

MEET DOUG KRAUSE: THE MECATE MASTER

ISSUE No. 32

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ECCLECTIC

HORSEMAN



[RIDING THE HILLS -
BALANCE ON THE TRAIL

[THE UNFORGETTABLE
WITH BRYAN NEUBERT

[LET THE COW WORK YOUR HORSE
WITH MARTIN BLACK



EST. 2001

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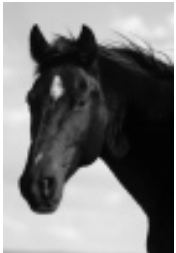
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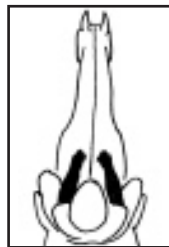
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An Eclectic Mission: *Our mission is to bring "Just What Works" information to a knowledge-hungry public. We will create and present only ideas and techniques that work with and educate humans about the nature of the horse.*

Contributors



Martin Black

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. Learn more at martinblack.net.

Tom Moates chronicles his introduction to horses in his just released book *Discovering Natural Horsemanship, A Beginner's Odyssey*. He lives in southwestern Virginia, on a solar-powered farm, with his wife, Carol, along with three horses and a mule. Learn more at tommoates.com.



Sue Stuska Ed.D

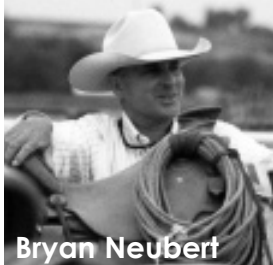
Bryan Neubert is a consummate horseman who carries his skills with horses through his whole life. Bryan travels the country part of the year conducting colt starting, horsemanship and cow working clinics. When not on the road, he makes his home in Alturas, Calif.

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. Her book *Simplify Your Riding* has been such a hit, it's already in its second printing! To learn more, visit her Web site at wendymurdoch.com.



Wendy Murdoch

Doreen Shumpert has had a lifetime of experience in the horse industry—including showing, judging, training and instructing for Western and English events. Shumpert graduated with a technical journalism degree from CSU in 1996, and has served as a managing and associate editor for several equine publications. An accomplished freelance writer, Shumpert received an AQHA Steel Dust Award for excellence in journalism for a story that appeared in *Horse & Rider* magazine. Shumpert lives in Berthoud, Colo., with her husband, Dave, and children, Sean, Megan, Codi, and Bailey.



Bryan Neubert

Sue Stuska, Ed. D., 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 current position centers around the wild horse herd on Shackleford Banks, a barrier island in coastal North Carolina.

The Eclectic Staff

Owner and Editor

Emily Kitching

emily@eclectic-horseman.com

Marketing and Webmaster

Steve Bell

steve@eclectic-horseman.com

Accounting and Controller

Shawna Repphun

shawna@eclectic-horseman.com

Proofreader

Phyllis Hunt

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Please send your letters to:

Eclectic Horseman PO Box 174 Elbert, CO 80106

Call with your concerns, questions or comments:

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Hi All,

I hope this issue finds you and your horse's well. As I write this, I'm looking out on our first major snowfall, about 8" on the ground, and it looks nice from here. It has been a full year, filled with new projects and challenges with the magazine, and a year for making some headway with my old projects and challenges with my horse.

I had the opportunity to attend the Marty Marten benefit clinic last weekend, and it was a joy to see so many members of the horse community in attendance. Look for a report in an upcoming issue.

We've added 8 pages to *Eclectic Horseman* this month partly to start featuring select tack items offered by Houlihan Horse Gear, and along with that we will be adding more articles on traditional gear and gearmakers. We just didn't have any room for either without adding more pages. We hope you enjoy the expansion; please send us your feedback.

I hope you and your families enjoy a wonderful holiday season, and we look forward to seeing you in the new year at a clinic or horse expo.

Take care,

Classified Ads

Custom Clay Nicholas Saddle:

(pictured on right) Wade tree, full flower carved. Cheyenne roll, 16" seat. Used but in excellent condition. \$4,250 For more info contact Dave Weaver 530-896-9566 or email thecalifornios@aol.com. CA

Steve Mecum Lightly Used Saddle:

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Flower Carved, matching Breast Collar, Monels, Silver Conchos, Buck Rolls, a brand new collectible classic! Serious inquiries only. casacactus@aol.com, or phone 310-779-0572 CA

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For Sale: The Ray Hunt 15 1/2" wade saddle. Trails End Saddle Shop, Dale Harwood makers, Shelley, Idaho. Floral tooling everywhere except seat and fenders are rough out. Monel stirrups included. \$3,500 plus shipping. Call 641-891-7054 or 641-595-6332 IA



Classified Ad Rates: For subscribers only, \$24 for 50 words. Ads will be run for one issue. Payment is due in advance. Call for deadline 303-449-3537.

Community Listings

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Richard & Cheryl Winters
wintersranch.com 805-640-0956

JB Cattle Co.

Brandie & Jeremy Dunn
661-332-7249 jbcattleco.com

Colorado

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Joe & Kim Andrews
970-613-0121
mountainmagicranch.com

Diamond Double T Ranch
diamonddoubletranch.com
303-915-6444 jjtointon@msn.com

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

Kathleen Sullivan Horsemanship
970-946-9681
kathleensullivanhorsemanship.com

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rigginsquarterhorses.com

Largo Canyon School
Patricia Barlow-Irlick
www.largocanyon.com
505-568-9131
pbi@largocanyon.com

North Carolina

Bill Scott 828-369-9762
thranch@dnnet.net

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JS Ranch and Studio—
Colt starting & Fine Art Jim Staples
903-564-5888 jimstaples.com

Virginia

John Sanford
Rocking T Ranch
540-672-2986
rocking-t-ranch@earthlink.net

Community listings are \$75 for one year. Please call 303-449-3537 to place a listing.



Riding the Hills

by Sue Stuska Ed.D

Your

horse works hard on the trail, balancing herself and carrying you up and down hills. Your own good riding position and balance maximize her power and enable her to use her body correctly.

Good balance on hilly terrain is not a great deal different from riding on flat ground, whether English or western. Walk is the most common gait for hill work, so we'll use examples at walk. Balance is a dynamic process, but photos capture moments in time that are instructive. Amelia, our model, rode repeatedly up- and down-hill to show both good and problem position and balance.

Your upper body—from the hip up—finds the balanced position above your seat and legs as your horse's balance changes. Your upper body position changes by opening and closing your hip angle. To close at the hip, keep your chest open and bring your belt buckle closer to your saddle horn, keeping the slight curve in your lower back.

On undulating ground, your upper body will constantly be making small adjustments. Remember the punch toys of inflated plastic with weight on the bottom? When you push them, they rock freely on their rounded weighted bases. That's a useful mental picture for how freely your upper body should be as it moves from the hip.

Your seat bones will be on the saddle unless you are going up a steep hill. On the flat your seat bones point downward. As your horse ascends, she shifts her weight forward and you roll to the front of your seat bones. As the hill gets steeper, your seat bones come off the saddle and your upper thighs are your highest contact with the saddle. How far forward is enough? It's a matter of balance: if you close at the hips a little more, then a little less, you'll find a place at which you feel



balanced. If the cantle pushes you up the hill, then you're not in balance: you need to close your hip angle more.

As the horse goes downhill, your hip angle opens so that there's more space between your upper body and the horse's neck. All joints still stay flexible.

Your lower body is the stabilizing factor that allows your upper body to move correctly into balance. Your hips should be laterally flexible enough to allow your thighs to open and lie against the saddle. Your knees should be forward and down; they can't be down if your hips/thighs are too tight.

Your knees should point outward in the same direction as your thighs - they may actually be out somewhat. They do not grip the saddle. Your calves then position themselves in next to the horse's sides where you can feel your horse breathe. Your ankles should be relaxed. Your heels should stretch back and down with the balls of your feet supported by the stirrups.

Going Uphill

#1 Balanced position uphill.

The mare's center of gravity has shifted forward and Amelia has closed her hip angle. Her hip angle can be ascertained by noticing that, though her shirt hangs straight down in back, a bit of fringe shows above her back pockets and it's angled down and backwards. This shows that she has a small curve in her lower back. The lower hem of the front of her shirt shows that her abdomen is forward. Her hip angle is clearer in photo #2.



