

WORDS OF WISDOM FROM RAY HUNT

ISSUE No. 16

ECLECTIC

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HORSEMAN

EST. 2001



[PREPARE FOR
ROPE WORK]



[WORDS OF WISDOM
FROM RAY HUNT]



[BALANCED
TURNAROUNDS]

ECLECTIC

- 1 : selecting what appears to be best in various doctrines, methods, or styles
- 2 : composed of elements drawn from various sources

HORSEMAN

- 1 : a rider or driver of horses; especially, one whose skill is exceptional
- 2 : a person skilled in caring for or managing horses

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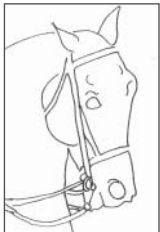
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An Eclectic Mission: Our mission is to bring "Just What Works" information to a knowledge-hungry public. We will create and present only ideas and techniques that work with and educate humans about the nature of the horse.

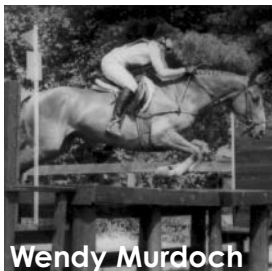
Contributors



Ray Hunt

Martin Black is a 5th generation Idaho rancher and 4th generation rodeo competitor. He has a lifetime of experience in handling horses, cattle and roping. In his youth there was a strong influence of the California-Spanish style of horsemanship. He has earned money in stock horse events, NRCHA events, rodeo events, and more. His basic philosophy is to "build the horse's confidence in everything he does. A confident horse is more capable in competition and less likely to injure himself. A confident horse is more willing to learn, and more comfortable to ride."

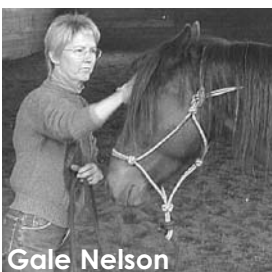
Ray Hunt can be credited as the man who took Tom Dorrance's teachings on the road, and started the modern trend of the traveling clinician. He has been conducting clinics, helping horses and humans work out a peaceful relationship for over thirty years. He authored *Think Harmony with Horses*, An In-depth Study of the Horse/Man Relationship and has produced a colt starting video series.



Wendy Murdoch

Diane Longanecker has worked with horses for over 40 years. A serious student of the horse, she came to the horse's-point-of-view approach after 25 years spent showing a variety of breeds. She lives—and writes—in a rustic, two-room log cabin tucked away on a mountain ranch in eastern Washington state. When not attending clinics herself, she enjoys teaching horsemanship to students who come to stay at the ranch. She has written for a variety of horse publications.

Wendy Murdoch has taught riding internationally since 1987. She trained with Linda Tellington-Jones in 1985; she has trained with Sally Swift since 1986, and apprenticed with her in 1992. She has written articles for many equine publications and is releasing a collection of those articles called *Simplify Your Riding* in the spring of 2004.



Gale Nelson

Gale Nelson has written and edited technical articles and books for 20 years. A devoted student of the horse, she has spent much of the past decade learning about horsemanship methods that do not involve fear or force. She and her husband run their business—Online Publishing and Programming Solutions (OP2S, Inc.)—out of their home in Washington state, and Gale enjoys riding in the nearby Olympic National Forest.

Sue Stuska wrote Equine Technology curriculum for her doctorate from Virginia Tech, then guided Martin Community College's change to a needs-based equine curriculum. Her broad-based equestrian science undergraduate study included dressage training at William Woods University. In addition to teaching equine studies at several colleges and universities, she has worked at various jobs in the equine industry; her favorite was head wrangler at an educationally oriented guest ranch owned by friends in Colorado. Her current position centers around the wild horse herd on Shackleford Banks, a barrier island in coastal North Carolina.



Sue Stuska

Sylvana Smith is an active hunter/ jumper/event rider and trainer who competes at USCTA horse trials with her homebred sporthorses, and starts youngsters of all breeds for other owners. In the last four years, three of her mounts have captured four NCDCTA Horse-of-the-Year awards and the Eastern U.S. Adult Team Championship in eventing, the equestrian equivalent of triathlon.

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303-449-3537 or Fax 303-468-1516



Ty and Rhonda Van Norman Twins Update

After three long months in Salt Lake City hospitals Chas and Anna Van Norman are finally home at the Quarter Circle S. The three-month premature twins were delivered at just a mere two pounds two ounces each. With the awesome help of the hospitals and the prayers of many, the babies weigh over 9 pounds and are growing rapidly.

Anna is feisty, always on the move and full of smiles. She still needs a whiff of oxygen, but her lungs are growing and getting stronger. Chas started out the stronger baby, but a severe battle against a staff infection brought on many unwanted difficulties, including an intraventricular brain bleed, which damaged parts of his delicate brain. A paralyzed vocal cord (side effect from a surgery) creates difficulty in swallowing, and a bad case of reflux makes eating a serious challenge. And if the day-to-day challenges aren't enough for Chas, phrases like "90 percent chance of cerebral palsy" hang heavy in the air.

Despite the bleak outlook, Chas is holding his own and defying the odds. Though the premature birth caught the Van Normans by surprise, they remain hopeful and are encouraged by the progress of the delightful babies. They would like to extend their gratitude to all who have lended helping hands and offered prayers and support during this time.

**RAY HUNT BENEFIT CLINIC FOR
TY AND RHONDA VAN NORMAN
June 5-6, Spring Creek Horse Palace, Elko, Nevada
Colt Starting and Horsemanship Classes. \$400 for riders,
\$50 per day for spectators. Auction on Saturday night.
To donate auction items, sign up or for more information
please call 775-753-2231 or 760-362-4696.**

Classified Ads

Horses For Sale: 2003 sorrel son of Sonitalena by a daughter of Zack T Wood, 2nd dam by Doc Quixote, \$3,000. Four-year-old 16h, bay son of Sky High Leo. Well started, nice horse. Also bred broodmares off of AQHA remuda of the year ranches, and started 2-year-olds all reasonably priced. 505-660-7946 NM

Looking for a horse to teach you to be a better rider? Here she is! 8 yo Chestnut Oldenburg, Main Mare Book, Sire is Hall of Fame. Very friendly. Impeccable manners. Started and ridden with resistance-free philosophy only. Price is negotiable. Good home is most important. Currently lives in NC, but owner able to deliver to most states for the right person. Call CJ at 919-968-8794. NC

1994 AQHA Mare: With racing bloodlines. Brannaman started, 120+ days with Deanie Hosker, in numerous clinics every year. Now in the hackamore, she is great on trails, cattle drives and has been roped off of. Sorrel, spayed, sensitive. Will do best with experienced, gentle hand. \$7,500. Call Gale 360-452-5423. WA

For Sale: New custom made Wade Saddle, 15" seat, 7/8 flat-plate, bucking rolls, full length latigos both sides, Oregon rope strap, 4"x2" horn, #1 Hermann Oak Leather, Brass rigging plates, full carved floral pattern with roughout seat. \$2800 Neg, Gary, 217-721-7970, gwinckle@uiuc.edu. Photos at www.trainingdesignpro.com IL

Horse For Sale: Beautiful big gray QH gelding (mostly white), 9 yo, well-trained, loveable, responsive, athletic. Excellent health. Exceptional horse for \$6,900. Call Oceana at 303-530-4484 or 303-527-9999

For Sale: Registered gray QH mare, 7 yo, 15.2h, sound, willing, with good disposition. Reining bloodlines. Needs experienced rider. Asking \$3,500. Anita 970-224-3539 CO

Saddle For Sale: Harwood Saddlery, 15 1/2" seat, flat plate rigging, rough-out seat, tooled skirt, Monel stirrups. Purchased at Brighton Feed and Saddlery, one owner, very good condition. Priced to sell \$2,850. Call Amy Dunkelman at 303-670-8090 CO

Lovely Black Morgan Mare: Brannaman/Hunt style training, 7 yo, correct legs, excellent feet, going barefoot over mountain trails. Recently in Bryan Neubert clinic. Quality mare, \$5,000. In S. California, could do endurance. Call Sally at 909-867-2856. CA

Classified Ad Rates: For subscribers only. Rates are \$24 for ads up to 50 words. Ads will be run for one issue. Payment in full is required in advance. Call toll-free for issue deadline 866-773-3537.

Community Listings

California

Winters Circle Diamond
Ranch & Horsemanship Center
Richard and Cheryl Winters
www.wintersranch.com 530-260-0464

Colorado

Carolyn Darley Miller Bodies In Balance
(Human and Equine Training/Repair)
970-948-6462 bodsinbalance@aol.com

Last Resort Equestrian Center
LuAnn and Jim Goodyear
970-568-7682
luannlresort@aol.com

Iowa

Rick Cornwell Horsemanship Co.
319-240-0242 rick@lazryc.com
www.lazryc.com

Kansas

Krebs Quarter Horses
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www.krebsquarterhorses.com
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Sunshine Ranch John Balkenbush
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johnb@sunshinehorse.com
406-278-3569

Nevada

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New Mexico

Dick Byrd Paints
Dick and Judy Byrd 505-584-2377
www.dickbyrdpaints.com

L & R Cattle Co.

Laurie and Randy Ballard
505-355-7902 www.lrcattleco.com
laurieballard@hotmail.com

Riggins Quarter Horses

Bill and Laurie Riggins
505-472-5864
www.rigginsquarterhorses.com
lriggins@plateautel.net

Virginia

John Sanford Rocking T Ranch
540-672-2986 rockingtranch@ns.gemlink.com

Washington

Longmire Training Barn and Arena
www.vaqueroway.com
360-894-1582
ktmac@ywave.com

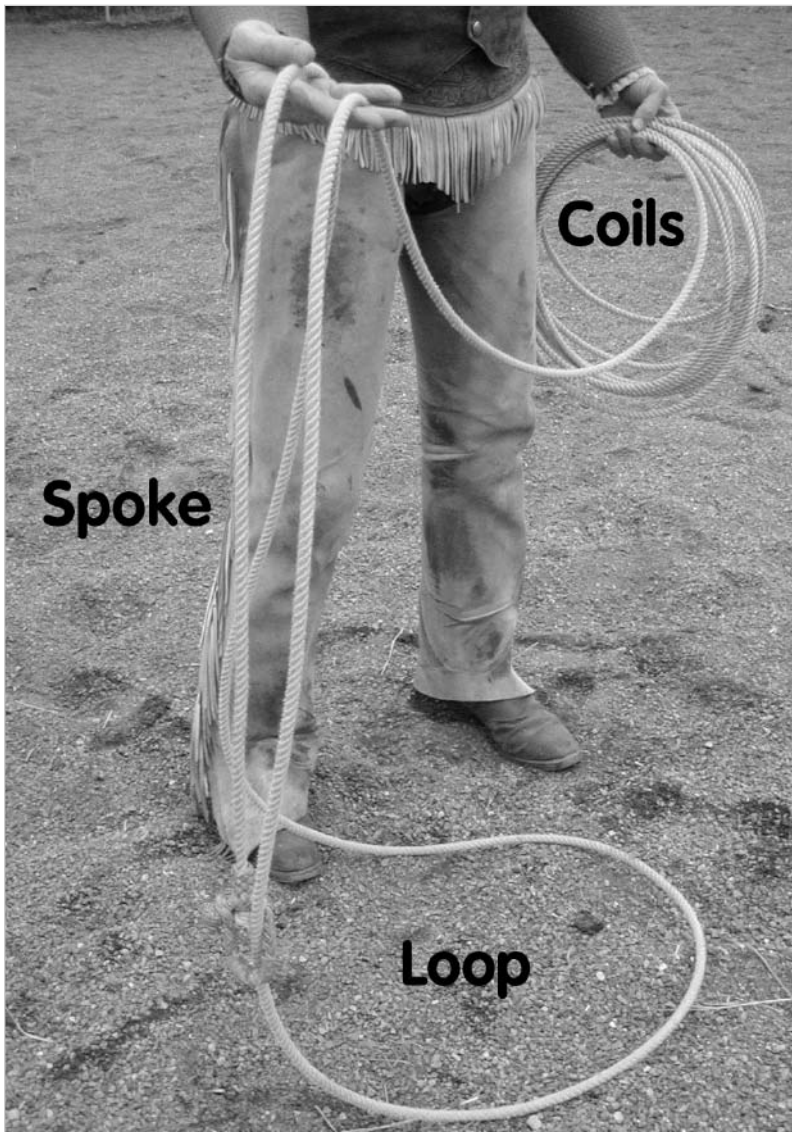


Safely Prepare Your Horse for Roping and Cow Work with Mike and Deanie Hosker

written by Gale Nelson

In this four-part series, we share some exercises we've learned and developed over the years. These exercises help our students safely expose their horses to roping and cow work. All of the exercises can be done without a cow. All you need is a horse, a rope (also called a lariat), a roping dummy (a modified sawhorse), and a willingness to learn. Some exercises are easier if you have a friend to work with, but you can easily do many of them by yourself.

In this series, we assume that you have not handled a rope much. We also assume that although your horse may have had little or no exposure to a rope, that he or she has some basic ground manners and that you are comfortable doing groundwork and riding. We recommend 45', 60', or 90' Brannaman triple (XXX) soft ropes with a Brannaman metal or a rawhide hondo. Beginners and folks with small hands find the 45' easier to handle, but you generally want a longer rope when roping to brand or doctor cattle.



In this first article, you'll learn how to handle a rope on the ground. You'll learn how to coil a rope and we'll show you two different ways to build a loop. In Part II, we'll demonstrate the overhand and houlihan swings, and you'll learn how to throw a heel and a head shot on a roping dummy. In Part III, we'll describe some things that you can do to expose your horse to the rope from the ground or while sitting on a fence. And in Part IV, we'll show you how to work with the rope and a roping dummy while riding one-handed.

In the next article, we'll continue to work with the rope on the ground, showing you a couple of different swings and throws you can practice on a roping dummy.

Part I

Coiling your rope and building a loop

The best size to build your coils depends on the size of your hands and the length of your rope.

The size of the loop you build depends on the type of swing and throw you plan to make. For example, an overhand swing in preparation for a heel shot requires a smaller loop than an overhand or houlihan swing for a head shot.

The spoke is the section of the rope that is between the hondo and your hand, and is not part of the loop. The spoke should be about one-third the length of the loop.



Coiling a lariat

is similar to neatly coiling a rubber garden hose—you need to flip the hose or rope to keep from developing a twist or figure 8 in the coils. If you are left-handed, the following descriptions of which hand to use should be reversed.



To coil your rope, hold the end opposite from the hondo in your left hand, and with your right hand slightly less than a full arm's length away, grasp the rope, palm down.



With your right hand, drag the rope toward you and flip it into evenly sized coils in your left hand.



Repeat this process until you have coiled the entire rope. Be sure to lay the coils smoothly and evenly.

