same old couple, as you always do,
 Go down the center and cut off two.
 Around your Corners to your home and
 Everybody swing your own. Now,
 On the Corner with your left hand, a
 Right to your Partner, Right and Left Grand.
 Meet old Sal, meet old Sue,
 Meet that girl with a run-down shoe and
 Promenade 'em two by two,
 Walk 'em home like you always do.
 (Repeat the call for the Second, Third, and
 Fourth Couples in turn, calling "Next couple
 bow, next couple swing," on the first four
 beats of the call.)

VENUS AND MARS, DESCRIPTION

The Star forms circles halfway around, and then reverses to a Left-Hand "Kentucky Star" which circles until all reach their home place, where the First Lady *only* breaks from the eight-hand Star (which continues to revolve), and describes a clockwise circle around her home place with her right hand extended to form the hub of an imaginary Right-Hand Star. The First Lady must be certain that her rate of turn as she institutes and leads the Right-Hand Star of the ladies is the same as the rate of turn of the Kentucky Star; *both formations must revolve at the same speed.*

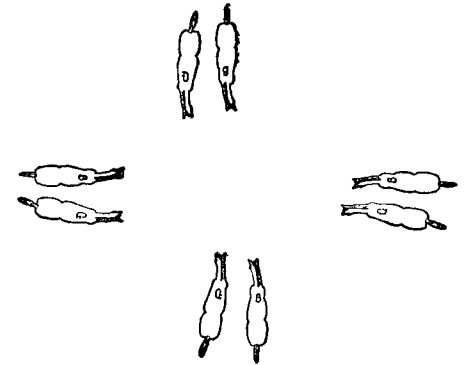
As the ladies in turn reach the First Couple's position in the set, they break from the eight-hand Star, and step into the Right-Hand Star which was instituted by the First Lady, taking their places *behind the same lady who was ahead of them in the Kentucky Left-Hand Star.*

As the First Lady and First Gentleman meet in their respective Stars, they break from these Stars, and exchange places with each other, with *the gentlemen passing behind the lady* as they cross from Star to Star. Each couple follows in turn as they meet, both Stars continuing to revolve at a constant rate of turn.

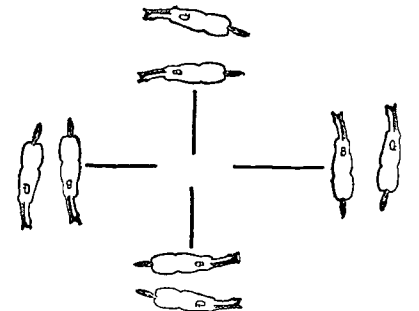


As the First Lady and Gentleman meet again after one revolution in their new Stars, they again exchange places, each couple following in turn with the *gentlemen passing in front of the ladies on this second exchange of Stars.*

When the First Lady and Gentleman meet again after one revolution of the Stars, they break to a Promenade, each couple following in turn.



The Square



Eight-hand Star

CALL FOR VENUS AND MARS

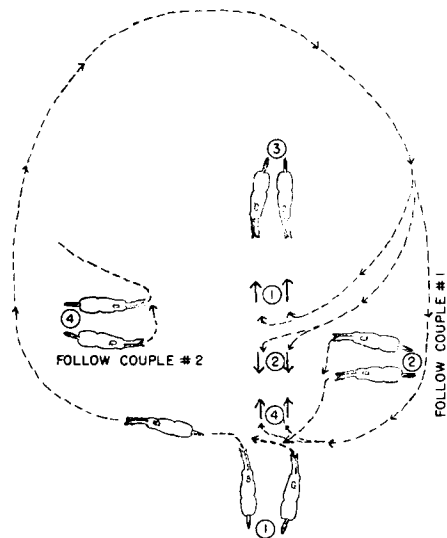
Eight to the center and cross right hands,
 Kentucky style, as pretty as you can.
 Turn right back to a Left-Hand Cross,
 Kentucky way, don't get lost.
 First Little Lady lead out to her right
 and form two Stars,
 One like Venus, one like Mars.
 Ladies lead in, gents lead out,
 Change those Stars around about.
 Ladies lead out, gents lead in,
 Change those Stars around again.
 Find your sweetheart, find your mate,
 Take that girl and Promenade eight.
 Promenade your Partners all,
 Take 'em right around the hall.
 Promenade around the town,
 When you get home, just settle down.

DUCK AND DIVE, DESCRIPTION

This square dance can be done with one set. Two is better and many more can work into line for the fun part of this dance, the Duck and Dive.

You can start this dance out with the Allemanade Left and the Grand Right and Left and finish this way also.

The first call is Couples 1, 2, and 4 lead out to the right of the ring to form your lines. Couple 1 sets up in front of couple 3. Couple 2 sets up facing opposite Couple 1 and Couple 4 faces Couple 2.