At the slope angle shown in this photo, Amelia is in balance with her upper body a little ahead of the vertical. On a steeper slope, she would be further forward.

If Amelia relaxed her ankles and let her feet slide back a bit, she'd be in even better balance. We could ask her to stretch taller to look up and over the hill ahead of her and to let her wrists relax and soften—and you'll see her doing these things in later photos—but we'll concentrate on the upper body, waist, hip and legs here.

Amelia's mare's left hind leg is mostly hidden but you can imagine that the hoof will be placed well forward under his body, showing that she's engaging her hindquarters and using the ring of muscles from her poll back to her hind hooves.

#2 Weight off the seat bones.

Here, Amelia takes her balance a little more forward. She's closed her hip angle - the correct position of her back is clearer in this photo. Her hip angle has closed enough that her seat bones must now come off the saddle though her crotch remains very close to the saddle. She's unweighted her seat bones completely.

Amelia's using the horn to help keep her belt buckle forward without any tension in her arm or hand.

Both positions #1 and #2 take some (less, or more) weight off the seat bones and transfer it to the stirrups which are hung more forward than the saddle seat and thus the weight is carried closer to the horse's withers (where she's better able to carry weight). The mare is able to move very well as a result of Amelia's position in #2.

When Amelia unweights her seat bones, the weight that previously was supported by her seat now sinks downward. You can see how her knees have slipped down and forward and how her now softer ankles have flexed to take more weight. Her calves have come in next to her mare's sides; this also keeps her legs from sliding back because horses' bellies widen out behind our legs.

#3 Upper body vertical.

When Amelia's upper body is vertical, it's too far back to be balanced.

A vertical upper body position puts her weight further back in the saddle. She feels as if the cantle is pushing her up



the hill. This position makes her mare carry the weight further back behind her withers—which is harder—and if you compare this photo to #2, you can see that she's not quite as engaged with her hind legs.

#4 Bending forward at the waist rather than closing at the hips.

This is a common problem when riders try to get forward but don't flex at the hips. Instead of keeping her chest open and bringing her belt buckle forward with a slight curve in her lumbar spine (closing at the hips), Amelia has collapsed her abdomen and bent forward at the waist. The problem with this is that her weight ends up back on the cantle; this makes it even harder for her mare to raise her back and engage her hindquarters as she propels herself up the hill.

#5 Feet too far forward.

Having her feet too far forward makes it difficult if not impossible for Amelia to get in balance over her legs. It keeps Amelia from getting her upper body far enough forward and her seat bones out of the saddle, if needed, to be in balance. As a result, her back pockets are again back against the cantle.

#6 Stirrups short.

Riding with short stirrups does not prevent a rider from riding in balance. However, with shorter stirrups your knees will be further forward requiring you to be more closed at the hip to balance. Amelia has, instead, incorrectly closed at the waist and you can see the cantle pushing her seat up the hill.

#7 Toes down.

When Amelia draws her heels up, she destabilizes her lower legs so that she'd tip forward if she tried to close at the hips. If she did lean forward, she'd likely end up too far forward—this puts extra unneeded weight on the horse's forehead.

#8 Standing up braced.

Contrast this photo with #2. #8 shows a common mistake made by riders who are trying to unweight their seat bones but do it by standing up instead of closing their hip angles and rising slightly with elastic joints. Her stiff, forward-braced legs can't act as shock absorbers. Additionally, the higher off the horse she is, the less stable she is. Amelia will land back in the saddle (and onto her mare's back) if her mare makes an unexpected effort.



#10



#9



#13



#14

#9 Stirrups too long.

In order to keep her feet in the stirrups when the stirrups are too long, Amelia has to reach forward for the stirrups. Even though she is keeping her heels down, this forward foot position keeps her from being able to get balanced over her lower legs.

#10 Heels pressed down and/or feet braced forward.

Either situation will push Amelia into the cantle and keep her from riding forward where her mare can best carry her weight. Instead of trying to ride with her heels down like this, Amelia should hold the mental image of riding with her heels stretched down and back to where she feels her mare's hind hooves landing on the ground.

Going Downhill

#11 Balanced position downhill.

Balance downhill is easy to recognize and to remember regardless of slope: the upper body is vertical. If there are any trees around, you can use their vertical trunks for reference! A vertical upper body balances your weight where the horse is best able to carry it—close behind her withers. Your legs stay in good riding position beneath you, giving you support. Amelia and her mare are both staying soft in this photo.

#12 Balanced position—steeper hill

As the slope increases, the angle between Amelia's upper body and the horse's neck increases while she stays vertical. Note how far under her body Amelia's mare is able to reach with her left hind.



#13 Leaning back.

The temptation can be to lean back. However, as Amelia shows, this puts her weight further back than the mare can carry easily. Compare the placement of Amelia's weight with that in #12. Contrast the mare's stilted hind steps with her hind quarters in #12. Placing Amelia's weight too far back makes it much harder for her mare to squat down behind and balance more of her weight on her hind legs. She will tend to hollow her back (not visible here) and will let her hind legs trail behind. Over time, this can stress her hind legs, particularly her hocks, and cause lameness.

#14 Legs braced forward.

This often accompanies leaning back. It is very hard on the rider's knees and usually becomes painful. Any time the

calves come away from the horse's sides, the rider loses a chance to feel what the horse is doing and loses the opportunity to use subtle communication.

#15 Stirrups short.

Short stirrups do not prevent you from riding in balance. However, if you are not as flexible as Amelia is here, your knees will rise and your feet will be too far out in front of you.

#16 Stirrups too long.

Stirrups long enough that you have to reach for them can be a problem. They take Amelia's calves away from her mare's sides which limits communication. Long stirrups encourage braced legs.



#17 Upper body collapsed.

Collapsing the upper body places Amelia's weight further back, with the expected results.

#18 Chin down, rounded upper body.

When Amelia looks down and lets her body follow her eyes, this places more of her weight on the horse's forehand. Extra forehand weight gets in the way of her attempts to get her weight back to the hind quarters. Riding like this may encourage a young or less well balanced horse to rush down hills. When the rider's weight is too far back it makes it harder for her to engage.

#19 Toes down.

When Amelia points her toes down her legs slip back and cease to support her. (This is partly because her calves are no longer in against the horse's sides.) Amelia tips forward against

her bucking rolls. This feels (and is) very unbalanced; some riders will lean way back to try to compensate.

#20 Hand on horn.

The sensitive rider will carry her own hand and always be cognizant of what she is communicating to the horse's mouth. Here, Amelia's trying to demonstrate incorrectly leaving her hand on the horn and her mare is doing her best to do what Amelia is asking!

While we don't have a photo of Amelia's hand resting on the horn going uphill, this is a good opportunity to confirm the importance of riders holding a handful of mane with their free hand on steep up hill grades (to stabilize their position) and floating the rein hand forward as needed. Horses need to use their necks and heads forward and down to navigate up hills, and sensitive riders will allow them the needed freedom.

Sincere thanks to Amelia Newcomb for modeling.



The 4-bar-J

by Tom Moates

“Well...” I said to my friend, clinician Harry Whitney, as the long, eventful sunny day at his place in the Arizona desert gave way to the complete blackness of the March evening, with the exception of a few billion twinkling stars overhead, “I’m gonna head over to the 4-bar-J and make some notes before I turn in.”

Harry laughed out loud.

I wasn’t sure exactly why he was laughing, but for the effort he was putting into it, I figured I must have cracked a good one. Then he said, “It sounds like you’re going to a real ranch when you say it like that!”

This was my first trip out west. Harry invited me out to his new place in Salome for a couple of weeks. I had just finished up a book, had a few articles in mind to work on with Harry, and I’m always trying to get better with horses. So, out there I went with a backpack of clothes, an empty notebook, and a whole bunch of questions. He was putting me up in the living quarters located in the nose of his four-horse trailer. It was parked up the hill, away from the bunkhouse and the busy side of the place, and just a stone’s throw from the property boundary where thousands of acres of open BLM land began. That was just as well, since I didn’t sleep much and kept long hours writing when it wasn’t light outside. Also, Harry’s horses were in paddocks up by the trailer, and I’d go out and greet the incredible colors of the Arizona sunrise behind their silhouettes in the morning.