Building a Loop



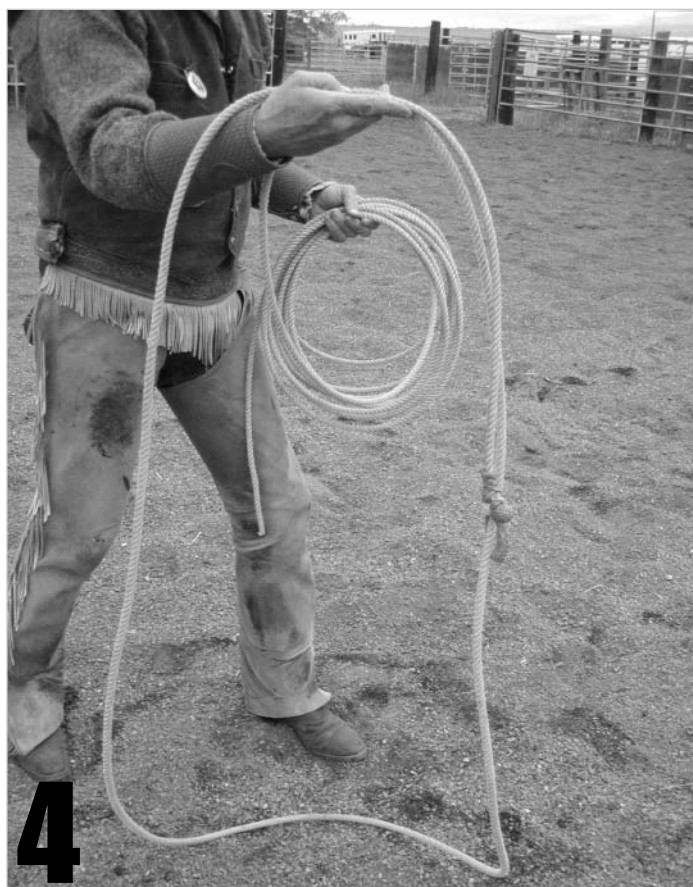
Once you have your rope coiled, you can begin building a loop.



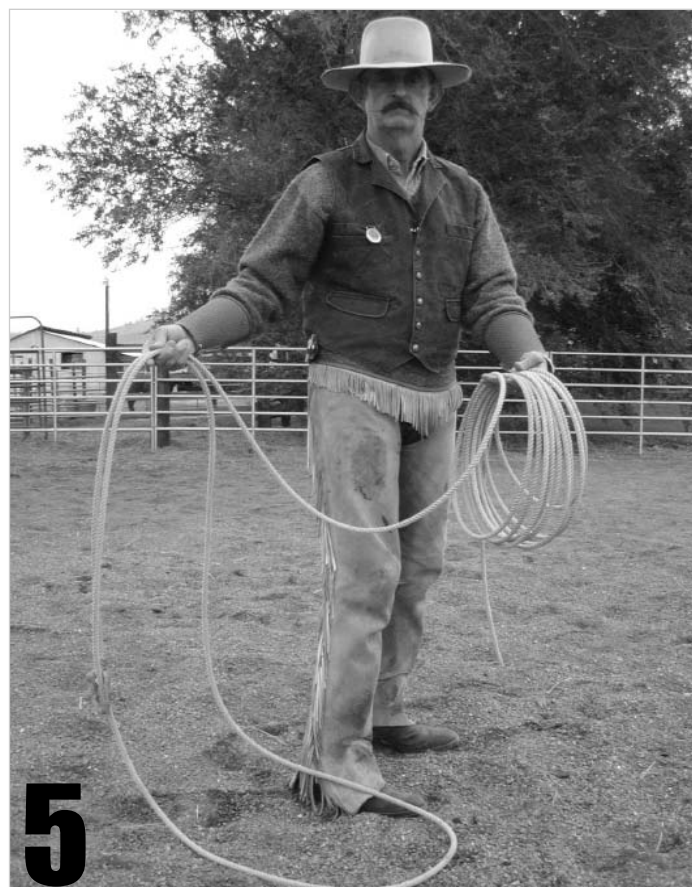
Slide the hondo toward you, letting the rope slip through it.



Before the loop gets too big, grasp both the loop and the rope with your right hand, palm down.



Flip the loop up and over your hand, so that your right hand is palm up. Keep sliding the hondo and slipping and flipping the rope as often as needed (usually one or two times) until you have the loop about the size you want.



Once your loop is built, you can slide the hondo and reposition your hand on the rope to adjust the length of the loop and spoke for the type of swing and throw you will be making (we'll talk more about this in Part II).



An Alternate Way to Build a Loop



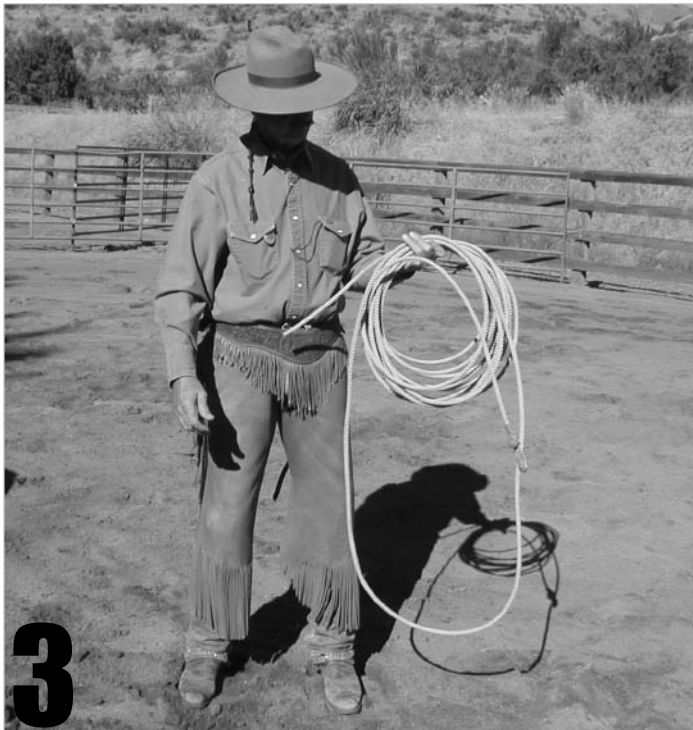
1

Holding the coils in your left hand, grasp the hondo in your right hand.



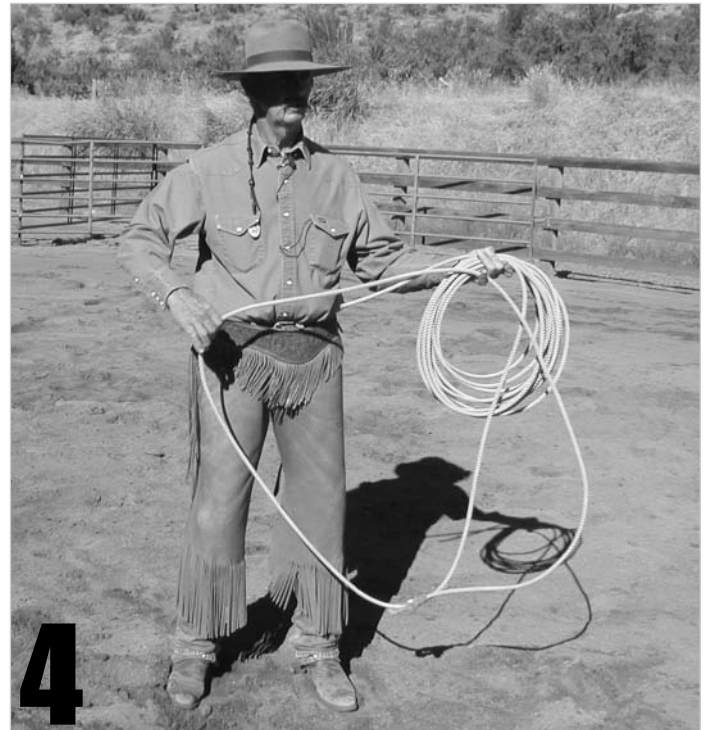
2

Slide the hondo toward you, allowing the rope to slip through the hondo.



3

Hang the loop you just built on the little finger of your left hand.

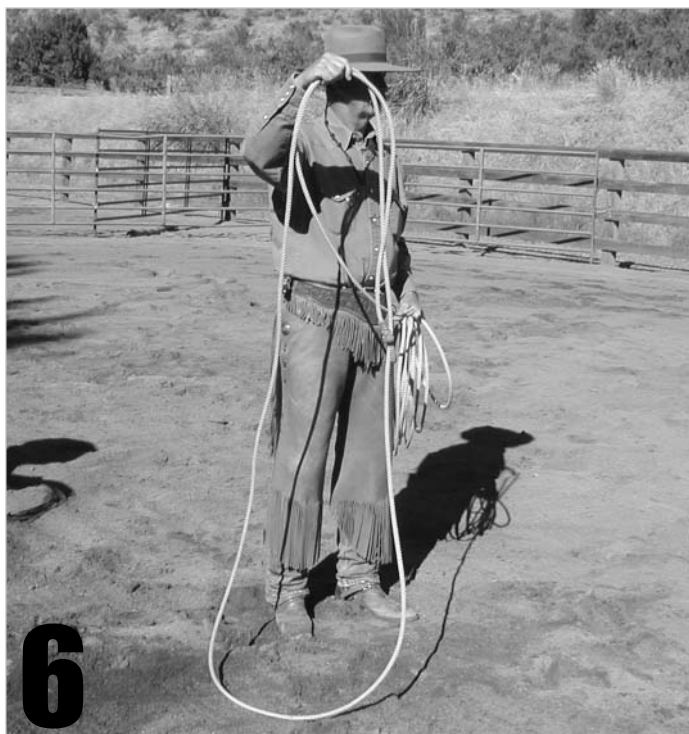


4

With your right hand, pull the rope through the hondo, allowing it to pass across the little finger of your left hand.



If the loop develops a figure eight, loosely grasp the rope and loop near the hondo with your right hand, palm down, and turn your hand over (away from you) so it is palm up, letting the loop open over your upturned hand. Then remove your hand and reposition it on the rope to continue building the loop.



When the loop is the desired size, position your right hand on the rope so the spoke is about one-third the height of the loop.



Remove a Figure Eight

To quickly eliminate a figure eight once your loop is built, hold the loop in your right hand, and then with your left hand, grasp the spoke and wrap it once around the loop in the appropriate direction to remove the figure eight. (Generally, if you are right-handed, you will need to wrap it once to the left, or counterclockwise.)

Mike and Deanie Hosker have been working with or riding horses since they were toddlers. Mike rode as a buckaroo in Nevada, and then cowboied on various ranches in California before buying a place of his own in Washington. Deanie grew up working on ranches, and rode hunter/jumpers and cutting horses in the early 1980s. She went to work for Mike in 1984, running yearlings, and they married in 1985.

The Hoskers started riding colts for the public in the mid-1980s. In the early 1990s they sponsored their first Buck Brannaman clinic in Ellensburg. They still sponsor Buck every year, but they now also conduct colt-starting, horsemanship, and ranch roping clinics of their own. Mike and Deanie continue to ride colts and restart horses, and they give group and private lessons. Additionally, they co-own Sagebrush Saddlery with Deanie's folks, Ray and Mary Shults. Thanks to Lori Smith for some of the photos, and to Liz Clark for the labels on the first photo.



Words of Wisdom from Ray Hunt

“I have spent most of my life around horses. When I was growing up, my family farmed. We put our crops in and out with horses. Horses have always been a part of my life,” said Ray Hunt in his opening words to a crowd of horse industry craftsmen, product wholesalers and retailers at the Denver International Western/English Apparel and Equipment Market. This past January, Ray gave two presentations at the market. The following quotes are taken from the first of these presentations. The structure given to the quotes here was added later to help the reader move from topic to topic. Look for more quotes in an upcoming issue.

“My father was a great teamster. His horses were winners; he never made them losers. He was a horseman and maybe a little of him rubbed off on me. His judgement was very good around a horse. He knew when and how to go about doing things. I did not realize this until I got older. As I got older, I did things exactly like Dad did, but it didn't work exactly the same way for me. So I found out there is something more to it, when you feel it in here (your heart), when you feel for him, when you feel of him; the confidence can go down through that body, or you can take it out.”

A HORSE IS SENSITIVE

“A horse is a very sensitive animal. He can feel a fly land on him. You folks who have been around horses know that because you put flyspray on him in the summertime. And yet when you ride him, you ride him like he doesn't have any feeling. You ride him with a chain curb strap, a tie-down, martingale, wires, pulleys and cables. Why?

“You're destroying what Mother Nature put in there.

“I did so many wrong things for so long, until the horse came along that wouldn't put up with me. I couldn't believe that. I couldn't pound and hammer and make him all right. I'm not proud of what I'm saying. And Tom Dorrance came along and said 'Ray, that's really not necessary anyway.' So he showed me how to go about things in a different way. I had to do some of the same things, but my presentation was altogether different. It's how I hope you would present things to me, and it's as I hope I present things to you, I have to allow you time to learn it.”

IT TAKES A LIFETIME

“I need to know my job, what I'm

trying to teach, and you don't learn that overnight. It takes a lifetime to learn how to live a lifetime. I see young people that are around horses for four or five years, and they know it all. They haven't even scratched the surface. It's amazing what a horse will get done in spite of them, and if he didn't fill in, we wouldn't get much done with horses. It's amazing what the horse will do for us if we treat him like he's one of us.

“Now somebody has got to run this program. If I was running a company, they probably hired me because I knew what I was supposed to do. Anybody can hang up a sign that says 'Horse Trainer' and here comes the victim. Anybody. You don't need to know anything to work with a horse.”

WHAT GETS IN THE HUMAN'S WAY

“There is no way that the horse will ever try to take advantage of you. He's as honest and as truthful as anything you could ever work with. He has no ego that gets in his way. He has no pride that gets in his way. He doesn't know what win or lose is. And those are the four things that get in the human's way. It's very sad. All the horse is trying to do is survive; he's trying to make it. So I try to work with him like he was me, just like I hope he would work with me.”

DISCIPLINE

“I have to have discipline. My company should have discipline. If I'm a schoolteacher, I have to have discipline; otherwise, the children will run me out of the classroom. Or I can't teach them, because they are walking around the classroom looking out the window, and they aren't paying any attention. I don't have to have a club or a gun to do that.

“So it's got to come from us to the horse. And what is your responsibility?

It's no different than raising a child. So this horse is running over you, walking on you, doing things you don't want. Why would you let him do that? Who is the instructor? Who is the teacher? Who is taking care of this outfit?

“All you are doing is offering this horse a good deal, no different than you would offer it to me. I have to run this outfit or it's going to run me. If I'm not running that company or keeping that ship on course, I'm going to run it into the ground or run it into another ship. So I have a responsibility .

“If you're running the company and it goes broke, do they beat you? No, they fire you and get someone who can make them some money. So you have a responsibility to ride him. Maybe you don't, but I've got a great responsibility here to make out of this horse what Mother Nature would like for him to be. You cannot make a silk purse out of a sow's ear, but you can make a sow's ear purse that carries just as much money as a silk one.”

HOW WE DO IT

“It's not so much what we do, it's how we do what we do. And all you are trying to do is get this horse to where you can operate the life in his body, through his legs to his feet, through his mind. The mind might come last because he don't understand. But you have to give him space to learn.”

WHAT I CAN OFFER

“This will fit any horse. It can be Bold Ruler or some old long-headed Mustang. He has a brain, he thinks, he feels, he has feelings. So it isn't the horse to me; it's what can I offer the horse so I can get a return.

“That's what has made things so interesting to me for the last 40 years. And I'm still learning. I'm probably the

best student at each one of these things because I know how much more there is to learn, if I could get ahold of it. I don't know if I ever will or not. I'm not discouraged by that. I hope you folks will get there first so you can come back and help me."

FEAR AND DISCIPLINE

"Spurs are no different than a bat or a crop, or a whip. It's an aid to help get discipline. He should not be afraid of your crop, or your spurs, or your bat or your whip or your romal. He should not be afraid of it. But the way most people use it is, 'You better be afraid or I'll hurt you.' Then he is thinking wrong. A horse doesn't want to get hurt, no more than you or I. You're going to have to do something to make the wrong thing difficult and the right thing easy. But you should never do anything to hurt him on purpose.

"In our day we had discipline and we had manners. We didn't have any money. This was back in the 20s and 30s. We just had ourselves. When father told you something; you didn't stand there and chew the fat, you got headed that way. You didn't say 'why' or 'I don't think so' or 'give me a better reason.' You headed that way because he had nine of us hardheaded kids to feed.

"When he told you something, you did it, and I wasn't afraid. But if I didn't do it, I knew I was going to get a spanking. So discipline, respect and fear can be real close together, but they are as far apart as the day and the night.