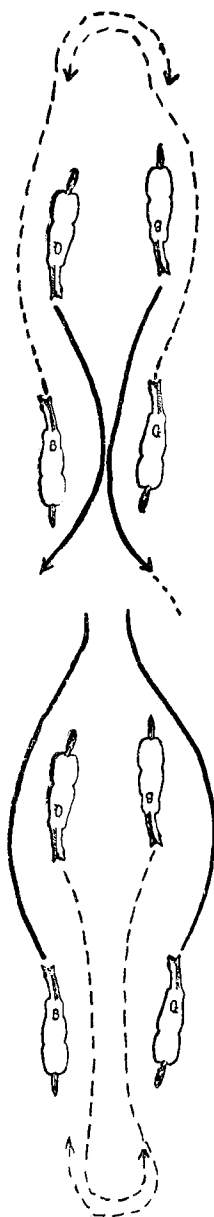


Couples 1-2-4 out to the right of the ring

Single file—girls follow gents

Then you can start your Duck and Dive. The Head Couple always goes out and the Foot Couple goes in.

When you get to the end of the line, you do the Courtesy Turn (gentleman turns to his right, the lady to her left on the inside—both ends).



Courtesy Turn

**Girl turn in—
boy around
the outside.**

From foot always start in

From head always go out

CALL FOR DUCK AND DIVE

All balance, all swing and Promenade around the right of the ring.

Allemande Left and Grand Right and Left. (Couples 1, 2, and 4 lead out to the right of the ring to Duck and Dive positions.)

Duck and Dive and swing (Courtesy Turns at the wall).

Duck and Dive.

(Back to square position.)

Allemande Left and Grand Right and Left and Promenade home.

Appendix

Horse associations sometimes have good materials for your club library. A list of breeds and the location of the main associations or clubs follows.

Breeds of Light Horses	Characteristics	Location of Headquarters
American Saddle Horse	Three and five gaited saddle horses for show and bridle path	American Saddle Horse Breeder's Assn. 9295 Fourth Street Louisville 2, Kentucky
Arabian	Parade stock or saddle horse	Arabian Horse Club of America 120 South LaSalle Street Chicago 3, Illinois
Appaloosa	Parade and stock horse	Appaloosa Horse Club, Inc. Moscow, Idaho
Hackney	Heavy harness or carriage horse	American Hackney Horse Society Room 1737, 43 Broadway New York, New York
Morgan	Combination roadster and saddle or stock horse	The Morgan Horse Club, Inc. 90 Broad Street New York 4, New York
Palomino	Parade and stock horse	The Palomino Horse Assn. Box 446 Reseda, California, or Palomino Horse Breeders of America Box 79 Mineral Wells, Texas
Pinto	Parade and stock horse	The Pinto Horse Society Box 206 Concord, California
Quarter horse	Quarter racing and stock horse	American Quarter Horse Association 1405-6 West Tenth Ave. Amarillo, Texas
Standardbred	Racing in harness— trotters and pacers, fine harness, or roadsters	United States Trotting Association 1349 East Broad Street Columbus 5, Ohio
Tennessee walking horse	Plantation walking horse	Tennessee Walking Horse Breeders' Association Lewisburg, Tennessee
Thoroughbred	Racing under saddle-flat or steeple-chase; hunting, polo, saddle	The Jockey Club 250 Park Avenue New York 17, New York
Shetland ponies	Saddle or harness use for children	American Shetland Pony Club Lafayette, Indiana
Welsh ponies	Saddle or harness use for children	Welsh Pony Society of America 409 West Engineering Building University of Michigan Ann Arbor, Michigan

Glossary

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

Alter. To castrate a horse, to geld.

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

A entire. A stallion.

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

Back. To step a horse backward.

Balancier. The head, neck, chest, and shoulders of a horse.

Bald-faced. Face marked by wide white stripe from forehead to nose.

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

Bars. The straight part of the mouthpiece of a bit.

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.

Bishoping. Drilling new cups in old teeth to mislead judgment of horse's age. (After a horse trader named Bishop.)

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

Blaze. A white stripe down the face to the lips.

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

Bowed. The toes pointing outward. A swelling of the tendons of the lower legs.

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.

Brushing. Striking the region of the fetlock with the other foot causing injury.

Buckeyed. Eye protruding; horse usually cannot see well.

Calf-kneed. Where forelegs appear to bend back at knee.

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

Cantle. The back of a saddle.

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

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

Cavy. A collection of horses. A pony; Cayuse.

Cayuse. An Indian pony. (From tribe of Indians of same name.)

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 *chaparreras*, *chapareros*.

Chestnuts. The horny growths on inside of horse's leg.

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.")

Clever. Gentle, good-natured, easy to handle.

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

Cold-blooded. A horse with ancestry from the big-headed northern races of horses, not of hot-blooded Arab ancestry.