Sandy, a sorrel Quarter Horse gelding of Harry’s, had a brand. I’d asked about it, and he told me it came from a friend of his, as had the trailer, and he pointed out the same brand painted on my temporary home as well: 4-bar-J. I liked it. It was a nicely balanced character visually, and it rolled off the tongue just right as well. I guess I just naturally took to thinking about the trailer as being the 4-bar-J after that, so it was just its normal name in my mind when I made mention of it to Harry in passing conversation. The name has stuck since then—truly branded, shall we say?

As can be the case with brands, there is often a fair amount of history that goes along with them. The 4-bar-J is no exception. I knew when sitting at the galley table in the living quarters there, writing about all the new things I was witnessing with horses and people, and starting to better understand it all, that I was in a place where Harry had lived for seven years. It had been his only home in all that time, wherever it had been parked. The respect I have for Harry’s horsemanship alone made that a fine place to concentrate on getting down into words what I was attempting to capture about the

subject. But, as the 4-bar-J began to be called thus between me and Harry, it prompted more of its story to come out. By the end, that galley table began to look like the roundtable of horsemanship legend in my mind (even if it was rectangular), complete with a group of dedicated knights.

The owner of the 4-bar-J (that is, the actual ranch by that name in California, as well as the trailer, and Sandy for that matter) had been Tom Johnson, known to many as TJ. TJ was a serious horseman, and he traveled quite a bit going to clinics. It just so happens that one of TJ’s good friends was Tom Dorrance. Dorrance is widely accepted as one of the greatest horsemen of the twentieth century. He managed this feat not by winning competitions or by promoting himself, but by very quietly, calmly, and gently getting horses shaped-up, and sharing what he could of his philosophy and ways with others—like Ray Hunt. Suffice it to say, the man tops my list of folks I wish I could have had the opportunity to meet in person. Harry informed me that Tom had visited TJ there in the trailer, and that TJ was actually the one that shot the video footage that has become Greetings from Tom Dorrance, the only video available of this master horseman.

Well, I have to say, sitting there at that quiet galley table in the nose of that trailer attempting to get down even some of what I saw Harry share during the day, the space began to take on even more significance for me. I felt a bit small sitting there in the shadows of some remarkable horsemen, but privileged also. I thought about the dust and the echoes in the crevices of that aluminum rig that might trace back to those years and those folks, and untold others...not to mention the miles from coast to coast it had seen carrying out its sacred duty: to help people see things from the horse’s point of view.

All this amounted to my writing taking on added significance. I already worked hard at it, but suddenly I felt the gravity of what these people had devoted much of their lives to—to making the world a better place for horses, and humans—and I felt I might be able to contribute my part. Even if I’d never be a great horseman, I could try to capture some of what they have provided the rest of us on the page. I’m sure you’ve heard of “riding for the brand”...well, since this story unfolded with Harry, I’ve been “writing for the brand:” the 4-bar-J.



The Unforgettable

by Bryan Neubert

I was asked a few years back to do a demonstration and clinic in conjunction with the Elko Cowboy Poetry Gathering in Elko, Nevada. The day after the clinic, they had me and three other fellows who had made their living from the back of a horse sit as a panel to answer questions from people in the convention center.

Mostly they asked advice and opinions from us and then the questions started getting more personal. One man had a question for me. He asked, "What's the toughest horse you ever had to work with?" My mind quickly raced around to some runner-ups that were pretty tough. Some of those wouldn't have been so tough had I known then what I learned later. But of everything that came to me, my mind settled on one horse that I thought was the toughest of the tough. One I was involved with but never rode more than a handful of times, a pony-sized horse that belonged to my younger son Luke.

The story begins with a phone call from a friend that worked at the Susanville Wild Horse Facility near where we live in Alturas, California. He told me to "hook up your trailer, and get down here as soon as you can. I have a horse for Luke." Luke was almost eight and was well on his way into a pony breaking business. I thanked him for considering us but assured him that we had projects running out of our ears as it was. But he went on, "I got a two-year-old stud in a bunch

that's the size of a pony but looks like a miniature version of a horse and a keen little dude if you ever saw one, so get down here."

This man is a good friend, and someone to be trusted, so we hooked up and headed down there and keen he was. We ran him in the chute, put a halter on him, and he was really wild like all those freshly caught horses are. When we got him home, I unloaded him in one big lot that had eight or ten geldings in there already. As I opened the trailer door, I remember thinking, "I sure hope they don't hurt the little guy." As soon as he came off the trailer, they all trotted over to see the new horse like horses do, and he sprang into them like a lion with his mouth wide open.

I had a manger along the fence, big enough for everything to eat at once and filled it full of hay. Immediately, their attention turned to the manger and they all headed over to start eating. Usually horses don't let a newcomer eat until they're done, but the pony just blasted through them and ran everything off the hay. A few of the tougher ones tried to challenge him, but he came on so fierce and bold that he had them all backed off. Even a team of full-grown draft horses were scared of him. He'd take half the manger to himself and the rest could squeeze in on the other half any way they could fit. I remember thinking, "Surely he's too little to hurt my horses." I was hoping so anyway.

The next morning when I fed, I was puzzled to see dried blood on the backs and necks of several of the older horses, but couldn't see any wound on any one of them. Then I saw the pony had a front leg pretty well covered in mostly dried blood. Something had apparently kicked him on the inside of the leg and left a pretty good gash on it. He left his mark on the others when he would spring up on his hind feet. He never acted the least bit sore and still maintained ultimate respect or maybe fear from the whole bunch. We've had many older mustang studs at our place over the years but nothing like this, nothing this fierce, nothing even close.

That morning, I helped our eldest son, Jim, who was thirteen at the time, start the pony out in the round corral to get him broke to lead so he could be handled.



The Christmas Tree Hunters Return - Luke on Mosquito (far left), 1994.



Luke and Bryan in Benson, Arizona, 1998.

My wife home schooled our children and they had plenty of opportunities and experience helping me with wild horses by then. Jim picked up the long lead from the halter that we had put on him in the chute the day before and I took off to go about my business. About an hour later, I could still see dust rising out of the round corral and knew the activity was still fairly lively. I hollered over to Jim to get a report as to his progress. He answered back with a request for me to come over. He had the pony's hindquarters yielding fairly decent, had him so he wouldn't pull on him right or left, and was letting him back up at times quite vigorously. Usually, when it gets to this stage, it's kind of all down-hill as they begin to tire of backing and will consider allowing you to handle their face if you're careful. Jim said, "He's about got me wore out and I can't seem to get on first base as far as being able to touch him." This was like nothing I'd ever seen. He was about ready to be relieved and I was wanting to get a chance at the pony, anyway, so I took over.

Now, I have started many wild horses while working in Nevada and many BLM horses here at home. For the first years I was here in this country that's mostly what I started. I pretty much fed my family working with wild horses for years. For about seven or eight years I worked for the BLM doing demonstrations all over the west from Oregon to Texas. I had traveled to Nebraska many times and twice even to Mississippi. During those years, I'd go to six or eight places a year and usually work with two in the morning, two in the afternoon for two days. In those demonstrations, usually a two or three hour period, I could have them leading and handling their feet, could swing on bareback on most of those, with some exceptions, but in all those years, I never saw a one with so much heart and determination as this. In three hours I was not much farther than Jim had been. I had never seen this kind of endurance. As the sun got hotter, I shed my coat and was starting to sweat, but the pony never did. He was still dry as a bone

and working harder and longer than anything I had ever seen. I was letting him back up vigorously and using my coat swinging closer to him. A couple of times, I let it get into his bubble just a little, but I didn't try with my hand because he wasn't going to let me.

As the days went on, we made slow progress, and we worked for every bit of it. I had never in my life seen a horse that lacked mental flexibility like this. Every day was like starting over. We were all riding quite a few horses in a day and we made a rule that no one changes horses until

we catch the pony, gang up on him and rub him down all over. I would pick up all his feet. He was rock hard like rubbing a chunk of iron that had a horse hide stretched over it. Seeing his progress was like watching a tree grow. If you're there everyday, you swear it doesn't grow, but if you were to leave for a long time and come back, you could see that it finally did in fact grow.