"A lot of times to get a response you might think you have to get him afraid. Don't get him afraid, I don't want him to be afraid. But I want the highest degree of respect. You don't get that overnight. What I give, I will receive. What I give him, I can take back. I cannot take out of him what I don't give him. I can't take out of you what I don't put in there by teaching you something. I have to present it in a manner that you can learn it, so I can take it back. Now how are you going to do this? Get a bigger stick and hope to hell that it works out? I'm not being rude, I'm just telling it like it is."

A REASON WHY

"It's got to come from here (your heart). People are working on their horse; their horse is all right, (your heart) has got to get in order.

"You ask me why I do things. You don't have to do none of this. But there is a reason why I do what I do, and the



Ray Hunt addressing the crowd at the January WESA market in Denver, Colo.
Photo by Ty Wyant

horse is why. And then you show him and he says, 'well I'll be darned.' But I ask people 'Well, why did you do that?' And they say 'Well, that's what they say to do.' What? How is the horse going to learn if you don't know why you do what you do.

"And look what the horse has to go through. Please, I'm not condemning anyone. But know where you are at. Can you really teach this thing? Everyone should have the opportunity to teach one, But how would you hope he would help you to understand? I think you folks can do the job; I hope you learn to see what's taking place.

"It's amazing what you can learn once you have already learned all there is to learn. Some people think they've got it all figured out; they are just scratching the surface. There is so much to be had here it's unreal. And what I talk about, most people will never ever reach that goal. That doesn't matter.

"Try to stay on the edge of trouble. If your horse starts to get really troubled back off and do less. That is so hard for the human to do. Why? They are afraid they have lost. Especially the cowboy. He wears a high-crown hat and high-heeled boots and he's a tough son-of-a-gun. So he's not too apt to see what I'm talking about; he's too tough. For the lady it's a little easier for her because she's going to wait until her husband gets back, so she's going to back off a little bit. At that point if I could I would just pour a little bit of that woman into that man so he could back off a little bit. Then if I could just get her to be a little bit braver, that would be great but you can't do that."

BEING HONEST

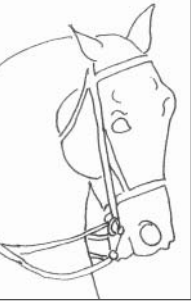
"You have to have guts and determination if you want to look for what I'm talking about. If you don't, that don't make you wrong. What do you want to do or accomplish? And what are you capable of accomplishing? It's your concentration, your coordination and your reflexes in that order. But the concentration isn't near deep enough.

"The human has to have confidence in himself. And lots of people don't have the confidence. And the reason they don't have it is that they don't have the experience.

"The definition of confidence is knowing that you are prepared for the unthinkable.

"You say 'Oh he might spook, he might buck, he might fall down, he might rear.' So look what he's working with. He knows you can't handle it, and that don't make him wrong to know that you can't handle it. And he might do any of those things because something might scare him or he might slip and fall at any time and yet the people can't handle that, but they want to go on with their horse. If he turns around quick, they fall off.

"So confidence again is knowing you are prepared for the unthinkable, and I don't know how you are going to get that without experience, That still don't make you wrong. You know where you're at, you should know your capabilities. That's no sin and no crime. You're being honest with your fellow man. You're being honest with him; you're trying to keep him out of trouble."



Rider Self-Carriage

by Wendy Murdoch

IN the last issue of EH, I discussed what the horse has to do in order to achieve “self-carriage — the ability of the horse to accept full weight-bearing responsibility through the hindquarters for himself and the rider.” I divided it into 9 attributes.

In this article I am going to discuss what the rider has to do to be in self-carriage; i.e., accept full weight-bearing responsibility through the hindquarters for himself. This allows the rider’s “front end” or shoulders and arms to move freely, thereby achieving one of the most desired goals – soft hands. In case you haven’t already guessed – self-carriage for the rider is essentially the same thing as for the horse!

Remember that both the horse and rider have a skeleton, muscles, bones and joints. We both are subject to the laws of gravity. Therefore, we function in a similar way. Keep in mind that there are some significant differences between horses and humans. Horses are horizontal, while we are vertical and horses don’t have a collarbone. In general, the similarities far outweigh the differences when defining what constitutes self-carriage.

By now you might be wondering why I keep going on about how the man and horse are so comparable. The reason is so that you can understand how your position, movement, awareness of yourself in space and in relation to the horse directly influence that horse whether you like it or not.

Sometimes I find the correlations so subtle and profound that it surprises me. A quarter-turn of the wrist or lengthening on one side of the back and the horse completely changes his way of going. Therefore, if the rider conducts themselves in such a way that they are not leaning on the horse for support, it will open the way for the horse to arrive at self-carriage.

1. Top line and underline lengthened.

First, let me say that you cannot get rid of the naturally existing curves in your spine. In a normal spine you have a forward curve (lordosis) in the cervical and in the lumbar region. These curves add supporting strength to the spine. A side-to-side curve is called a scoliosis. Many people have a slight scoliosis, which does not cause any trouble. A severe scoliosis can be a serious health problem. The thoracic area between the shoulders is slightly rounded. A rounding of the spine is called a kyphosis.

Often people sit or stand in a way that exaggerates the curves in their spine. Social pressure, injury, poorly designed chairs or unconscious modeling of parents and friends can cause this posture. Other people are born with spines that are too curved or too straight. These are congenital issues rather than a function of the way one uses oneself.

When sitting, the shape of the spine changes from a standing posture; the lumbar curve decreases slightly. When sitting correctly on a horse, the back can have the appearance of being straight. However, the spine still maintains its natural curves in order to provide the structural strength to support the body. It is the muscles that give the back its flat appearance.

The muscles of the back and abdomen can be shortened or lengthened depending on how they are used. Shortening either the underline (or front of the body) or the topline (the back) will cause a curving of the spine. Remember it is the muscles that move the bones. When the back is shortened, the person is hollowing or arching her back. When the underline is shortened, she is rounding her back. In the arched or rounded position either the topline or underline is shortened. When both the topline and underline are lengthened, the rider is upright with the normal curves through the spine.

2. Pelvis under.

The rider’s pelvis provides the base for the spine and head (remember the bowling ball, flexible straw over a bowl analogy from EH #12). If the seat bones are tipped forward or back, there is little skeletal support for the head and torso. In order for gravity to go through the skeleton, the seat bones need to be in contact with the saddle when the rider is sitting in the saddle. The rider’s pelvis mirrors the pelvis of the horse. When the horse’s pelvis is more engaged (i.e., a sliding stop), the rider will also have their pelvis tipped more underneath. However, excessive shoving and pushing in a “driving” pelvic position does not necessarily create a more engaged horse.

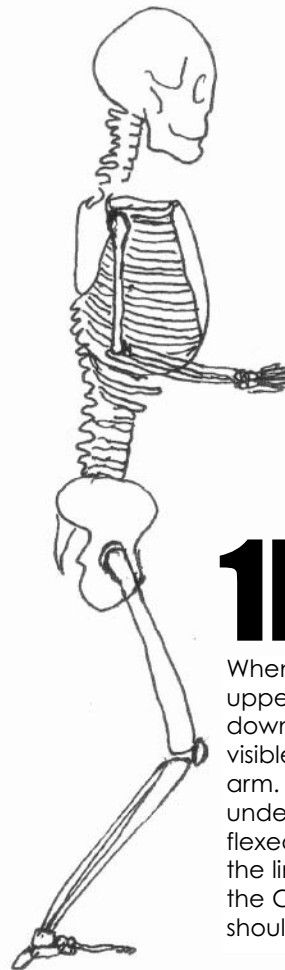
If you are shoving your seat into your horse’s back, you are no longer lengthening through your underline. If held too long or too hard, then the rider is no longer in self-carriage. Gravity will be pushing your head downward and the spine is no longer in a position to support it efficiently. As a result, there is a downward force on the horse’s back. This downward force often causes the horse to hollow his back. Once the horse hollows his back he is no longer in self-carriage. The hindquarters are removed from the weight-bearing responsibility. In a sliding stop the horse maintains the high degree of engagement into a stop. He does not continue pushing with the hind legs again until the stop is completed. Therefore, the position of the rider’s pelvis is maintained until the end of the stop.

1a.



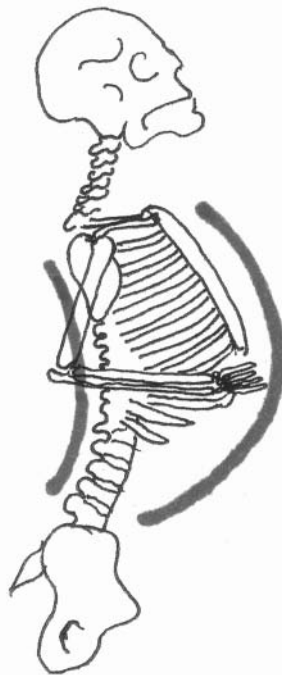
Topline and underline lengthened.

1b.



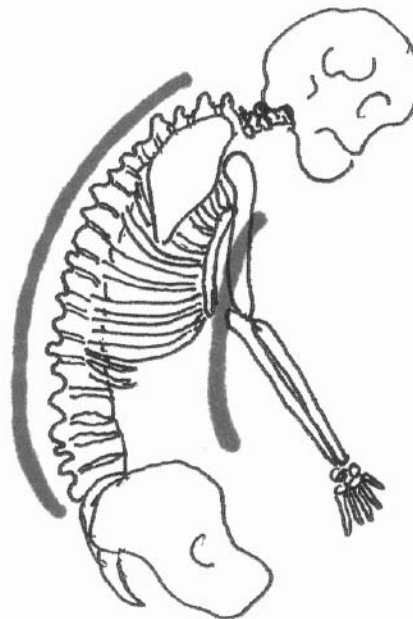
When riding on the flat, the upper arm hangs vertically down from the shoulder with ribs visible in front of and behind the arm. The seat bones are directly under the spine and the leg is flexed with the foot underneath the line of the spine. This forms the Classical alignment of ear, shoulder, hip and ankle.

1c.



Topline shorter than underline. The back muscles are contracted and the back is arched. This would be the equivalent of a hollow-backed horse on the forehand. Notice that the arms are pulled behind the rib cage; the head is tilted back, and the pelvis is tilted forward and down.

1d.



Topline longer than underline. The chest is caved inward, shortening the underline. The topline (back) is overly stretched. The head is forward and down with the pelvis tipped too far under. The upper arm is in front of the rib cage.



When horse and rider are in self-carriage, the pelvis is in position to take weight-bearing responsibility of the rider's torso and head. If the back is hollow, the pelvis is no longer capable of taking this responsibility for the weight of the rider. Instead, the hip joints tighten, the legs grip and the back arches to support the weight of the rider. In effect, the rider has "disengaged" her pelvis, which will cause the horse to do the same thing. Horse and rider will need the support of the reins rather than bear weight through their respective hindquarters.

3. and 4. Mobility in the hip joints, hind legs tracking up.

I have combined these two points for the rider. While the rider does not actually "track up" (hind foot step into the print of the forefoot), the concept remains the same. When the horse "tracks up," he needs to have enough mobility in the joints of the hip, stifle, hock, fetlock and hoof to step freely forward. The rider's joints need to be supple in order to move in the comparable joints of the hip, knee, ankle, and foot. If the rider is restricted in these joints, she will be unable to bear weight through the hindquarters. Instead, the stiffness will travel up through the skeleton, causing the rider to bounce upward against the horse's movement rather than sink down into the horse.

Many riders are stiff in the ankles. In order to avoid moving this joint (or series of joints to be more exact), they lengthen the stirrups or get stirrups that have a hinge in the sides. However, this avoids the problem rather than resolves it. While it may not be possible to get all of your range of motion back in your ankles, I strongly suggest you begin a gentle program of increasing ankle flexibility instead of resorting to "fixes." The ankle is the equivalent of the horse's hock—an extremely important joint for your horse. I have found that when someone is stiff in their ankles, they are also stiff in the hips. This will inhibit the rider's ability to sit into the horse.

While you may think that your ankles are never going to regain their flexibility because you have broken or sprained them several times, I do believe that you can make improvements. I have one student that broke both ankles a total of 9 times. When I first began to work with him, I wondered if we were ever going to regain any movement in his ankles, particularly the right one. He was unable to post correctly, sit the trot or canter as a result because he would push off the stirrup instead of letting his ankle sink. He had avoided the problem by riding bareback for years. I would see him for a clinic once or twice a year for about 4 years. This last time I was totally amazed. When I put my hands on his right ankle, it had a tremendous range of movement (a far cry from the cement block we first started with). As a result he is now able to sit the trot and canter allowing his heels to sink down rather than push off the toes. After seeing this kind of change,

I am convinced that anyone can improve ankle flexibility!

Flexibility in the hip, knee, ankle and foot is critical to weight bearing through the hindquarters. These joints allow the rider to absorb the motion of the horse and stay close to the horse's back regardless of the discipline.

5. Lift in the withers.

The "withers" in the rider are between the tops of the shoulder blades. The withers are the spinal processes of the upper thoracic vertebrae. The thoracic vertebrae have ribs, which connect to the sternum. Therefore, another way to say lift in the withers for the rider could be lift the chest. This is different from sticking your chest out, which would be the equivalent of a horse that has dropped his withers. Conversely, overrounding the upper back would be similar to a horse with an overly rounded back that cannot lift his shoulders. There is a fine line between overarched or overrounding the upper back. In the middle is lift in the withers. This creates depth through the chest area.

6. Release of tension at the base of the neck.

The shoulder girdle sits on top of the rib cage. If the rider's shoulders are overly pulled back or rounded, there will be an increase of tension at the base of the neck. As the withers lift and the chest expands, the shoulders can "sit" on top of the ribs, releasing tension at the base of the neck. If the shoulder blades are pulled back in order to "sit up straight," there is an increase of tension at the base of the neck and the arms become restricted. If the shoulders are in front of the rib cage, the distance between the collarbones narrows, also causing tension at the base of the neck.

7. Telescoping neck.

The rider's neck needs to lengthen just as the horse's neck must lengthen from base to poll. If the neck is shortened it will limit the mobility of the head, neck and shoulders. Pushing down or "driving" with the seat often causes the rider to shorten and tighten in the neck. Therefore the ability to telescope or lengthen the neck is indicative of whether or not the rider can lengthen the entire spine.

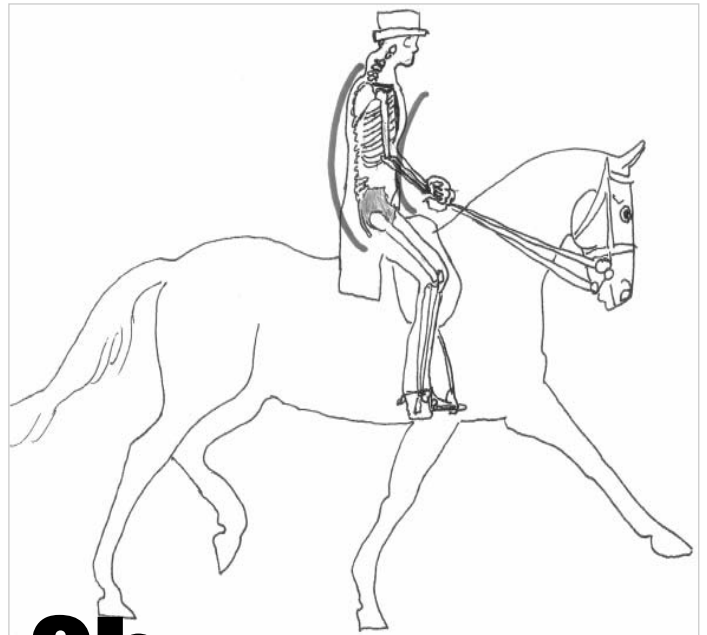
8. Soft jaw.