Collection. Controlled gait. Bringing the horse's feet together in a true gait.

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.

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

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

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

Cross. A dark stripe across the shoulders.

Crossbred. Sire and dam of different pure breeds.

Cross-firing. When diagonal feet of pacers strike.

Cross reins. Method of holding single reins where reins overlap in hands across horse's neck.

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

Crow hops. Mild bucking motions.

Curb. A swelling just below the hock joint.

Curb. A bit used to restrain a horse. The branches of a curb bit. To curb; to restrain.

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.

Dwelling. A slight pause in the stride before the foot touches the ground.

Ergot. A horny growth behind fetlock joint.

Ewe-necked. Top profile of neck concave like a ewe's.

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.

Filly. A female foal up to 3 years.

Flag. To slap a horse with saddle blanket or piece of tarpaulin in training.

Flame. A few white hairs in center of forehead.

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

Flat race. A race without jumps.

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

Foal. Colt or filly under 9 months old.

Forefooting. Roping an animal by the forefeet.

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

Forging. When the toe of the rear foot strikes the sole or the shoe of the forefoot.

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 inner 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.

Grade. An animal, one of whose parents is a registered purebred and the other of unknown ancestry or containing some blood of the same breed as the purebred parent.

Green horse. One with little training.

Grullus. A breed of grey horses (pronounced "Grew-yo").

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. Jacquima.
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.
Head stall. The leather bridle straps exclusive of bit and reins.
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. Also used in referring to an animal not a mare.
Horse length. Eight feet; distance between horses in a column.
Jack. Swelling on hind leg below hock; bone spavin.
Jacquima. Spanish bridle; a hackamore.
Jockey. The leather flaps on the side of a saddle.
Laminae. The horny-grooved inside of 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 of the sort. When the color is lighter than the standard color.
Longe. A strap, rein, or rope about 30 feet long, attached to halter or cavesson, used in breaking and training.
Mare. 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.
Near side. The left side.
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.
Overo. Spanish term for a type of Pinto—colors patched, often with a smeared appearance.
Pace. A two-beat gait in which the legs on a side act together; thus the left front and the left hind foot move forward at same time.
Passenger. One who rides a horse without control, letting the horse go as he wishes.
Piebald. A horse of mixed colors, especially one having patches of black and white.
Pigeon-toed. Toes pointing in.
Pinto. Meaning "painted," a mottled, piebald, or calico pony.
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 falling movement of the rider in cadence with the horse.
Pounding. Striking the ground hard in the stride.
Pull leather. Holding to the saddle with hands while riding a bucking horse.
Purebred. A horse with known ancestry from a definite breed and having no mixed heritage from other breeds.
Rack. A gait with a 1-2-3-4 beat, sometimes called the single-foot.
Reata. Spanish for lasso.
Ray. A black line along the spine.
Remuda. A collection of saddle horses at a roundup from which are chosen those used for the day. A relay of mounts.
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.
Scalping. Hitting the coronet of the hind foot against the toe of the front foot.
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.
Skewbald. A mixed-colored horse or pinto in brown and white.
Snip. A white streak on the nose.
Snaffle. A straight bar bit, usually hinged in the center.
Snaffle-key bit. A snaffle with small metal pieces dangling from center used in training colts to the bit.
Spavin. A small abnormal enlargement on the inside of the hock caused by a sprain or violent effort.
Speedy cut. An injury of a horse's foreleg below the knee caused by striking the splint with the shoe of the other foot.
Splint. A small swelling on side of leg where splint bone is attached to cannon bone.
Spread. To stretch or pose.
Stallion. An unaltered male horse.
Star. A white spot in the center of the forehead.
Stargazer. A horse that holds his head too high and his nose out.
Stepping pace. A slow pace, one of the slow gaits.
Stockings. White markings on lower part of the legs.
Stride. The distance between prints of the same foot.
Sunfisher. A bucking horse that twists his body in the air.
Surcingle. A broad strap about the girth, to hold the blanket in place.
Tack. Saddles, bridles, equipment.
Tack up. To put on bridle and saddle.
Tackroom. Room where saddles and equipment are kept.
Thoroughpin. An enlargement in the depression in front of the hamstring tendon. Swelling shows on both sides and may cause lameness.
Thinned tail. Hairs of tail thinned by pulling.
Throat latch or catch. Small strap on bridle under throat.
Trappy. High, quick stride.
Tobianos. Spanish term for pintos of kind where colors are in solid areas.
Tree. The wooden or metal frame of a saddle.
Trot. A 1-2 gait where suspension is on two diagonal legs at a time; speed about 8 miles per hour.
Tucked up. Thin and cut up in the flank like a greyhound.
Walk. A 1-2-3-4 beat gait of a speed of 4 miles an hour or a little faster; a flat-footed walk.
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.
Wrangling. Rounding up; saddling range horses.
Zebra. Parallel dark marks on legs.