Jim and I, along with Kate, who was twelve at the time, put in quite a bit of time on him. As soon as it looked like he was safe enough to let Luke get involved some, we gave him a flake of alfalfa to see if he could get the pony to take a little bite. But just as soon as he stretched out his neck as far as he could and looked like he might take a little nibble, the pony pinned his ears and came at Luke with his mouth wide open. Luke dropped the hay and lead rope and took off running as hard as he could. Nearby was a fairly big tire we were using as a manger, Luke made a run for it and leapt in it with the pony's wide open mouth right at his heels. This was an awful frightening sight and he had never shown any aggressive behavior toward any of us before. You might expect some of that to show up on an older stallion, but in my life, I had never seen it from a two-year-old.

The others told Luke to stay put and they would hand him the lead rope. He had no plans to leave his tire anyway. The tire was big enough that the pony couldn't reach Luke when Luke backed away from his attacks. He proceeded with this project now only within the safety of the tire. We also gave him a flag, and when the pony pinned his ears or made a dive at him, he could peck him over the ears with the handle of the flag, then offer some alfalfa till he could finally feed him and eventually pet him over the face. As you could imagine, to witness this attack on Luke was upsetting to say the least. I made plans to castrate the little stallion as soon as I could. About that time Kate had a really gentle, oddly colored paint



mare that came into heat and they decided to breed her before the castration took place. Even though the mare was fairly short, she was too tall for the pony to mount. They solved this problem by loading him into the trailer, turning him around and backing her up to the door. They bred the mare several days in this manner. By now we had been running the little horse out to pasture with the geldings and wrangling them in every morning.

From the back view, his scrotum was more like a bull than any horse I had ever seen, and when I gelded the little stud, I was amazed to find testicles as big as any fully developed mature stallion I had ever castrated. I never talked to a veterinarian about this, but could imagine his testosterone level was sky high, which might account for him being the most aggressive stallion I had ever seen. Since then I asked a veterinarian I met at a clinic about this and I asked, "Have you ever seen testicles like an eight-year-old stallion on a two-year-old?" She said, "I did once in my life." I told her that it was the most aggressive horse I had seen in my life, and said she would

expect the horse's testosterone level was extremely high.

Luke finally gave the pony the name Mosquito. Jim started getting a few rides on him. He was double tight and really touchy. We showed him to a friend of ours that rides colts for a living and always remember his reaction. He said, "Wow, he's like a little bobcat," and he was.

We live in the foothills of the rugged Warner Mountains and we sometimes pasture horses about a mile from the house. At thirteen-years-old Jim was in the habit of getting colts he started out of the corral and riding out fairly early. Luke and I were going

out to wrangle horses in this pasture and Jim came along to help and rode Mosquito for the job. What we always do, when wrangling on a really green one is, we leave home and head up the canyon at a fairly brisk pace, loping or at a flat out run. The reason for this is, when we bunch the horses and come off the mountain with no more control than we might have, we could end up in the middle of the horses we're trying to gather, so we like to have the air out of them before we get there.

We found our horses near the top of the pasture where most colts would be doing good even to be trotting by then. Luke and I held the horses up for a bit and Jim took the opportunity to check Mosquito out on a few things after the long run. He reached back and brushed Mosquito behind the saddle with his fingertips and the little horse took off like he had been shot out of a cannon. Jim just pointed him up a steep stretch of the hill and even at the top he was moving like we'd just left the house. He circled around by us and said, "Can you believe this horse?" We'd never seen anything like it. He came around another time or two and I said, "Why don't you let the lead rope of your mecate just dangle on his hip and point him straight up through the thickest brush you can see." He just plowed that brush like a freight train. Jim would sometimes get out of sight in a grove of trees, then take another trip through the steep brush with no apparent change. Luke and I started the horses for home and soon Jim disappeared.

That's not all too unusual for one of us to do if the colt we're riding still had plenty of spark when we started a bunch down the mountain. That way, if we were out of sight, it couldn't see the bunch running and get all pepped up and out of control going downhill. Lots of times we'd just duck down a gully or behind a grove of trees. Luke and I were well down the mountain and neither of us saw Jim again. We stopped the bunch and waited a while for him to catch up, but still no Jim. After a while, I told Luke to take the horses home and went up to find Jim. Our policy was, if any one of us was planning on being gone for more than a short period of time, to inform the rest of us so we could keep track of one another. He was gone longer then he should have been and I was starting to worry. I looked back up the mountain and was greatly relieved to see him coming over a rise at the top of the long draw. As he got close enough to speak, I asked him where he had been. He said, "I've been on the wildest ride of my life. When I was making those trips up those steep hills, my lead rope whipped under his tail and he clamped down on it and we just left the country. He was running and kicking at the same time. We ran straight off into some of those brushy canyons, jumping washouts and slapping my face on the juniper limbs." I said, "You didn't try to pull it out did you?" He said, "Heck no, I was feeding slack, hoping he would spit it out. You wouldn't believe how hard he ran and kicked."

When we got back home, I spotted a crupper hanging on



Luke in Benson, Arizona, 1998.

the side of the round corral left by someone that we were riding a mule for. We put him in the round corral and tied the crupper to the side saddle strings and held his tail up till we had it in place then dropped the halter off and let his tail at the same time. Soon as we did, Mosquito made a big jump and kicked straight over his head. He kicked so high he landed with his forehead just flat with the ground. In a flash he was on his feet and made two jumps just like it. We stood there amazed that he could regain his feet as quick as a cat and kick in such rapid succession. He lapped the pen kicking high for about half an hour walking on his front feet, but never went clear down again. I'd never seen anything like this in my life. About this time Kate began to pray that her paint mare wasn't bred after all. (And we were all relieved the next Spring when it became obvious she was open.)

On unusual cases through the years, I was in the habit of consulting with an older friend of mine named Tom Dorrance, who lived where I was raised in Salinas, California. I walked to the house to give him a call and explain what I'd seen and what we'd done. Tom's advice was quick and to the point, "Get out of that project as quick as you can, and if I was you, I'd put him down and take no chance somebody else would end up with him." I reasoned, "Now Tom, if you were my age, you would stick with this project for the educational purposes," and he said, "That might be true, but sometimes it wasn't the smartest thing for me to do. Besides, you need to think about those kids. What if he hurt them?" I finally agreed and we said our good-byes. On my way down to the corral I got to thinking, "but he doesn't really know my kids other than just visiting with them. He'd never been around them when horses were involved. They had been through so much, especially Jim in the last five years, so when I got down to the corrals I told those kids, "Tom thinks we ought to abort this project and I think maybe he's right. This is no kid horse prospect." Jim and Kate both spoke up, "Let's just bear down on him; we can quit him anytime. We'll just double up on him and bear down on him a little harder." And I said, "I sure don't want you kids getting hurt. We were getting along just fine before he ever came along." They persisted, "If he doesn't turn the corner, we'll be the first to admit he ought to be put down. Just give us a little more time."

I had never before, and never since gone against Tom's advice, but I weakened, and double time him they did. Even though they had plenty of other projects, they focused on Mosquito. Gradually, very gradually, he began to turn the corner. They took turns on him everyday, we went to the



Kate and Jim, Carson City, Nevada, 1997.

mountains and they did everything on him. It was a while before they let Luke ride him. Luke had just turned eight, and Mosquito was just too much horse for him. Even though he was pony sized, he was tougher than iron.

In writing this story I called Kate for any recollections she might have of that time. She said what she remembered most were the tag games. (My kids were really strong on the tag games because they liked to have fun riding those colts, and some of those tag games could get vicious.) Kate said, "When I was riding Mosquito, I was pretty much un-tagable. That horse could fly off a mountain through the rocks and brush and just place his feet as solid as a rock on any terrain at any speed. Nobody could touch me when I was riding him."

When my kids were growing up I had tried hard not to intervene in their projects, I did my best to hold my tongue with only three exceptions. One, if they were in any danger of getting hurt. Two, if there was any danger of a horse getting hurt. Three, if they asked me for help. I wanted them to always feel free to experiment.