Tension in the jaw will create tension in the entire body. There is a tremendous amount of muscle strength in the jaw. When these muscles strongly contract, they affect many other parts of our body. Think about the last time you saw someone "set their jaw" when getting into an argument with their horse or another person. There is a combative element to the set of the jaw. Just tense your jaw while you are sitting there and imagine holding the reins. Feel how your hands are affected



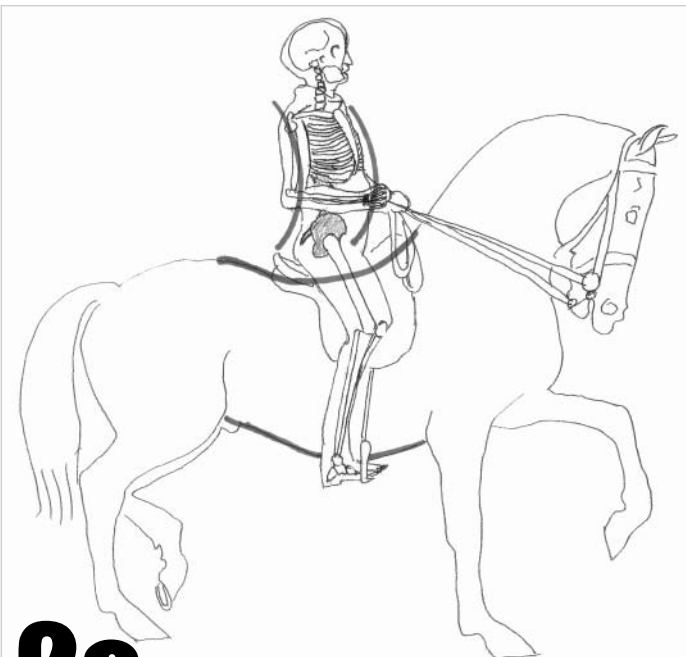
2a.

Rider with seat bones under her in the extended trot. Her topline and underline are long. She is over her feet, and her upper arms are in line with her torso. The horse is also lengthened in both the topline and underline with excellent length of stride, especially with the hind leg.



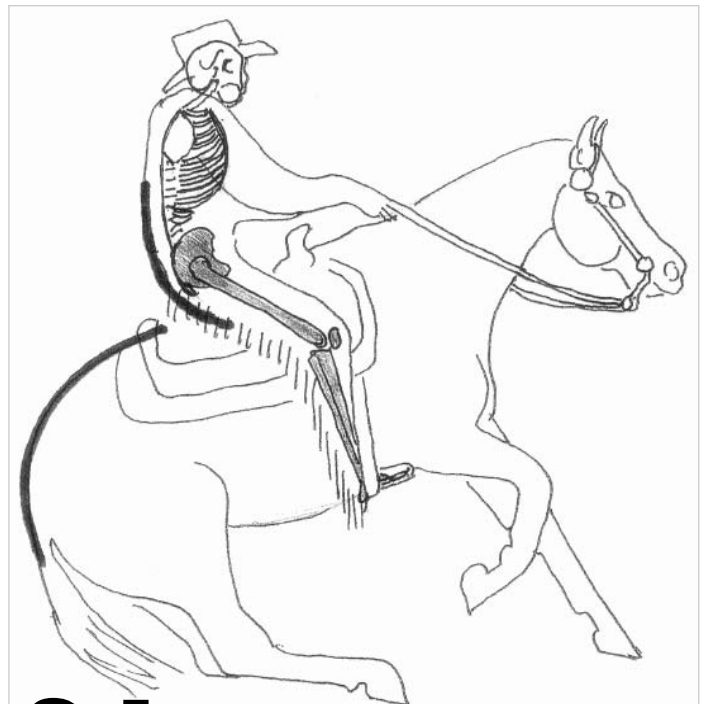
2b.

The rider's pelvis is tipped too far under, trying to drive with his seat. His head and legs are in front of the vertical line and he is gripping with his hips and knees. His arms are tense because he is pinching himself out of the saddle. Notice that the horse's back and withers are down and the hind legs are not tracking up. This horse is not in self-carriage.



2c.

This rider is in a hollow-backed position. The topline is longer than the underline. Notice that the upper arm is pulled back, the elbow is behind the rib cage. There is tension in the base of the neck, shoulders, and jaw. The horse is mirroring the rider's hollow-backed position, jammed jaw, tipped pelvis and stiff hips.



2d.

Sliding stop. Horse and rider are mirroring strong pelvic engagement. Notice that the rider remained soft in the hip, knee and ankle.



by the tension in your jaw. The muscles of the tongue, and throat are directly affected; therefore, a soft jaw allows greater freedom of movement throughout.

9. Poll the highest point.

The horse's poll is between his ears. This is pretty obvious and you can feel the bump of the poll at the top of the forelock. Our poll is much less obvious. Our poll would also be where the top of the spine meets the skull. This is between our ears. If you were to draw a line straight back from the end of your nose and between your ears you would find your poll. So it is not entirely accurate to say poll is the highest point because our skull lies above our poll.

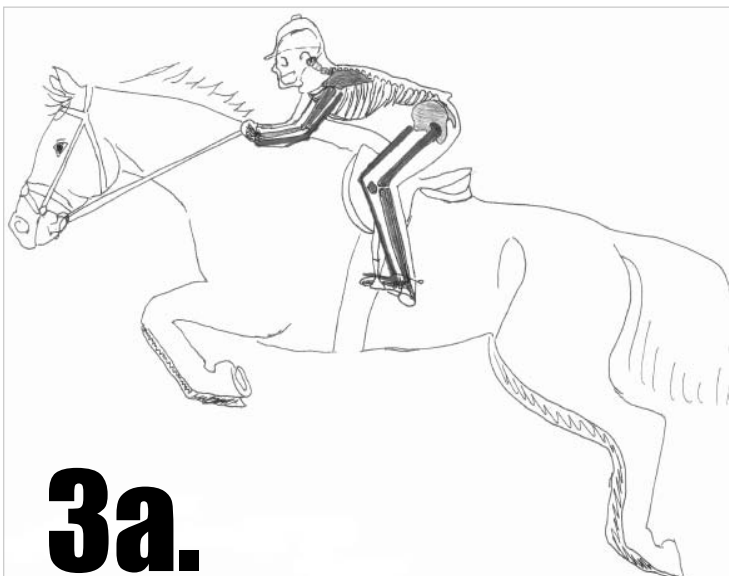
The point here is that the head needs to be balanced on the top of the spine. It might be more accurate to say the top of your head is the highest point. If the head is tilted forward or back, then the top of your head is not the highest point. If the chin is tucked too far down, the top of the head will be pointing forward. If the head is tilted too far back, the top of the head is pointing backward.

In a nutshell, the horse and the rider need to do the same thing in order to be in self-carriage. If the horse or the rider is not in self-carriage, it will influence the other party. Horses and riders will almost always mirror each other. If the horse is stiff in his hips, the rider will often be stiff in her hips. If the rider

is tight in the shoulders, the horse will be tight in the shoulders. I find it incredible that there is such a high degree of correlation between the two bodies.

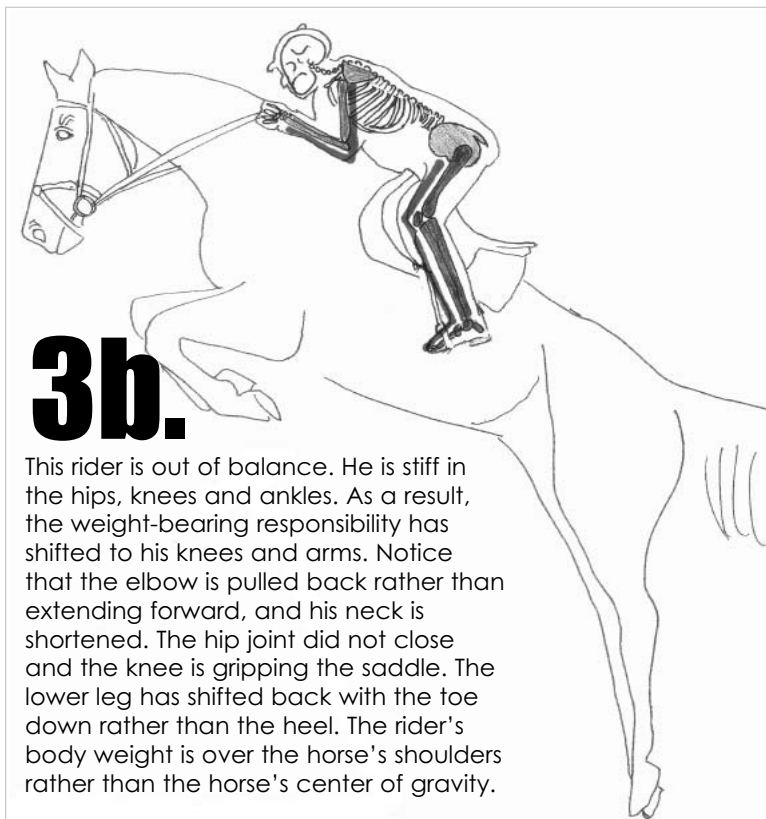
Perhaps my best example of how powerful this mirroring between horse and rider is was demonstrated by a student I had a few years ago. She came for a lesson, but her horse was lame in the right front leg. I offered her my horse, Andy, who was perfectly sound the day before. When this woman got on Andy he was obviously lame in the right front leg! It did not take me long to realize that it was the woman who was causing the lameness. Within a few minutes we figured out what she was doing and suddenly Andy was sound again.

The stiffness or flow goes both ways. The more we become aware of this exchange, the deeper the correlation can go. Whether you are a pleasure rider or an upper-level competitor, the magnitude of this correlation is no different. It is simply the degree of subtlety that differs. Granted, there are some things we will not be able to change due to our or our horse's physical limitations. This does not limit the exploration and differentiation we can achieve around these "limitations." We can look at these "limitations" as challenges we need to learn more about. However, there are some things that will limit the ability to be in self-carriage. One major factor is the saddle. In my next installment I am going to discuss how the saddle can influence the horse and rider's ability to be in self-carriage.



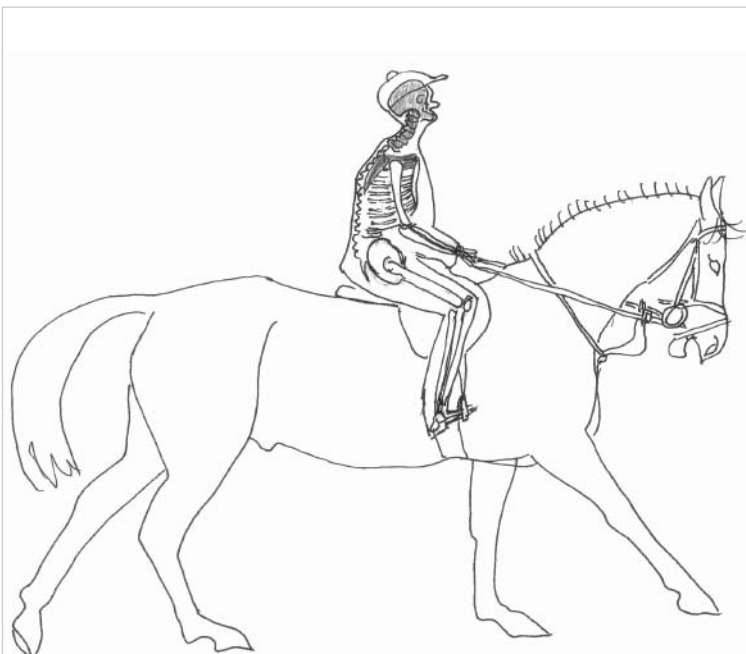
3a.

Self-carriage over fences. The rider's topline and underline are long and her pelvis is in line with her spine, her neck is lengthened and her head is balanced. She has folded at the hip, knee and ankle. Her hindquarters are accepting the weight-bearing responsibility; therefore, her weight is over the horse's center of gravity. This has allowed her arms to extend easily, following the horse's mouth with her hands.



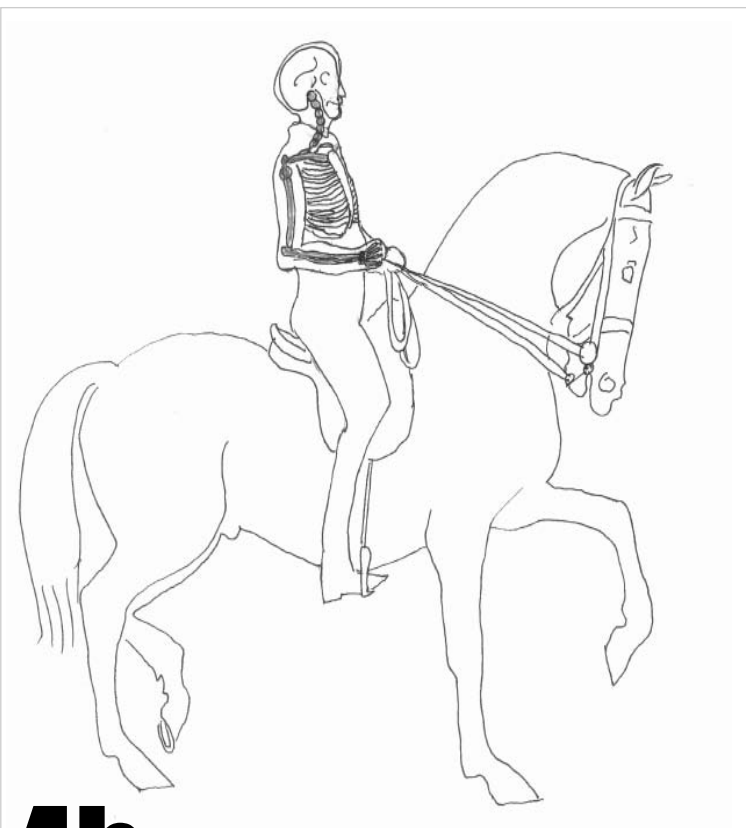
3b.

This rider is out of balance. He is stiff in the hips, knees and ankles. As a result, the weight-bearing responsibility has shifted to his knees and arms. Notice that the elbow is pulled back rather than extending forward, and his neck is shortened. The hip joint did not close and the knee is gripping the saddle. The lower leg has shifted back with the toe down rather than the heel. The rider's body weight is over the horse's shoulders rather than the horse's center of gravity.



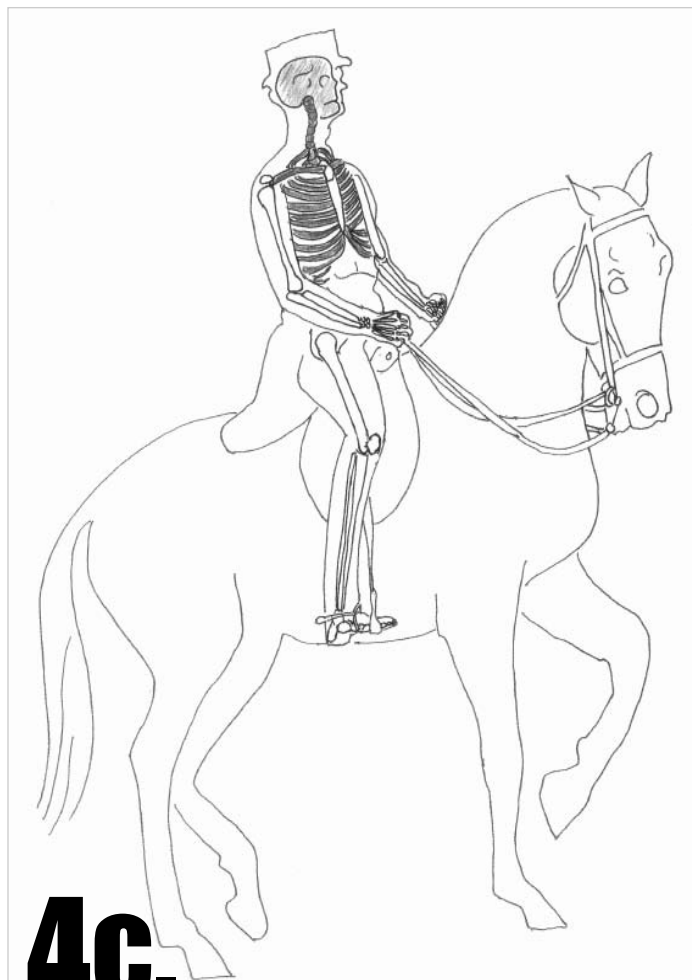
4a.

The rider's withers are down, There is tension at the base of the neck and the top of the head is tilted back. As a result, the rider is pulling on the horse's mouth.



4b.

This rider has a tremendous amount of tension at the base of the neck and in the jaw, upper back, shoulders and arms. His head is tilted back. Notice that his arms are behind his rib cage.



4c.

Horse and rider in self-carriage. Her collarbones are wide and open. There is no tension at the base of the neck. The neck is long and the top of the head is the highest point as a result of her deep soft seat. Her arms are by her sides with a sense of lengthening to the horse's mouth. Her hands softly hold the reins.



Turnarounds

by Martin Black

Riders usually get their horses turned around one way or another,

but few really get things worked out to where the horse stays balanced and really uses the whole body to execute the maneuver. Some horses reach and use their frontend good, but with speed the hindquarters step outside while turning. Others pull with the hindquarters good, but the front end doesn't reach, so it ends up hopping or offsetting around. If the rider pulls too hard on the reins, one of two things happen: the horse stays supple and his neck will bend too much so he can't balance himself in a way to compliment the turn, or the horse resists the pull, gets rigid and the neck gets too straight. Then the head is elevated too much for a balanced turn.

When the horse's eye looks into the turn, his poll will tip to the inside. When the poll is supple and bends, the loin will also slightly bend simultaneously. This helps engage the hindquarters and balance the front end. If the rider kicks or spurs the outside ribs or shoulder too much, the horse may try to position his head so his eye can look back at the rider's foot, which would mean the horse is too straight. Or the horse's head may be pulled to the inside, but the muscles over the ribs would be tight, anticipating and bracing against the rider kicking. In either case, the poll is not going to be bent and the horse is not going to use himself to his maximum potential. And if the rider is interfering with the horse's balance or causing the horse to tighten muscles when they need to be supple, the horse will not achieve his potential.

Turning a horse is a balancing act, figuratively and literally. The horse may have anywhere from one to all four feet contacting the ground while in an accelerated motion. This obviously requires balance, to position their weight to counter gravitational force, and in another sense of the word, to have symmetrical use between the hindquarters and hind feet, the shoulders and front feet and, of course, the head and neck. If any one of these parts isn't in the proper position, the horse will be handicapped. So we need a balance of the use and position of each part influencing the turn. It doesn't matter so much what order we prepare the different parts; what matters is that they all come together and create balance in every sense of the word.

There are different styles and purposes for a turnaround and it's important to understand, for your sake and the horse's sake, what exactly it is you want to accomplish. To clarify, for argument sake, the type of turnaround we are discussing is a flat spin with consistent speed and uniform motion, traveling the same for one revolution or ten, just as though you would lope one circle or ten.

Horse racing history has established the simple fact that a horse's forward motion is faster than a horse's reverse motion. With this fact the horse can turn in a forward motion, pivoting and pulling back with the inside hind foot to hold himself consis-

tently centered, and the outside hind and both front feet in a forward motion. This type of turn will give you the most speed with the power coming from the inside hind pulling back, against the other three quarters pulling forward, utilizing centrifugal force to speed the turnaround.

Trotting circles is an exercise that can be used to get the front end to reach over with an accelerated pace. When the horse can spiral down from a larger circle until the inside hind foot pivots and the front feet are in a trotting speed, that would be a fair pace for a turnaround.



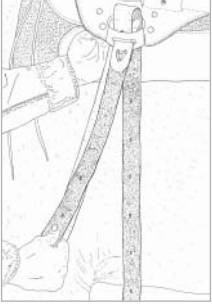
An exercise to get the hindquarters to pull is a rollback, where the horse would use his hindquarters to pull the front end off the ground and set it over a quarter or half turn, then let the horse move straight forward again. Allowing the horse to move forward without pulling or kicking gives him a step or so to rebalance and then set him in another turn.

A horse can learn to prepare both ends with these simple exercises by simply getting the front end to reach freer, or getting the hind end to pull more. The right amount of forward motion will get the outside hind going forward while the inside hind pulls back.

If the rider can maintain a light contact on the reins so the head position isn't altered, and both front and hindquarters contributing appropriately, a smooth turnaround will be the result.

Backing a horse in circles is commonly used to influence a horse to pull with the hindquarters, but it is ineffective if the horse is backing using the front end to push the hind, instead of using the hind to pull the front, or if the horse is backing while trying to turn and tangling up and or stepping out behind.

Regardless of the method, it's good judgment, understanding with proper preparation, or luck that is essential to good results, and recognizing the difference will save you some grief.



The Wisdom Behind Doing Up the Latigo

by Diane Longanecker

Beginning in his early childhood, the late Tom Dorrance had a penchant for figuring out better ways of doing things. Tom was a keen observer with a creative mind and an uncanny memory. He noticed the cause and effect in events, grasped the practical lessons to be learned, and then put this information to use. Take, for instance, the common task of placing a saddle on a horse.

SWITCHING SIDES

Tom acknowledged that the tradition of swinging the saddle on from the horse's near, or left, side worked. Yet he encouraged people to consider performing this task from the horse's other side as well. As Tom saw it, saddling from the off, or right, side offered these advantages.

First, the horse becomes better balanced about being handled from either side. In the process—ideally, by first working to smoothly swing the saddle up onto a fence—a person's coordination and saddle-handling skills are also enhanced.

Second, swinging the saddle into place from the off side is actually a bit easier to do. That's because, with the done-up cinches and the lariat all hanging from the saddle's right side, there is less equipment on the left side to worry about clearing the horse's back before the saddle comes to rest.

Finally, since a trip to the other side of the horse is eliminated, saddling from the right takes less time. In other words, instead of walking around to the right to take down the cinches and then returning to the left to cinch up, by being on the right to begin with, a person is already in position to address the cinches the moment the saddle settles into place. Consequently, after taking down the cinches and making a quick safety check of the right side of the gear, one has only to make a single trip to the horse's left side in order to cinch up.

ORGANIZING THE LATIGO

To aid the saddling process, Tom organized the latigo so that it remained securely out of the way—yet handy—for the next time the horse was cinched up. Of course, the details of just how the latigo was organized hadn't escaped his review.

He observed that, when unsaddling, many people put the latigo away by poking it down through the rigging from the top. Tom, on the other hand, advocated tucking the latigo up from the underside of the rigging instead—it allowed the latigo to feed out easier the next time the saddle was cinched into place.

When he showed folks this “more convenient way” of doing up the latigo, they would practice a little and discover for themselves that it indeed worked better. Yet, when Tom saw them again, they had reverted to the less efficient way of poking the latigo down from the top. More importantly, he noted that people were often unaware that this pattern occurred with their horsemanship, too. They would begin to practice a new, more effective way of working with their horses, but it wasn't long before they were “right back doing the same things they were before.”

“OVERCOMING MY OLD PRACTICE, HOWEVER, REQUIRED A SURPRISING AMOUNT OF COMMITMENT TOWARD THE SAME SELF-DISCIPLINES I NEEDED WHEN WORKING WITH A HORSE—AWARENESS, CONSISTENCY, AND FOLLOW-THROUGH.”

MAKING THE COMMITMENT

Years ago, when I discovered I wasn't doing up my latigo in the most efficient way, I decided to adopt Tom's approach. Overcoming my old practice, however, required a surprising amount of commitment toward the same self-disciplines I needed when working with a horse—awareness, consistency, and follow-through. This lesson with the latigo made me wonder if my attention to my horsemanship wasn't slipping a bit as well.

To remain vigilant, for years now I've used the step of tucking the latigo up from underneath the rigging as a reminder. Each time I do up the latigo, I reaffirm my commitment to remain aware and focused on adopting the “better ways” of interacting with the horse. Perhaps you'd like to consider taking on the practice yourself. The following illustrations will help you get started.

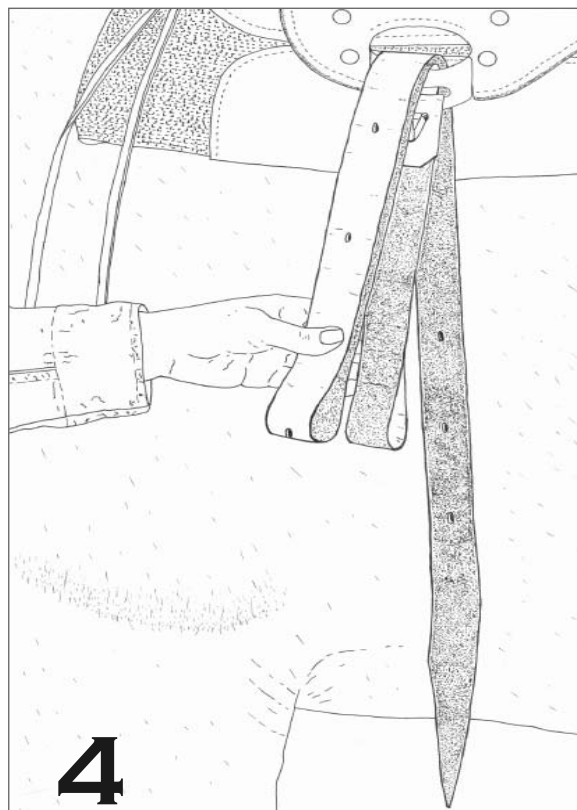
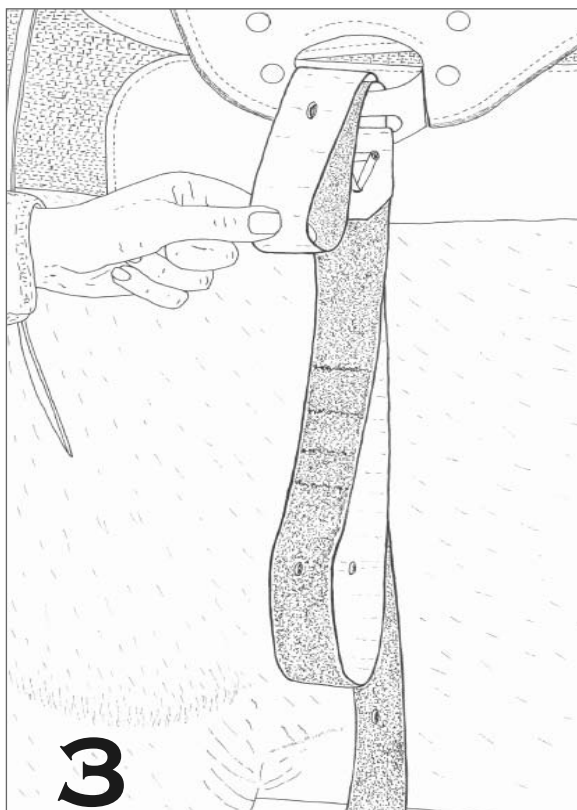
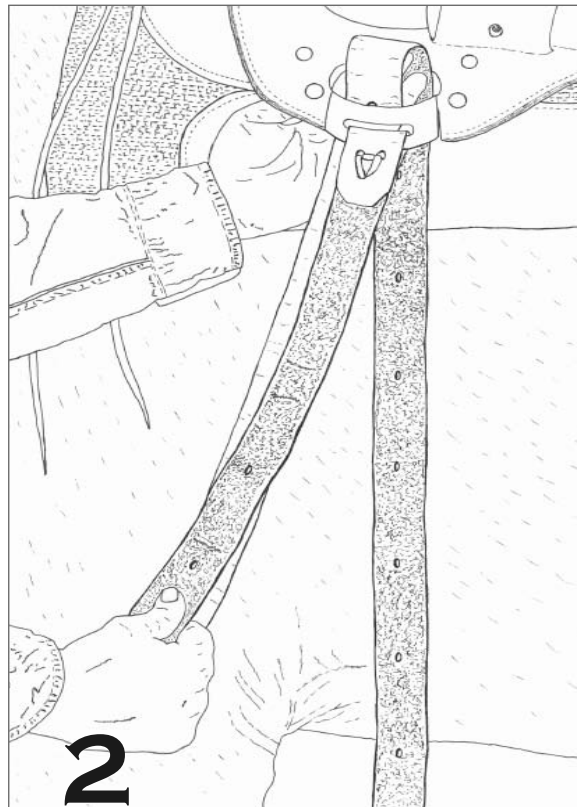
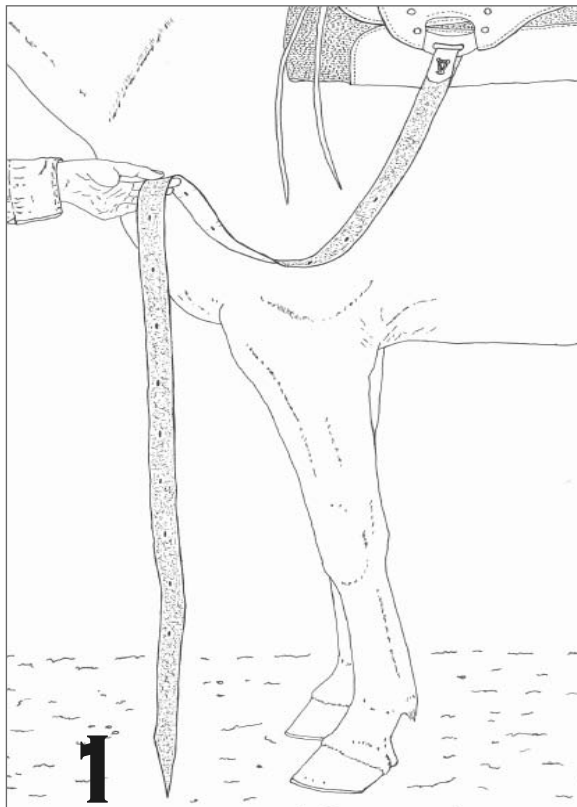