One time I remember coming by the barn and hearing some rumbling going on in there. I looked in to see Mosquito on the floor with all four feet tied together. Kate and Luke were sitting on his neck and Jim was trying to trim a bridle path on him. But Mosquito was still bouncing around like a fish on the bank. I cautioned them to be careful and let me know if they needed any help. They assured me they would be fine and I went about my business. When I saw Mosquito that afternoon he was wearing a new bridle path.

When Luke did ride his pony, it was getting to be the spring of the year, and he roped on him lots at calf brandings and he was a tough little dude. Mosquito could drag calves to the fire all afternoon and never seemed to weaken or tire a bit.

The next winter Jim and Luke were going to ride over to visit a friend on a ranch about twenty miles away through the

please turn to page 26



Let the Cow Work Your Horse

by Martin Black

OF *all the techniques, methods and gimmicks to get our horses to do what we want, one of my favorites has always been a cow. By making position comfortable for the horse, whether it be offense or defense, we can encourage him to move at different speeds and direction with a purpose.*

The laws of nature are relatively simple and consistent that animals live by, although they are different for predators than for prey animals. That's where the problem for us humans comes in. We think as predators, but we need to try to reason with the horse, thinking as a prey animal. We need to understand how prey animals think, and reason with them accordingly.

Some of the basic laws that horses naturally live by are:

1. Horses are herd animals; they go to their mother or the herd for security.
2. They have a flight or comfort zone. This is the area around them, that, when penetrated, engages their self-preservation.
3. They respond to pressure and relief, mentally, emotionally and physically.
4. As prey animals, they are always cautious of aggressive actions by others.
5. Their first defense is flight, if they don't feel that option is available, they fight.

By understanding and applying these principles, our communication can be much easier for our horses and us. Horses are instinctively drawn to the herd. Their earliest experiences naturally are to move to and with the herd when they experience any suspicion of danger. If we can apply this into our working with horses, the message is much clearer and we can capitalize on knowledge and experience the horse already has.

For example, to get a green horse to move out, we need a cow that will move away as the horse approaches. Then we can relax any pressure we are applying when the horse looks or moves toward the cow. When the horse's attention is not on the cow, or he is committed to moving away from the cow, apply pressure to the horse. The horse will feel relief toward the cow, and discomfort away from the cow. This

will motivate the horse to go to the cow for comfort as he has experienced in the past with his mother or the herd for comfort and security. When he makes this connection, it is like he instantly gained a lot of training, but in reality, we have just shown him he can use some of what he already has learned to make his life easier. With the cow leading us, we can get some direction and speed variance.

Another example is getting a green horse to turn on the hindquarters. We need to tap the horse's knowledge on flight zones. The horse will have one and the cow will have one, since both of them are prey animals. Flight Zone is the area around an animal that when something approaches too close, they feel the need to move to maintain a safe distance.

If the cow is drawn toward the horse by wanting to return to the other cattle, or because the cow is against a fence, we



will be able to engage the cow's flight zone.

A fence corner or wings at about 30 degrees off parallel of each other is useful. The more the horse pushes the cow into the corner or narrow end of the pen, the more the fences pressure the cow's flight zone. The closer the horse is, the more the horse pressures its flight zone. The cow is not going through the fence, so it tries to come past the horse. The only way to maintain position on the cow is to get away from it or get out of the flight zone. By taking the pressure away, the cow will slow down or stop, allowing the horse to slow down or stop. The horse can learn from this application that by pressuring the cow into the corner, he creates work for himself. When the horse gets out of the cow's flight zone, and the cow stops, we need to let the horse stop, relax, and air up if needed. This pause will motivate the horse to look this position up next time things speed up. When we step in to turn the cow, if the horse turns with forward motion, we get deeper into the cow's flight zone and the cow will speed up. This causes more work or pressure for the horse because the horse now has to speed up. We can help the horse learn that he can slow the cow down by staying out of the cow's flight zone, or moving away from the cow.

We can put pressure on the horse with our legs and reins when the cow is close. The horse will interpret this like it is coming from the cow and it will encourage him to keep the cow out of his flight zone, then we offer relief when the cow is out of the horse's flight zone. Since we are applying the pressure, based on our position with the cow, we determine where the horse's flight zone is.

When this starts working, we can ride toward the cow until it moves then let the horse get out of the cow's flight zone. With this, we can develop a stop and a back because the horse does not want to approach the cow's flight zone and the horse wants to keep the cow out of his flight zone.

We can set up a turn when the cow is moving into the horse. This means we are pressuring the flight zone of the cow and the horse. As the cow turns into the horse, the horse will want to get back away from the cow's flight zone and protect his own flight zone. The horse will then pull back, making a



turn over the hindquarters.

The other main component that animals operate from is a balance point. This is the point that we influence the cow to change directions or stop. When the cow's flight zone is engaged, and its route is blocked and the animal still chooses to travel or escape, it will choose another route. When the flight zone is not engaged or the animal's safety is not threatened, we can block the cow's balance point and we can stop the cow.

Again, the horse will already know about balance point if he has had the opportunity to play or fight with other horses in the past. Whether he is aggressive or submissive to another horse, the position from the left or the right of the balance point will determine the direction. The depth of the flight zone will determine the speed. He can be on offense or defense, delivering or receiving, and they will have experienced these components.

When we understand this experience and knowledge the horse already possesses before we influence him, and let him put this to our benefit, we can get ahead of the game quick.

The cow basically becomes an object that the horse is cautious to crowd. By approaching the cow, we can step up stops, turns, and backing, using the flight zone to pressure the horse and offering relief at the balance point of the cow.

Just Released! *Working Cattle in the A Pen with Martin Black.* This new DVD will help you learn to develop a strong defense in your cow horse and introduce such key cow-working concepts as the balance point, flight zone and much more. Available through the Mercantile, running time 1 hour 30 minutes, \$49.95.



Gary Wiggins Cowboy Gear Maker

by Doreen Shumpert

Gary and Cynthia Wiggins (Wiggins Bits and Spurs) transplanted one year ago from the hustle and bustle of Castle Rock, Colo. to the quieter side of life in Brewster, Kansas. The backdrop of their “30-cow outfit” of commercial crossbred cattle and four horses provides perfect inspiration for Wiggins’ custom silver creations. Out of the office, the pair enjoys ranch work and attending ranch ropings when they can.

Wiggins began working with silver as a child after “learning by osmosis” from his father, a talented silversmith. Only in the last 10 years has engraving become his primary passion. He admires the work of artisans like Ernie Marsh, Mark Dahl and Ron Smith to name a select few.

During his career, he has produced bits, spurs, conchos, saddle silver, gear buckles, belt buckles, and even a few sterling silver wedding rings with engraving and a western flair. Overall, Wiggins takes pride in knowing that working cowboys put his creations to actual use and come back for more.

“I like to call what I do as making cowboy gear,” Wiggins said. “I like working for cowboys when I know that my stuff will dang sure be used. I do some collector pieces, like custom spurs that will sit on a mantle somewhere and that’s okay,” he continued. “But it really fulfills my heart’s desire when I see some

cowboy using my stuff.”

And some such cowboys could be considered famous. But, in true cowboy style, Wiggins shies from mentioning names, as he wants his work to speak for itself—and there’s been no shortage of that. These days, he sees a fine line between “when to advertise and when to hide.” He’s so busy via word-of-mouth referrals. In fact, he doesn’t pre-make many products at all and doesn’t need to; he’s got his hands full trying to keep up with customers. Six or seven years ago, he used to take the show on the road, but currently only displays his silver at the Leathercrafter’s Show each May in Sheridan, Wyo., and at the Ranch Rodeo World Finals each November in Amarillo, Texas.

Any true craftsman is continually learning, and prior to making bits, Wiggins didn’t consider himself much of a



**For more info or to order contact:
Gary and Cynthia Wiggins
Box 32 Brewster, KS 67732
785-694-2487
wiggins@st-tel.net**

horseman, but that’s changed.

“Since I started making more bits and learning how they work, we’ve become interested in being a student of the horse and improving our horsemanship,” he said, adding that he “covets the knowledge” of such hands as Buck Brannaman and Martin Black to name a couple.

Wiggins is a man that counts his blessings. He says doing what he loves for a paycheck is chief among them.