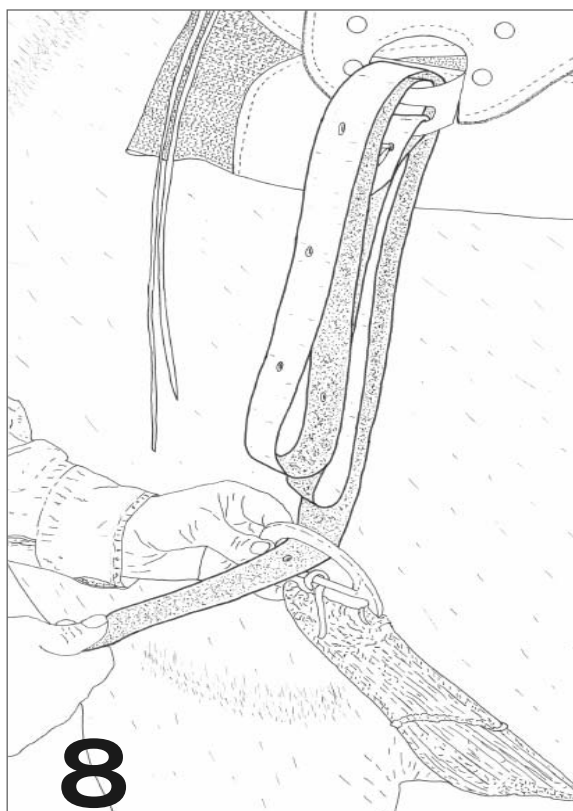
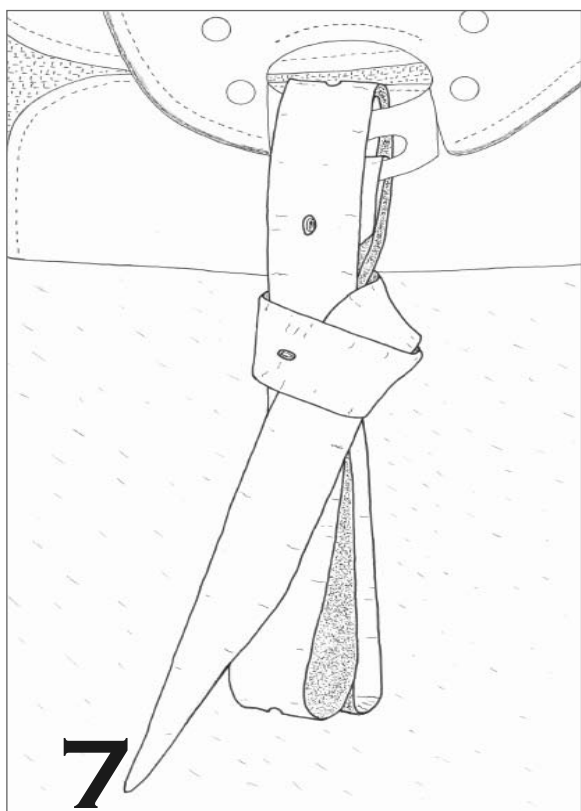
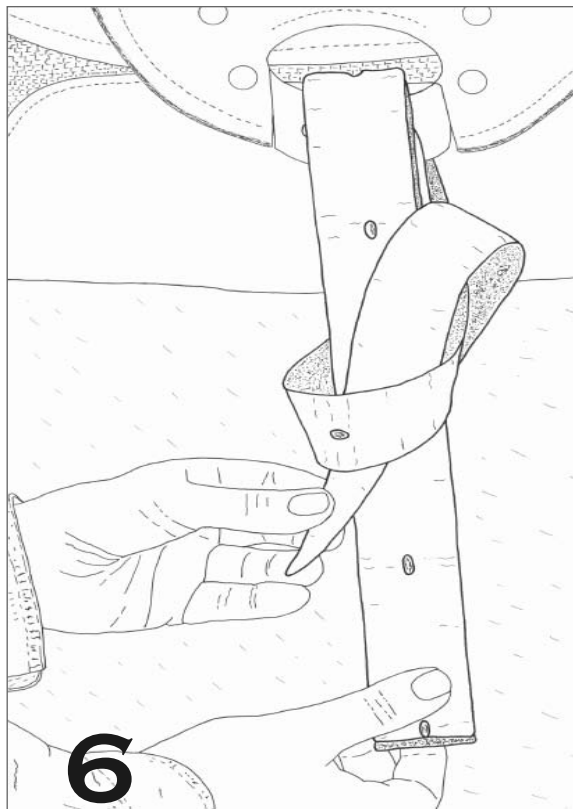
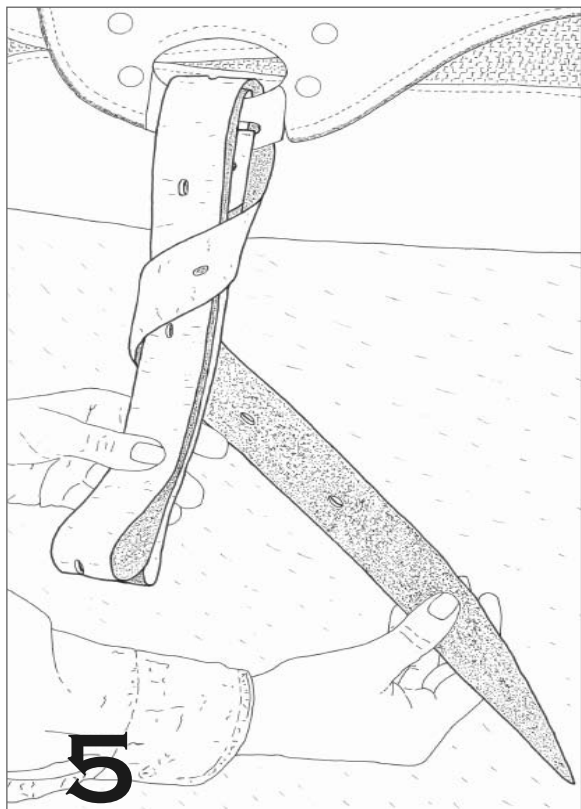
1: Grasp the latigo at a point about halfway along its length.

2: Tuck the latigo's "halfway point" up through the rigging from the underside.

3: Pull the tucked-up section on through the rigging to create two folded sections and a "tail" (as seen in the next step).

4: Adjust the two folded sections so that they are equal in length—and the tail is about 8 to 10 inches long.





5: Bring the tail up from the right and wrap it once around the folded latigo to form a bundle.

6: Secure the bundle by sliding the tail of the latigo down through the wrap and tightening it into place.

7: Now, no matter how much the saddle is handled before being placed once again on a horse, the latigo will stay neatly done up and out of the way.

8: The next time you cinch up, undo the tail and thread it through the cinch ring. The latigo is set to feed out smoothly as you tighten the cinch.



What Natural Horsemanship Is

by Sylvana Smith

Years ago I participated in an online horse discussion group that branded anyone who appreciated “natural horsemanship” as a salivating guru-worshipper who idolized without discretion or discrimination. I wondered why those of us who simply appreciated good horsemanship would gain such a bad rap, and I dismissed it as low-minded flaming, which abounded on that forum. But now I know.

In the years since, I’ve seen enough to justify their cynicism. I’ve seen mass-market profiteers who exploit the power of self-promotion to overcome evidence and logic... L. Ron Hubbards who invite you to buy your way into a shrink-wrapped horsemanship nirvana, for tens of thousands of dollars... showmen who prey on the human desire to follow and belong, and to mark their clique acceptance with signature merchandise... rapsCALLIONS who count on our willingness to overlook the incongruity between their words and actions.

With those images of self-proclaimed “horse whisperers” and “round pen clinicians” reaching the collective mass audience, is it any wonder that so many folks turn to us with skepticism and ask: “Just what is natural horsemanship anyway?”

If you’ve ever been in the position of ambassador for this way of thinking about horsemanship, searching for words to capture it in a nutshell, perhaps you’ll find some idea-starters here.

First, I think we should collectively apologize for the label, which is inadequate and inaccurate, as labels tend to be. The term “natural horsemanship” implies that somehow the way we clamber onto the backs of prey animals carrying bits and saddles is “natural” to the horse, and what everyone else does is somehow unnatural. Call it commonsense horsemanship, or equine partnership, or something like that, and we might be more descriptive, but those terms still wrongfully imply that what other folks do isn’t common sense or partnership.

“Traditional” versus “alternative” is also a hopelessly inadequate way to differentiate riding/training strategies that have all evolved from centuries-old European traditions.

Whatever this path is/should be called, I’ll call it natural horsemanship here, and offer a snapshot view of my impressions on how to define it—my opinion and reflections only.

First, “natural horsemanship” embodies certain philosophical and spiritual beliefs:

•The horse is a sentient being with valid needs, decision-making ability, and emotions that we should heed and cultivate in our work with him.

•Our work with the horse should be based on mutual respect rather than dominance... a dance in which we are a trusted partner who leads the dance, rather than viewing ourselves as dominant alpha horse.

•Our goal is a willing partnership with the horse, a kinship in which the horse reaches toward a mutually desired choice, in response to an absolute minimum of signaling or pressure—ideally by following our focus and visualization.

•Horses are by nature willing creatures who want to get along with us. What we perceive as “misbehavior” is actually the horse making a logical decision either for self-preservation or to obey what humans have previously, unwittingly taught him.

•Rather than confine/restrain the horse to the correct action only, training methods enable the horse to choose between multiple options, in which the right choice is easy, the wrong choice is difficult.

•If necessary to “make the wrong choice difficult,” use negative reinforcement rather than punishment. Punishment is after-the-fact retribution, often applied in anger. Negative reinforcement is an influence that guides the horse toward the desired response, is released the moment the horse shows a “try” in the right direction, and is never delivered in anger.

•That “negative reinforcement” influence isn’t necessarily “negative” in the sense of being scary or painful, and it doesn’t necessarily involve physical contact. Rather, we acknowledge the horse’s ability to feel the energy level and posture of our body, without having to make physical contact at all.

•The rider should feel carefully of the horse, use the lightest possible signals, and release when the horse is about to deliver the correct response, rather than after the request is fully obliged.

•Seek to influence the horse’s mind first, then his body. Seek to influence his hindquarters first, then his forequarters, and head and neck.

•The horse should be allowed to invest in the training process. That is, we listen to what he has to say instead of doing all the “talking” ourselves.

•Don’t compel learning; foster and encourage it. Set it up for him to figure it out, and then give him a chance to work through it. This isn’t about making the horse learn, it’s about allowing him to learn.

•Mistakes are not wrong, just a natural and forgivable part of the process. As Ray Hunt says: “They’re going to make mistakes while they learn. If you get too critical about mistakes, then they stop trying to work at figuring it out. Don’t worry if he doesn’t get it right at first. He just doesn’t know.”

•Shaping the horse’s behavior is a collaborative process, not a contest. It’s not about determining a winner and a loser,

but about how to find a way to succeed together.

- Handlers should capitalize on the way horses communicate with each other, using the subtlety of equine-to-equine body language and visualization to communicate with the horse.

- Humans should set aside pride, ego, retribution, machismo, aggression, and other negative traits that block true kinship with the animal.

“Natural horsemanship” also has some physical manifestations,

generally speaking, although not everybody follows every item on either list:

- Foundation work is generally done in a round corral, usually with the horse at liberty at first, and then with the horse on a lariat or halter rope—worked either from a handler on foot or on horseback.

- Foundation work (groundwork) concentrates on building relaxation and trust, drawing the horse to you and driving him away with equal ease, “freeing up the feet,” removing braces from the horse’s body, achieving lateral flexibility and smooth upward and downward transitions, and introducing the horse to external stimuli such as ropes and flags.

- Equipment is usually minimal. A rope halter and 12-foot rope lead, a lariat, and a flag are often the only equipment you’ll see an NH practitioner use in the round pen. Some use proprietary or supplementary tools—clickers, carrot sticks, and wands, for example—but those extra tools are generally favored by students of the clinician who advocates them.

- Because the groundwork achieves remarkable results softening horses and building trust, unstarted horses are often saddled and ridden in the first session.

- The early rides emphasize lateral flexibility (hindquarter, forequarter, head and neck) and allowing the horse to move freely through all three gaits with no pressure on his face at all. Therefore, first rides are frequently (usually) done in a rope halter, no bridle.

- For greenies and seasoned riding horses alike, “natural horsemanship” emphasizes a high degree of lightness to the aids, willingness and harmony, soft response to the bridle, lateral flexibility, and precision.

- Ideally, the rider signals the horse first with focus and visualization, following up with subtle cues such as increasing the energy or “life” carried in the rider’s body, and only resorting to physical aids (such as a touch of the calf or picking up a slack rein) if the mental connection with the horse was lacking.

- For riders of all previous backgrounds and abilities, “natural horsemanship” emphasizes a very high degree of feel, awareness, timing (especially with release), ability to ride confidently and in balance on a loose rein, nuance with aids, and appreciation for developing the mind of the horse, not just his body.

- Rather than a strict training regimen or “Insert Tab A into Slot A” guidelines for performing movements, “natural horsemanship” emphasizes adjusting constantly to each horse

as an individual, and adjusting from moment to moment to match the horse’s progress and to seek the finest, lightest possible relationship. “Take it from where the horse is, not from where you want to be,” Ray Hunt says.

Rather than being a distinct discipline, “natural horsemanship” applies to all disciplines.

Whatever the horse’s endeavor in life, from trail riding to international competition, “natural horsemanship” theories and practices improve all the qualities required of that job. For example:

- Dressage riders should appreciate the harmony, willingness, lightness—and forward and lateral freedom—that are achieved with these methods, because those are the stated goals of dressage.

- Event and jumper riders appreciate the non-adversarial partnership they build with these methods, because that gives them great reserves of trust to turn to when asking the horse for a literal leap of faith.

- Gymkhana and gaming riders appreciate the ability to shave precious seconds off their times by eliminating all the horse-rider struggles that so often come from maneuvering at speed.

- And of course, reining riders and those with working cow horses will find perfect synergies in these methods that evolved from effective, working vaquero traditions.

So, how long does it take to become one of these “natural horsemen,” or whatever these folks could call themselves? (Most just call themselves cowboys.) Is there some merit badge, certification, or school where you can go to master all of this stuff in a few information-packed semesters?

No. “Natural horsemanship” is a lifelong journey of awareness and progression, rather than an accredited destination. It’s not something you can package, nor something you can fake to the horse for the hour a day you’re with him. This is what Ray Hunt tells folks who ask him how long it takes to become a true horseman:

“To understand the horse, you’ll find that you’re going to have to work on yourself. This is life, this is reality, there is no rulebook on this and it’s damn hard to grasp because it comes from deep down inside. I’ve been trying my whole life, and I’m still working at it. I hope you get there before me, because then you can help me out. But I owe it to the horse to work this hard. ... It’s a hard thing to teach people, because you have to feel it. ... It takes a lifetime to learn how to live a lifetime. ... The first thing you need to know is the last thing you’ll learn.”

Ray summed it up best at the February 2001 gathering of horsemen in Fort Worth, Texas, to honor Tom Dorrance—the California horseman who is widely credited as Yoda of this type of horsemanship:

“Work with your horse as though Tom were right there looking over your shoulder.”



Choking in Horses

by Sue Stuska Ed. D.

A friend's horse just choked. The owner didn't realize what was happening until she called the vet. After the vet had relieved the blockage, my friend wanted to know what caused the problem and what she might have done to prevent it.

In humans, choke is a serious medical emergency where seconds count. In horses, it's not immediately life threatening, but it is still an emergency. The difference is the location: in humans, choke means a blocked windpipe; in horse terminology, it's a blocked esophagus.

Anatomy

Picture your horse from the side. Within his head, his nasal passages on top and oral cavity below cross like an X at the pharynx (in front of and above his throat latch). They exit the back of the pharynx with the wind pipe coming out below the esophagus, and stay in this relationship as they run down the neck. Both go deep into the body as they enter above the chest. After passing the heart, and at the end of its four-foot length, the esophagus empties into the stomach.

Blockage Areas

Choke blockages can happen anywhere along the esophagus, but there are three common areas. These are the pharynx; at the base of the neck where the esophagus curves, narrows, and enters the body; and further back as the esophagus passes the heart.

Signs

Signs of choke vary in intensity and they can differ depending on the location and severity.

Signs may include hanging the head, stretching the neck (usually downward), a distressed look ranging to a panicked look, coughing, signs of pain (which may vary according to the location), trying repeatedly to swallow, trying to continue to eat and drink, and,

most diagnostically for the horse's owner, saliva and food dribbling from or being coughed out the nostrils. The swallowing merits a bit more discussion because it, too, can be a diagnostic sign: the neck muscles below the throatlatch can get very pronounced and work very diligently—once you've seen this, you will recognize it again. The horse is repeatedly trying to push the food toward his stomach by extra muscle action. The way he's built, once he swallows he can't get food (or anything else) back up. The food and saliva come out the nose because they aren't being swallowed successfully.

Causes

Causes of choke are, when you think about it, predictable. Horses that bolt their feed are prone to choke because the food is not well chewed before they swallow it. Coarse feed that is not thoroughly masticated may stick. Any feed that is not well lubricated by saliva may stick. And feed that expands as it is mixed with saliva can cause a blockage.

Prevention

Prevention follows from the causes, above. For the horse that bolts his grain, change his feed pan for a wider, flatter one that prevents him from getting such a big mouthful at each bite, and add big smooth river rocks so he has to root around between them to find the grain. He'll chew in the meantime, processing the grain he has taken in.

The teeth should be checked routinely, and any dental problems that prevent the horse from chewing comfortably and thoroughly should be taken

care of by your veterinarian.

Coarse food is a regular part of our horses' diets; they need roughage. Hay, by its dry nature, is more apt to cause choke than grass. Any way you can encourage thorough chewing is helpful. Make sure that water is easily accessible and close by (which may mean that you have to clean the water bucket out more often, but it's worth the work). In winter, be sure the water is of a comfortable temperature so he drinks what he needs, and make sure he drinks his fill before eating.

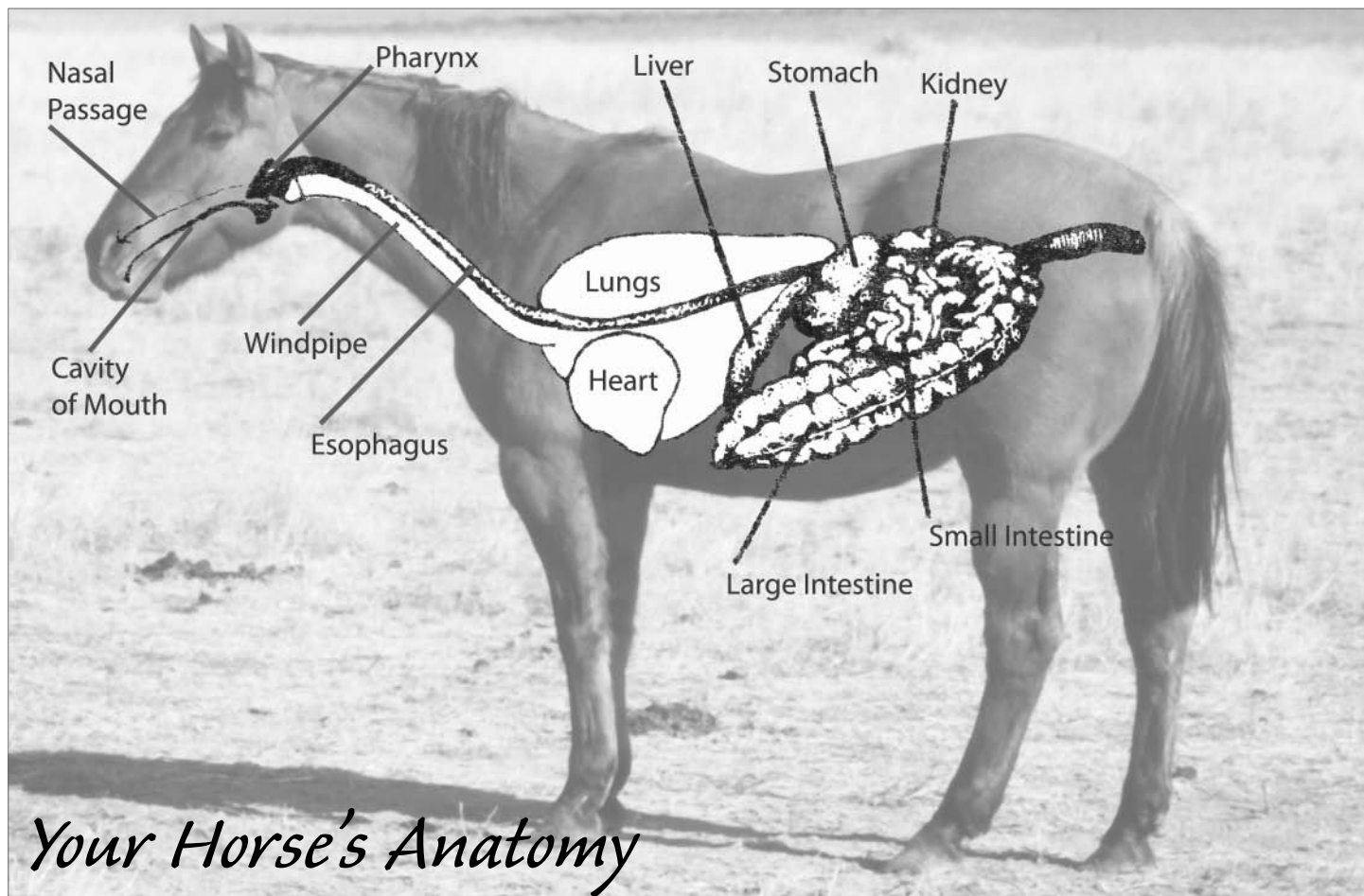
A tired horse, one dehydrated from intense work or a long trailer ride, or one having just come out of the influence of a sedative should drink first, then pick grass if possible, then have hay (which can be soaked), and then eat his grain.

Water available during the meal is particularly important when feeding processed feed like pellets and expandable feeds like beet pulp because if they are eaten dry and then the horse drinks, they can expand in his esophagus. For this reason, many owners only feed beet pulp in the soaked form.

Hay cubes, or treats such as large carrots or small apples, might get swallowed whole. Hay cubes can be soaked. Treats can be sliced or you can make the horse bite them off piece by piece.

Results

The dangers of choke come from the physical damage that can be done to the esophageal lining by the impacted feed. These lesions can take time to heal, and any resulting scar tissue can permanently decrease the flexibility and/or diameter of the esophagus. In



Your Horse's Anatomy

rare and severe cases, the esophageal wall might be compromised or be punctured and the resulting infection (particularly if it is deep in the thoracic cavity) will likely be fatal.

Another danger is aspiration, and possible resulting respiratory infection like pneumonia. If the horse is left to his own defenses, he'll usually keep his head low while trying to cough and swallow. You and the vet will encourage this behavior. If the horse's head is elevated while food matter is flowing back out, aspiration is likely; the "X" crossing of airway and food way at the pharynx puts the opening of the esophagus above that of the windpipe. Lung infections from aspiration can be fatal.

First Aid

If you think your horse might be choking, remove all feed and water from his reach. (If he tries to continue to eat or drink, he's likely to add to the mass rather than push it on through.) Allow and encourage him to hold his head down, and to cough. If you can remove feed from his mouth without getting bitten, do so. Feel along the esophagus (get

your vet to show you its path at the next visit). If you can determine where the blockage is and reach the area, gentle massage might possibly help. Take the horse's vital signs (see EH issue # 8) so you can report these to the vet and monitor any changes.

Call your vet as soon as you have evaluated the situation. While it is possible that the blockage will pass on its own, early veterinary care gives your horse the best chance of recovery.

Vet Work

While your vet will act according to your horse's specific condition, there are some common treatments. Tranquilizers will relax the horse's esophagus. A nasogastric tube passed through a nostril, through the pharynx, and into the esophagus can be used to determine how dense the blockage is. The tube can be used to try to get the mass to pass through, though this is a very delicate procedure; undue force may cause damage to the esophagus. Water, possibly with an added lubricant, can be used, and the impacted feed can be washed to separate the feed particles and break

down the bolus. Care must be taken to prevent aspiration.

The longer the mass is in place, the greater the possibility of damage to the esophageal wall by prolonged or intense pressure, or by leakage of ingesta into the surrounding tissues.

Surgery may be indicated if the blockage won't budge. Once the horse is anesthetized and cuffs are in place to control the flow and prevent matter from passing into the windpipe, the mass may be loosened and moved through or rinsed out. If this is unsuccessful, the mass may be surgically removed. Surgery has its own risks, costs and aftercare requirements.

Aftercare

After the blockage is cleared, your vet may recommend a soft diet and anti-inflammatories for a few days. Expect the horse's esophagus to be sore. Watch for reoccurrence, particularly during the next few days when the area is still swollen. If there's been no damage beyond the temporary swelling, there should be no long-term increased risk of reoccurrence.

Letters to the Editor

Dear Emily,

As usual, the articles in your magazine are interesting and thought provoking. I applaud your continued effort to include discussion of controversial concepts in horsemanship. Of particular interest to me in your latest issue was the article "What's Right for Geronimo." The beginning of Geronimo's story, imported, then schooled by a dressage instructor, lessons with the dressage instructor, then going downhill from there, are all too familiar. I hear story after story of dressage instructors and trainers causing their clients' horses to rear, buck, runaway, or whatever these horses do to get relief. Whereupon the trainer/instructor announces to the owner that the horse is dangerous and should be sent off "to a cowboy" to either be "fixed" or sold. It was very courageous of Amelia Newcomb and her family to defy convention, seek help from Larry Fleming, then to try to do what is right for the horse by staying with Larry to continue building on the foundation they have laid.

What prompted me to write is Amelia's description of what she has, unfortunately, learned to be "Dressage." What Amelia was experiencing was poor guidance and instruction under the auspices of dressage training. Just reading the description of the weight in Amelia's hands made me cringe. I have ridden these horses that feel dead in the mouth, that have been trained that communication via the bit is a tug of war, and that have learned that the only way they can get relief is to hang, via the bit, on their riders' hands and arms. This type of training is so prevalent that it is, sadly, accepted as convention at most dressage training barns. I love dressage. I love the beauty of riding in harmony with my horse, in a light contact, working towards building the strength and flexibility of my horse by using gymnastic figures that have been successful for centuries. When I started in dressage, many years ago, it was (as in Amelia's experience) physically difficult and painful for me. I was never taught to release. One always had to "ride through" and "push through" any resistance. And recognize a try? What was that? I tried working with several different local trainers, even those who had come from that great Dressage Mecca, "The East Coast," but the message seemed to be the same. Push through, tighten the noseband, add a flash or a crank, or "Drive, drive! More leg, more leg, more leg!"

Thank goodness for Mindy Bower. It was she who introduced me to Buck Brannaman and the horsemanship that he and Mindy offered. When things felt like they were getting stuck, I always returned to the horsemanship that I was learning from watching and riding with them. Hindsight is, usually, 20/20 and now I wish that I had spent much more time studying with Mindy and Buck. My journey, in which the lines between "horsemanship" and "dressage" become increasingly blurred, might have not taken as much time (what is time anyway? We're talking about a lifetime here). However, there is good dressage out there. It is a breath of fresh air when I go to watch a dressage symposium with a world class instructor and they tell the rider to release! One of my all time favorites, Reiner Klimke, would tell a rider to wait for the horse until it was ready, and then invite the horse onto the bit. If the horse didn't accept the invitation, it wasn't ready. Klimke wanted to see horses that were comfortable and happy in their work, not pushed and pulled together making them worried and upset. I will never forget watching him school his horse, Bio Top, prior to the 1995 Volvo World Cup and after sitting through 3 wonderful days of a symposium watching and listening to him guide

riders to greater sensitivity with their horses. Other competitors were cranking their horses' heads and necks to the left and to the right in an attempt to get them to "give" through their necks and backs. There were a lot of unhappy horses with wringing tails out there in the warm-up arena. In contrast, Klimke would ride his horse forward, on a light contact, with incredible timing and rhythm, his horse concentrating on his every request. Horse and rider appeared to be of the same thought. He would ride to a beautiful, balanced, square halt, then drop the reins. Bio Top would look around, ears pricked, interested in what was going on around him. Klimke would then pick up the reins, at which point Bio Top would respond by accepting Klimke's invitation, taking a light contact (as smoothly and beautifully as any horse I have seen giving Buck a soft feel) and they would move happily off. It was pure, simple elegance and is an image that remains indelibly burned into my brain.

To Amelia I say, keep up the good work. You're on the right track. Keep your partnership and communication with your horse first and foremost and you can't go wrong. But don't let your past experience dissuade your exploration of dressage. Ridden sensitively, and with the respect that you have for your horse, it can be a beautiful, rewarding experience for you both.

Beth Beymer, Berthoud, Colorado

Dear Emily,

Thank you for the copy of *Eclectic Horseman*. I heard that *The Trail Less Traveled* is no more so I'm glad that someone else has picked up the banner.

But I am concerned about the use of the term "dominance" which in behavioral science is a technical designation for leadership. Unfortunately the popular culture has associated this word with whips and chains. We describe tyrants like Hitler and Hussein as "domineering," and, of course, they were dominant and cruel. But great religious leaders like Ghandi, Martin Luther King or Luther were also dominant, but benevolent. Surely the most dominant individual in world history was Jesus. Many great statesmen were dominant, as are great teachers and many entertainers. They lead.

You feature the great clinician Buck Brannaman. He completely dominates a horse, but he doesn't do it with cruelty.

I am enclosing the introduction to one of my books, and an article from *Trail Less Traveled* which elaborates upon this theme (*Understanding Dominance*, *TLT* September 2001).

Keep in mind that the leader in a wild horse herd is usually an old mare. She is often physically impaired, but she dominates the herd.

Regardless of the methods used, good horsemen dominate their subjects. The important thing to remind people is that dominating horses does not require the use of coercion, force, or pain. It does require great skill and understanding. It's all about controlling the movement of this flight creature. That's what my book is about. And, this control of movement requires perception, excellent timing, experience, and skill. That's what makes a Brannaman so effective.

Good luck with your magazine. We are seeing a wonderful change in horsemanship and I am grateful that I lived to see it.

Sincerely,

Robert Miller, DVM Thousand Oaks, California

An Eclectic Education

Having trouble finding new books and videos to stimulate your horsemanship? You need look no further than the *EH* Mercantile. Be sure to visit our Web site, as we will continue to add to our library of educational books and videos. Please let us know if you don't find what you are looking for and we will try to add it to our stock.

Books

A Horseman's Notes by Erik Herbermann
\$28.00 (hardcover, illustrations, 113 pgs.)

François Baucher: The Man and His Method
Translated by Hilda Nelson \$50.00
(hardcover, photos, illustrations, 187 pgs.)

Groundwork by Buck Brannaman \$20.00
(hardcover, photos, 91 pgs.)

Gymnastic Exercises for Horses by Eleanor Russell
\$34.95 (softcover, illustrations, 87 pgs.)

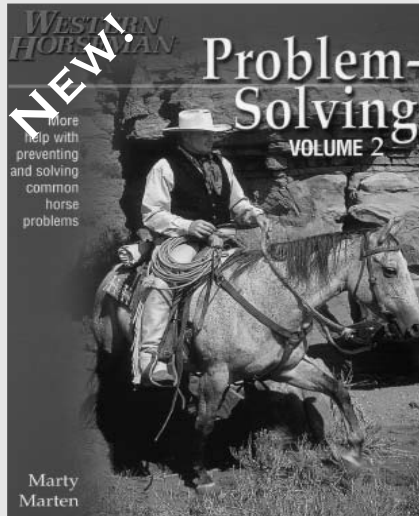
Horsemanship: A Comprehensive Book on Training the Horse and Its Rider
by Waldemar Seunig \$27.50
(hardcover, photos, 350 pgs.)

In the Days of the Vaqueros: America's First True Cowboys by Russell Freedman \$18.00
(hardcover, illustrations, 70 pgs.)

True Unity by Tom Dorrance \$21.95
(hardcover, photos, 151 pgs.)

Think Harmony with Horses by Ray Hunt
\$14.95 (hardcover, 87 pgs.)

The Quest for Lightness in Equitation by L'Hotte
Translated by Hilda Nelson \$55.00
(hardcover, photos, illustrations, 214 pgs.)



Problem-Solving Vol. 2

by Marty Marten \$17.95

Marty has written a second helpful volume of problem-solving strategies. He covers topics that will help you develop a willing partnership between horse and human including:

- Halter-breaking problems
 - Mounting problems
 - Head-shy, ear-shy, hard to bridle
 - Good trail-riding habits
 - Cinchy and difficult to saddle
- (softcover, photographs, 230 pgs.)