“Most of all I just want to portray my thankfulness for the opportunity to make a living at this, and it’s not because I’m such a great guy,” he laughed, sharing the credit as usual. “We’ve had a lot of support from the cowboys and people in this industry and have made great friends along the way.”



**WHERE TO BUY:
Houlihan Horse Gear
houlihanhorsegear.com
Prairie Karen prairiekaren.com**

HOU LIHAN HORSE GEAR

Houlihan Horse Gear was founded in 1998 by Mary Brannaman. As Buck Brannaman, her husband, tours the country and the world conducting horsemanship clinics, he also passes on the respect and desire for high-quality tack. Armed with this new knowledge students soon become frustrated with not being able to find such gear in their local tack shops.

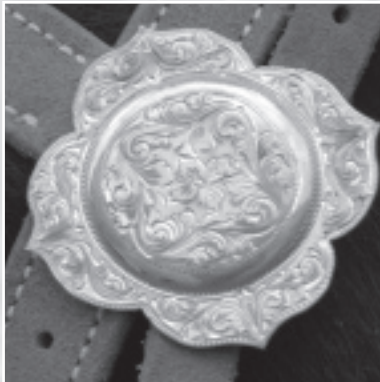
Seeing this frustration and having a love of high-quality gear and accessories herself, Mary created Houlihan Horse Gear, a traveling tack trailer that she would take to a number of clinics throughout the year. With ranch and family drawing her

attention and energy, the number of clinics that Mary attends are limited, yet the desire for gear continues to grow.

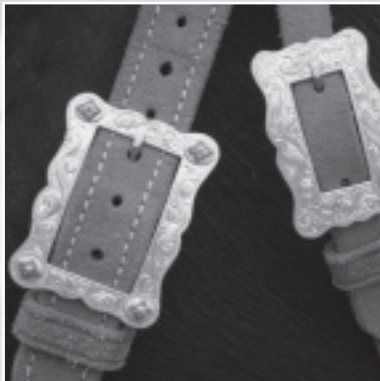
This online shop will provide the opportunity for educated shoppers to find the gear they desire across the country, around the world, any time of year. Many of the items you see listed are one-of-a-kind, so if you see something you like, better buy it!

Your orders will be shipped by Eclectic Horseman Communications. If you have questions or problems, please contact them at 1-866-773-3537 or 303-449-3537.

Gary Wiggins Signature Collection



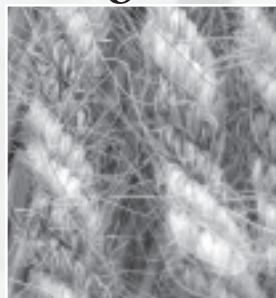
For those of you who know that looking good is second only to riding good... you just can't go wrong with our signature Gary Wiggins concho and buckle set on a rough-out Kent Frecker headstall. Set is engraved sterling silver. Each set includes a pair of square low-dome bridle loop conchos, a pair of 1" square bridle buckles with gold flower rosettes, and a throatlatch buckle. All on a handsome 1" roughout headstall. **\$875**



Complete set as pictured at right with Tom Balding ball-hinge stainless steel snaffle with dots, slobber straps, cross-over chin strap and white 12-strand Double Diamond parachute cord mecate. **\$1,250**



Doug Krause Mecates

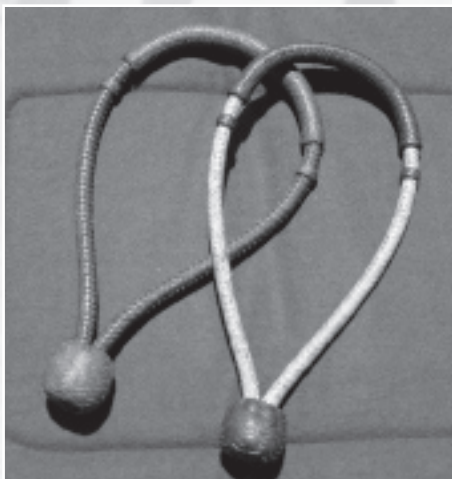


Made from mane hair and available in a variety of color combinations. Current inventory is pictured in color at houlihanhorsegear.com or call and we'll describe them to you. (For more information on Krause mecates, please see the article starting on page 22.)

Currently in stock:

(3) 1/2" 6-strand 24' **\$172**

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Handsome 1/2" bosals, 8-plat with kangaroo leather nosebands and buttons. Choose from rawhide/black or latigo/brown. **\$225**



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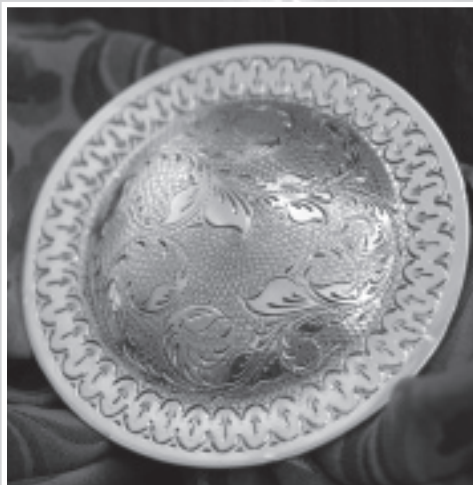
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Wolfe and Wolfe Engraved Sterling Silver Jewelry

The nostalgic feel of these heirloom-quality items will be a welcome addition to your collection for years to come. Pictured below are the wide bangle, **\$150** and the domed scarf slide **\$70**. There are many more items online including barettes, hair pretties and more scarf slides and bangels in other design motifs.

Please visit houlihanhorsegear.com to see more.



Hagel's Cowboy Gear

Latigo Bosal Hanger \$24

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Available in colors to match your working or classic headstall. **\$13.50**

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This handsome working headstall comes without conchos, so you can add your own, or keep it simple. Available in a variety of leather colors with stainless steel hardware. **\$85**

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Double Diamond Halter Co.

Parachute Cord Mecate 12-strand

These are the finest braided parachute cord mecates available on the market today. Made from 12 strands of military-style parachute cord braided over a nylon core, the 9/16" square rope fits well in your hand and can be held comfortably along with your lariat. It comes with a gaucho knot on one end and leather popper on the other. This mecate comes in 22' length for use with a snaffle bit. Available in black, white, black/tan, tan/burgundy, black/white/grey, or tan/green/brown. **\$145**

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This is the same quality mecate as the 12-strand mecates, but in a 1/2" square rope. Braided with 8 strands of military-style parachute cord, it affords strength in a convenient size for smaller hands. This mecate comes in 22' length for use with a snaffle bit and comes with a gaucho knot on one end and a leather popper on the other. Available in black, white, black with tan tracer, black with brown tracer, brown with tan tracer and green/tan with white tracer. **\$130**

Crossover Curb Strap

A perfect curb strap for the snaffle bit, these are cut from 5/6 oz. weight Latigo leather, and feature dyed edges. Attaches to bit with a slit & crossover tie. **\$10**

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This 1" x 22" 9/11 oz. leather strap goes through the saddle gullet hole and around the swell of your saddle. It is used as a hand hold when riding colts. **\$15**

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Practice your roping safely with a plastic break-away honda. **\$12.50**

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These slobber straps are straight cut with natural edges. They are made out of skirting leather and measure 1 1/4" wide and 8" long. They feature a molded groove at the fold to hold the bit. **\$20**

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The perfect stocking stuffer for all your friends! Assorted colors. **\$8**

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The Brannaman collection halter is 6mm in diameter with nylon core and a 16-strand nylon cover. The smaller diameter gives the horseman greater control and response. The knot on the end of the tail allows you to slip the halter over the horse's head without untying the halter. Comes paired with a 12' white treeline lead. Available in black, copper, tan, sage green and burgundy. **\$50**



Flags

Get right to work with this high-quality flag. Constructed out of a steel whip antenna, with a custom-grip handle and durable stitched nylon flag in bright colors. **\$58**

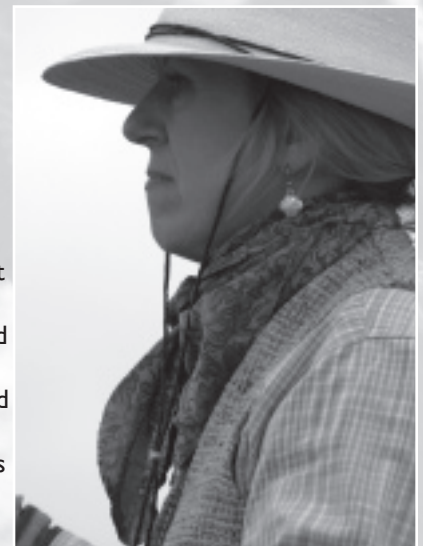


Jeremiah Watt Snaffles

The new dealer-authorized imports from JWP are in. These eggbutt snaffles are 5 1/4" wide. Choose stainless steel, or blued with a sweet steel mouth and copper inlay. **\$70**

Wild Rags

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THE MECATE MASTER

by Doreen Shumpert

The horsehair mecate is as traditional to Spanish-influenced horsemanship as fireworks are to the Fourth of July. However, master craftsmen like Doug Krause, who can produce modern-day quality hair ropes, aren't so commonplace. It's artisans like him that keep tradition – and history – alive and pure for generations to come.

For Krause, it's all about tradition. His former modest shop in Eaton, Colo., was wallpapered with traditional cowboy prints and movie posters, and traditional western tunes drifted from the radio. He was as much at home there, amidst the horsehair and leather, as he was in his Victorian-style house out front. These days, he's relocated to Clements, Calif., and is employed by Ricotti Saddle Company. Although his location has changed, his commitment to excellence and cowboy tradition has not.

Krause hasn't only mastered mecate making; he crafts custom saddles and does some of the most beautiful, color-

ful horsehair hitching around. Recently, he produced a custom saddle containing more than 400 carved flowers and a hitched horsehair seat that sold for \$50,000.

But these days, he focuses on his mane-hair mecates. Because of the rise in popularity of reined cow horse and snaffle bit events, the Spanish traditions of bosals, slobber straps and even the two rein (part of the graduation process from hackamore to bridle) are migrating eastward from their California roots and increasing demand for good mecates.

ORIGINS

Krause has always been around horses, and he tried a little high school rodeo. Around 1973, he braided his first bull rope, and that began the journey. Soon, his interests expanded into horsehair hitching, which he taught himself, and a four-year saddle-making apprenticeship.

As for mecate making, he was influenced by the ropes of Blind Bob Mills,

who learned from his predecessor, Blind Sam Champlin. And those weren't just nicknames.

Incredibly, both mecate makers were blind and produced their fantastic hair ropes by feel alone. While Mills and Champlin each faced a unique challenge, the main trait they had in common with all great mecate makers is a thorough understanding of usage and tradition.

"With a good hair rope, by just using your fingers, the signal travels from your hands to the bosal," Krause said. "It's like a massage to the horse. You don't have to lift and pull so much. Training cues can be more subtle. I think that's why many great trainers are into training horses in this tradition."

It also explains the horsehair mecate's edge over a synthetic mecate, as the latter tends to absorb the signal, and the rider has to lift his or her hands and pull more to transfer the signal to the horse. Traditionally, a mecate should be the same size or a size smaller than the bosal and from 22 to 24 feet long.



THE PROCESS

“Picking” hair

When the hair arrives, it is washed and conditioned, then run through the picker – a process like carding wool. Krause squirts the hair with water to tame static, and then the picker’s big drum combs the hair and separates the fibers (photo 1). A good mecate is composed of mane hair because of its soft, smooth fibers. Tail hair is coarse and only used in hitching. Most of the hair comes from Mongolia, and harvesting it from both living and deceased horses is a profitable market for Mongolians. Interestingly, the breed of horse can affect the texture of the hair.



“The draft and cold-blooded breeds have coarser hair, and the warm-blooded and hotter breeds have finer hair that’s easier to work with,” Krause said. “We can control the feel of a rope based on where the hair comes from.”

Hair is not dyed for mecates – it is only dyed for hitching—because the colors will oftentimes run. Krause said people who want colored mecates usually choose synthetic ones. He does make a few synthetic mecates the same way he makes mane-hair mecates to keep the same feel. But overall, they aren’t as popular.

“Most people who ride with hair ropes are very traditional,” he said. “The West Coast usage goes with the training philosophy passed down from the Spaniards. We can create different looks with color choices, however, and the way we put them in. Many reined cow horse folks like a lot of white so the rein action is easy to see, but the western pleasure people prefer black to minimize movement.”



TYING THE MECATE

“There are several correct ways to tie a mecate to a bosal, and a multitude of wrong ways,” Krause warned. “I tie them the way Luis Ortega tied them. If I’m going to emulate somebody, it might as well be the master.”

“I hold the mecate at arm’s length, and make sure there are no twists in it. The reins should come out toward the front end of the bosal, not at the heel end, and there should be only one wrap in front of the reins. That wrap controls how the bosal fits the horse’s face. If a horse is really sensitive, I’d loosen the tightness of that front wrap. Its leading edge will contact the bars of the horse’s face, so it’s important it’s in front of the reins.

“The get-down rope should come out at the heel.”



SLOBBER STRAPS

Slobber straps are used on snaffle bits to keep the mecate out of the water when a horse drinks, and to prevent wear on a hair rope. Starting with the off side (right side), the mecate is pulled through and tied with an overhand knot.

“Some folks will just pull it through to the knot and leave the tassel sticking out,” Krause said. “To me, that doesn’t look good, and it isn’t as safe. Also, I always think about balance. I know I’ll have an overhand knot on the near side, so I want one on the off side.”

On the near side, pull the mecate up through (versus down), knot, and use the remainder for a get-down rope.



Spinning

Fresh off the picker, the hair is gathered and rolled into a bun (photo 2). Next, Krause varies a little from tradition. Usually, the hair is twisted via a hook in the wall that someone cranks by hand or that's powered by a can opener motor. Another person walks backwards, spinning the hair as they go. Not Krause. He has a secret weapon that allows him to become competitive with mass-produced ropes—a machine called a spinner that was made specifically for Champlin. As far as Krause knows, it's the only one in existence.

"It's an integral part of our business," Krause said. "I can sit here, spin thread, put it on spools, and then make ropes anytime I want. It's very efficient. That machine is the reason we're competitive."

Hair from the bun is slowly fed to the spinner, which spins hair clockwise (photo 3). Krause spins three sizes of thread—small, medium (used in 90 percent of his ropes) and large for cowboy ropes. The size of thread is controlled by how much is fed from the bun. Also, the longer the hair, the looser he can make the thread. The shorter the hair, the tighter he must make it. How hard the thread is twisted also affects the feel of a rope.



Rope making

Simply stated, hairs make up threads, threads make up strands, and strands make up a rope.

After a spool of threads comes off the spinner, it goes to the rope maker. Each hook on this table-end corresponds to a strand. Here, Krause makes a six-strand rope (photo 4). He doesn't make eight-strands, as he believes they are too soft and the signal doesn't travel well from rider to horse.

"Different sizes of ropes have different numbers of threads in them," he said.

"This is a 5/8-inch rope, which has four threads per strand. A 1/2-inch rope would have three threads per strand."

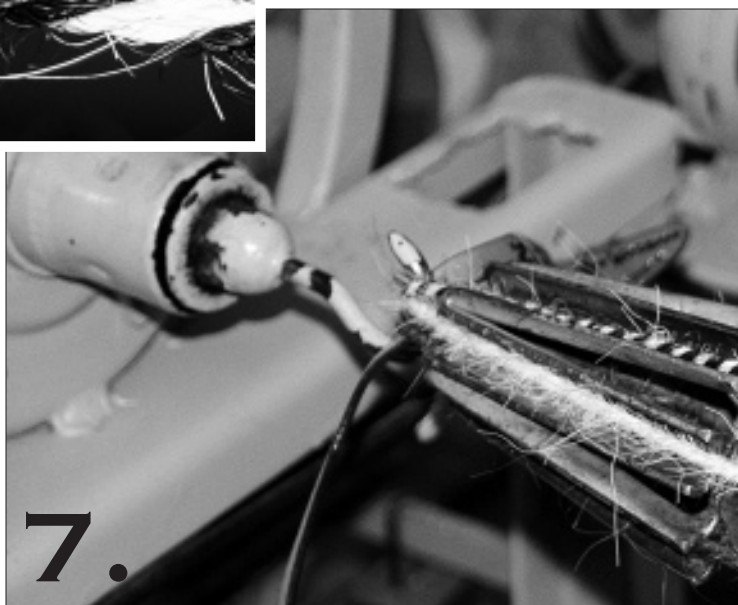
Every strand stretches from the table end to a cart on tracks at the other end (photo 5). As the table twists threads into strands, the moveable cart shortens the length of the

threads so there's equal continuous tension on each strand. This prevents lumps and keeps the final products feeling the same. Six-strand ropes are then twisted around a mane hair core. (The core is made the same way as the rope but composed of less desirable hair.) Four-strand ropes have no core.