Videos

Tom Dorrance Benefit Set \$284.00

Colt Starting Series with Ray Hunt
\$294.00

Buck Brannaman Videos:

Making of A Bridle Horse Video Series:

Part 1: The Snaffle \$49.95

Part 2: The Hackamore \$49.95

Part 3: The Two Rein & Bridle \$49.95

Groundwork \$69.95

The First Ride \$49.95

Horsemanship \$49.95

From the Ground Up \$89.95

Trailer Loading/Problem Solving \$49.95

Beginning Ranch Roping \$89.95

Intermediate Ranch Roping \$89.95

Advanced Ranch Roping \$89.95

Work in Hand 1: Basics of Lateral Progression with Bettina Drummond
\$69.95

Work in Hand 2: Creating Vertical Impulsion with Bettina Drummond
\$69.95

Greetings From Tom Dorrance \$59.95

Wild Horse Handling with Bryan Neubert
\$59.95

Balance in Movement Video or DVD with Suzanne von Dietze \$29.95

MUSIC BY DAVE STAMEY

Dave Stamey has been bucked off and stomped by many horses, stepped on by mules and dragged around branding pens by angry cattle of various sizes. He's ridden in the rain, in the snow, in the rain some more, in pretty nasty heat, and in feedlot pens where the air was thick and decidedly fragrant. He's even wrangled dudes.

He's an entertainer now. He finds he prefers this.

He's been awarded the Male Performer of the Year by the Western Music Association, is a three-time nominee for Songwriter of the Year, and is rapidly becoming one of the most popular Western entertainers working today.

Some of the folks Dave has played for include The Autry Museum of Western Heritage, The Elko Cowboy Poetry Gathering, The Santa Clarita Cowboy Festival, The Live Oak Festival, The Strawberry Folk Festival, Michael Martin Murphy's WestFest, The Nashville Extravaganza, The National Cattleman's Beef Association, and The Durango Cowboy Poetry Gathering.

Dave lives in Nipomo, California, with his wife and partner, Melissa, and several horses, cats and dogs.

CDs \$20 each
Campfire Waltz Buckaroo Man Wheels Tonopah



To order call toll-free 1-866-773-3537 or visit our Internet Catalog at www.eclectic-horseman.com/catalog.
Shipping charges will vary according to size of order; please call or email before sending payment.

Calendar of Events

For full clinic listing visit www.eclectic-horseman.com/community/calendar.php.

Arizona

3/12-15 Buck Brannaman clinic, Chandler, 480-857-6864

3/19-21 Buck Brannaman clinic, Benson, 866-771-7358

California

3/6-8 Ray Hunt clinic, Inyokern, 760-377-4067
john@johnsaintryan.com

3/25-28 Bryan Neubert clinic, Paso Robles, 559-868-4400

3/27-28 Terry Church clinic, San Jose, joycescott@earthlink.net

4/23-25 The Californios Ranch Roping and Stock Horse contest, Red Bluff 530-896-9566
www.thecalifornios.com

4/24-25 Terry Church clinic, Ft. Bragg jolika@mcn.org

5/7-11 T&T Horsemanship I clinic, Fort Bragg, 541-856-3356

5/8-9 Terry Church clinic, San Jose joycescott@earthlink.net

5/12-16 Bryan Neubert clinic, Alturas, 916-944-1715

5/19-23 Bryan Neubert clinic, Alturas, 916-944-1715

5/26-30 Bryan Neubert clinic, Alturas, 916-944-1715

5/28-31 Buck Brannaman clinic, Idyllwild, 909-763-9580

Colorado

3/2 Joe and Kim Andrews trail clinic, Berthoud 970-532-3827

3/6-7 Steve and Amy LeSatz clinic, Platteville, 970-785-2309

3/12-13 Marty Marten Demo, Denver, 303-665-5281

3/16 Joe and Kim Andrews trail clinic, Berthoud 970-532-3827

3/20-21 Marty Marten clinic, Golden 303-665-5281

3/26-27 Steve and Amy LeSatz clinic, Wellington 970-568-7659

3/27-28 Marty Marten clinic, Ft. Collins, 303-665-5281

3/30 Joe and Kim Andrews trail clinic, Berthoud 970-532-3827

4/3-4 Marty Marten clinic, Elizabeth, 303-665-5281

4/6 Joe and Kim Andrews trail clinic, Berthoud 970-532-3827

4/16-18 Brad Cameron clinic, Ignacio, 970-563-9270

4/17-18 Marty Marten clinic, Lafayette, 303-665-5281

4/17-18 Joe and Kim Andrews Centered Riding/gaited clinic, Berthoud 970-532-3827

4/24-25 Steve and Amy LeSatz clinic, Brighton, 970-587-4454

4/24-25 Marty Marten cow working clinic, Lafayette, 303-665-5281

5/1-2 Steve and Amy LeSatz clinic, Eaton, 970-834-0216

5/4 Joe and Kim Andrews trail clinic, Berthoud 970-532-3827

5/15-16 Marty Marten clinic, Lafayette, 303-665-5281

5/18 Joe and Kim Andrews trail clinic, Berthoud 970-532-3827

5/19 Marty Marten trail clinic, call for location, 303-665-5281

5/22-25 Buck Brannaman ranch roping clinic, Fort Lupton, 303-665-5281

Florida

4/3-5 Ray Hunt clinic, Gainesville, 850-929-2178

Idaho

6/14-18 Ray Hunt Advanced clinic, Mtn. Home, 208-587-5751

6/21-25 Ray Hunt Advanced clinic, Mtn. Home, 208-899-2098

Illinois

3/5-7 Buck Brannaman Demo, Illinois Horse Fair

6/9-13 Terry Church clinic, Chicago
pespencer@earthlink.net

Iowa

3/19-21 Driving clinic with Dr. Neuman, Harpers Ferry, 877-776-2208

4/1-4 Steve Bowers driving clinic, Harpers Ferry, 877-776-2208

4/20-22 Instructors' Seminar, Harpers Ferry, 877-776-2208

4/23-24 Essential Elements of Instruction with Lee Smith, Harpers Ferry, 877-776-2208

4/25-27 Lee Smith Clinic, Harpers Ferry, 877-776-2208

5/1-2 Trail conference, Harpers Ferry, 877-776-2208

5/14-16 Buster McLaury clinic, Harpers Ferry, 877-776-2208

5/29-30 Ranch Horse clinic and Show, Harpers Ferry, 877-776-2208

6/7-10 Parent/Youth camp, Harpers Ferry, 877-776-2208

6/12-13 Zen and the Horse, Harpers Ferry, 877-776-2208

6/14-18 Horsemanship Program, Harpers Ferry, 877-776-2208

6/26-28 Lee Smith cow working, Harpers Ferry, 877-776-2208

Kansas

3/19-21 Brad Cameron clinic, Salina, 785-227-3887

Kentucky

5/14-20 Terry Church clinics, Lexington, fensig@aol.com

Maryland

3/15-16 Wendy Murdoch, LessonDays™, Burtonsville, 301-549-1672

4/12-13 Wendy Murdoch, LessonDays™, Burtonsville, 301-549-1672

5/18 Wendy Murdoch, LessonDays™, Burtonsville, 301-549-1672

6/22 Wendy Murdoch, LessonDays™, Burtonsville, 301-549-1672

Michigan

4/24-27 Bryan Neubert clinic, Michigan City, 219-778-2448

5/7-8 Wendy Murdoch LessonDays™, Lake Orion, 248-693-3231 ccley@aol.com

6/28-07/12 CampMurdoch™, Lake Orion, 248-693-3840 ccley@aol.com

Minnesota

5/3-5 Wendy Murdoch Centered Riding® Instructors Course Part 1, Motley/Sebeka 218-575-2240

5/25-27 Wendy Murdoch clinic, Motley/Sebeka, tjcmick@wcta.net

Mississippi

3/27-29 Ray Hunt clinic, Tunica, 901-834-0073

Missouri

3/26-28 Brad Cameron clinic, Warrenton, 636-456-3634

Montana

6/24-27 Buck Brannaman clinic, Bozeman, 406-582-0706

Nebraska

6/16-17 Bryan Neubert Demo, Bassett, 308-856-4498

6/18-21 Bryan Neubert clinic, Broken Bow, 308-749-2306

Nevada

3/12/14 Bryan Neubert clinic, Orvada, 775-272-3485

4/1-4 Bryan Neubert clinic, Gardnerville, 775-782-7347

6/5-6 Ray Hunt clinic, Benefit for Ty and Rhonda Van Norman, Elko, 775-753-2231

6/17-20 Buck Brannaman clinic, Smith Valley, 775-465-2222

New Mexico

3/25-28 Buck Brannaman clinic, Santa Fe, 505-424-7400

4/22-25 Buck Brannaman clinic, Capitan, 505-653-4041

4/30-5/2 Brad Cameron clinic, Albuquerque, 505-866-6504

6/18-20 Marty Marten clinic,
Corona, 303-665-5281

New York

3/27-29 Joe Wolter clinic,
Saugerties 845-247-0695
mybluedogtoby@hotmail.com

North Carolina

4/23-25 Tom Curtin clinic,
Jacksonville, 252-249-0506

5/14-16 Tom Curtin clinic,
Canton, 828-648-6903

Oregon

3/12-14 T&T clinic, Haines,
541-856-3356

3/30-4/4 T&T colt starting clinic,
Haines, 541-856-3356

4/9-11 T&T clinic, Haines,
541-856-3356

4/15-18 Bryan Neubert clinic,
Bend, 541-382-9695

5/6-06-24 T&T 8-week horse
course, La Grande,
541-856-3356

5/14-16 T&T roundpen to riding
clinic, Haines, 541-856-3356

6/4-6 T&T 101 uses of the Lariat,
Haines, 541-856-3356

6/12-20 T&T colt to horseman-
ship clinic, Haines, 541-856-
3356

6/18-20 Brad Cameron clinic,
Newberg, 503-554-1624

6/28-7/3 T&T cows and moun-
tains, Haines, 541-856-3356

Pennsylvania

3/20-21 Charlie Smith Reining
clinic, Catasauqua,
610-502-0137

3/30-4/1 Wendy Murdoch
LessonDays™, Coatesville,
610-383-4155

4/3-4 EPRHA reining,
Catasauqua, 610-264-3006

4/16-18 Wendy Murdoch
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4/17-18 Pete Fuller clinic,
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5/15-18 Greg Eliel clinic,
Catasauqua, 610-264-3006

6/3-6 Wendy Murdoch
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Course Part 2, Malvern
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6/11-13 Tom Curtin clinic,
Manheim, 717-665-2703
Saddleupfarm@aol.com

6/18-21 Joe Wolter colt starting
and horsemanship clinic,
Catasauqua, 610-264-3006

Tennessee

5/15-17 Ray Hunt clinic,
Germantown, 901-309-2772

Texas

4/2-4 Brad Cameron clinic,
Muenster, 940-726-5784

4/9-11 Brad Cameron clinic,
Amarillo, 505-374-8533

5/22-24 Ray Hunt clinic,
Mt.Pleasant, 800-5278616

5/29-31 Ray Hunt clinic,
Sanger, 940-768-2272

Utah

5/6-8 Brad Cameron clinic,
Alpine, 801-580-0458

Vermont

6/5-8 Greg Eliel horsemanship
clinic, Waterbury Center,
802-244-7763

6/18-20 Tom Curtin clinic,
Shaftsbury, 800-442-9672
edie@trumbullmtn.com

Virginia

3/12-14 Wendy Murdoch
LessonDays™, Blacksburg,
540-961-7363

3/17 Wendy Murdoch Effortless
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Washington, 203-856-4765

3/17-19 Wendy Murdoch
LessonDays™, Flint Hill,
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3/18 Wendy Murdoch Effortless
Rider® Series, Morven Park,
Leesburg, 203-856-4765

4/14 Wendy Murdoch Effortless
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Washington, 203-856-4765

4/14-15 Wendy Murdoch
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Rider® Series, Morven Park,
Leesburg, 203-856-4765

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manship clinic, Chesterfield,
804-590-3400

4/30-05/1 Wendy Murdoch
LessonDays™, Blacksburg,
540-961-7363

5/3-7 Tom Curtin clinic,
Bridgewater, 850-929-2178

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Rider® Series, Morven Park,
Leesburg, 203-856-4765

5/19 Wendy Murdoch Effortless
Rider® Series, Little
Washington, 203-856-4765

5/19-20 Wendy Murdoch
LessonDays™, Flint Hill,
540-675-1855

5/29-30 Big Loop Roping
Competition, Bridgewater,
540-828-2742

Washington

5/21-23 Wendy Murdoch clinic,
Twisp, 509-997-2093

5/28-31 T&T horsemanship I
clinic, Rochester, 541-856-3356
www.tnhorsemanship.com

6/11-13 Brad Cameron clinic,
Winlock, 360-785-9004

6/14-15 Brad Cameron intro-
duction to cow working clinic,
Winlock, 360-785-9004

6/17-20 Wendy Murdoch clinic,
Moxee, 509-248-7142

Wyoming

4/23-25 Brad Cameron clinic,
Cody, 307-527-6103

4/16-19 Buck Brannaman clin-
ic, Thermopolis, 307-868-2606

5/14-16 Brad Cameron clinic,
Afton, 307-886-9320

5/22-23 Steve and Amy LeSatz
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303-442-4811

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clinic, Chugwater,
307-422-3412

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6/4-6 Bryan Neubert clinic,
Wheatland, 307-322-5799

6/10-13 Bryan Neubert clinic,
Riverton, 307-856-6057

6/22-23 Steve and Amy LeSatz
clinic, Wheatland,
303-442-4811

Canada

5/27-6/1 Brad Cameron clinic,
Olds, Alberta, 403-845-5308

Europe

3/4-7 Wendy Murdoch
Centered Riding® Instructors
Update Clinic, Switzerland
tania@adhoc.ch

4/17-30 Ray Hunt clinics, Spain
202-362-0078
greenheart@starpower.net

4/18-21 Ray Hunt clinic, Rota
Spain, Rota Municipal Stables
(011+34) 61 6 011672
dannytturner_9@hotmail.com

4/25-28 Ray Hunt clinic,
Villamartin (Andalucia) Spain,
(011+34) 956 860805
hacienda@dysli.net

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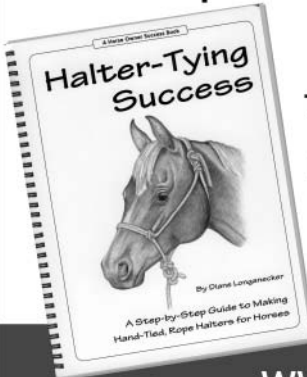


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What Were They Thinking?



"I honestly had just hopped out of the Tahoe and was so excited that Mindy, Emily, Karmel and Matt had come to share a lovely January Sunday with us. They were all armed with cameras. I was so happy that the wind was not blowing 50 mph and that possibly we could hear and see each other! Anyway, the colts just gathered around and I was trying to stay out of the way, and by golly I must have not been paying attention, at least to the cameras. I just enjoy sharing the horses with good people....and that day I had the "Cream of the Crop!" This group of folks are our extended family due to the horses they have owned, trained or captured perfect shots of via the lens. Karmel Timmons has been added to that family via her totally remarkable pencil drawings of many of our horses. She is a tremendously gifted artist, and I was her toughest critic, having delivered many of the horses she has drawn. Many of them romped and played on this same hill on the Smoky Hill River. I find the most peace around that type of setting, the horses gathered around, all polite and not fighting, just up checking everyone out and waiting for a kind scratch in a special place. It is always humbling to have others come and appreciate the adventure. We have the horses to thank for many wonderful friendships down through the many years. So, one can be totally sure that I was basking in friendship of both beast and man and enjoying every minute. Somewhat selfish, but totally true!"

Cheri Krebs, her husband, Dwight, and daughter, Christie, raise beautiful and sound quarter horses on their ranch in Scott City, Kansas.

Eclectic Horseman Communications

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