As the rope maker twists the threads, Krause walks back and forth to make sure the "dots" stay even—meaning, the white and black areas in the rope stay together and are evenly spaced (photo 6).

"This is where Blind Bob and Blind Sam had some problems," he said. "If some white jumped in the middle of the black, they couldn't see it. That creates a bunch of little dots in the rope, rather than bold ones. Any variation in thread size can cause hair to twist at a different rate, and some colors have more elasticity. You can have the same number of twists but more stretch. So depending on the hair, I might need to adjust the tension."

After the proper tension is achieved, and the dots are even, the strands are twisted counter-clockwise into the final rope. Then a spreader is placed between the strands (photo 7). Weights keep



constant tension on the core and strands. When the rope is removed from the machine, Krause uses a string to tie a seize knot at the table end of the rope to keep it from unraveling.

"Our ropes are consistent," he said. "There are no lumps or bumps, and they're tight but not hard. That makes a big difference. When you squeeze, there's give. Tight ropes allow the signals to travel, whereas hard doesn't."

Tying the La Mota

Most people call it the tassel. “If you know knots well, you can determine who made the rope by the knot they tied,” Krause said. “There’s really no right or wrong way. I tie my knot around the core, whereas some folks tie the core, too.”

Here, Krause simply untwists the hair by hand, which will be reused (photo 8).

“Cowboys are the ultimate recyclers,” he said. “That’s what’s great about these ropes—traditionally, they were made for everyday use and utilized all renewable resources.”

The original length of the hair determines the basic length of the tassel. After the la mota is tied, Krause puts the leather popper on the end—he makes those, too. Once it gets the maker’s stamp of approval, the rope is done.

Longevity and Care

Chiefly because of the “secret weapon,” it takes Krause about three hours to make a rope. Cost depends on length, size and number of strands, but average price for a six-strand of this nature is around \$150. That might sound expensive, but with proper care, a good horsehair mecate can last a lifetime.

“I have a 1940 Luis Ortega bosal with a Blind Sam rope on it that I still use,” Krause said.

The key is in the care. “When you’re done for the day, loosen the wraps on the bosal,” Krause advised. “Sweat and moisture can get in there and rot your mecate and your bosal. A purist would take the mecate off every day and hang it up, but most of us are realists.”

Also, don’t worry about the coarse feel. The mecate wears smooth with about two weeks of use.

“A lot of folks don’t understand that, and they try to clip or singe the bristles off—or they’ll wash it in Woolite,” Krause said. “Singeing the hair can actually make the rope more coarse; think about a long beard versus a short one. Washing the rope can make it soft and spongy, and the signal won’t travel as well.”

If your mecate does get muddy or otherwise dirty, Krause recommends rinsing it in water and hanging it in large coils to dry. Just be aware that every wash will change the feel a little.



WHERE TO BUY:

Big Bend Saddlery, 1-800-634-4502
bigbendsaddlery.com
Brighton Feed and Saddlery, 1-800-237-0721
brightonsaddlery.com
Houlihan Horse Gear, 1-866-773-3537
houlihanhorsegear.com
J.M. Capriola Company, 1-775-738-5816
capriolas.com
Ricotti Saddle Company, 1-800-Ricotti
ricottisaddle.com
R.C. Bean Saddlery, 1-208-286-7602
Smith and Edwards, 1-801-731-1120

Doug Krause of Krause Saddles and Mecates produces top-quality horsehair mecates, and reining, reined cow horse and working cowboy saddles. This is his 10th year co-sponsoring the National Reined Cow Horse Association Snaffle Bit Futurity with Ricotti Saddles of Clements, Calif., and he also sponsors the Hackamore Classic. Many industry notables use Krause mecates, including Robbie Boyce, Ted Robinson, Darren Miller and Carol Rose. He also supplies ropes to the working cowboys in the Great Basin ranches of Nevada.

Formerly based in Eaton, Colo., Krause now lives in Clements, Calif., and is employed by Ricotti Saddle Company. Additionally, he produces bosals through San Benito Braiding, a company he co-owns with Ricotti. For more information, contact him at 1-209-759-3550, or visit online at www.ricottisaddle.com.

Calendar of Events

Full listings on www.eclectic-horseman.com.

Arizona

11/4-6 Ray Hunt clinic, Wickenburg, 602-684-3884

California

11/10-13 Jack Brainard advanced horsemanship clinic, Cottonwood, 530-347-0212 cottonwoodck@aol.com

11/11-13 Ray Hunt clinic, Pasadena, 760-367-1120

11/18-19 Terry Church clinic, Cupertino, joycescott@earthlink.net

11/16-19 Ricky Quinn clinic, Huntington Beach 714-328-1433

11/25-28 Bryan Neubert clinic, Ojai, 805-649-9398

Colorado

11/14 Joe and Kim Andrews trail ride clinic, Loveland, 970-613-0121

11/28 Joe and Kim Andrews trail ride clinic, Loveland, 970-613-0121

Illinois

11/10-12 Terry Church clinic, Elgin, pespencer@earthlink.net

Michigan

11/11-12 Richard Winters horsemanship clinic, Hell Creek 248-921-5925

North Carolina

11/3-6 Bill Scott clinic, Asheville

828-685-8313 jaymjudy@cytechcis.net

11/17-19 Bill Scott Horsemanship clinic, Goldsboro 910-385-5209.

Oregon

11/2-5 Ricky Quinn horsemanship and ranchroping clinic, Salem 541-929-4772 541-740-4222 or 503-873-3846

Pennsylvania

11/3-5 Jack Brainard advanced horsemanship clinic, Catasauqua 610-264-3006

Tennessee

11/3-5 Brent Graef foundation and advancing horsemanship clinic, Chappell Hill, 806-499-3239 or 817-320-2195

Texas

12/2-3 Kathleen Sullivan horsemanship clinic, Austin 970-946-9681

Washington

11/2-5 Buck Brannaman horsemanship 1 and 2 clinic, Puyallup, 206-755-5764 11/7-9 Buck Brannaman horsemanship 2 clinic, Ellensburg, 509-962-2014

The Unforgettable (Continued)

by Bryan Neubert

continued from page 15

mountains in deep snow. I drove them the first six miles and then I couldn't go anymore in the trailer. It was the day after Christmas and in the Warner Mountains the snow can get pretty deep and the drifts get big. Luke was riding Mosquito and Jim was riding another horse. When I let them off, they had fourteen miles to go. I told them, "Now boys, I don't know if you'll be able to get through the mountains and so when you get there, the first thing I want you to do is call me. If you don't call me, and it's starting to get dark, I'm coming back to this same spot with the trailer. If you can't get through the mountains, just turn around and come back here and I'll meet you." Later that day they called to let me know they had made it to the ranch. When I asked how Mosquito did, he said, "We bucked snow drifts through the mountains for fourteen miles, and he never took a tired step. He was still snorting and squirting at everything in their yard when he got here."

Luke had persisted, and rode him hard, along with other ponies he had to ride at that time. He had Mosquito to where he could go up in a pasture with a halter, catch him right out in the open, swing on him bareback and bring the other horses home on him, which it's not a big feat for a lot of other horses, but it was quite a thing for him. But he was so very sensitive to any change that Luke would have trouble catching him in a pen if he was wearing different hat or a new pair of gloves. I remember watching Luke heading steers on him in an arena, Mosquito would pin his little ears and put Luke right in there for a good shot.

It was pretty amazing to see how far he had come. I can't say he ever got gentle, Luke rode him with caution. He never let his guard down, and he never forgot who he was riding. We

never considered letting anyone else ride him. And in a public setting, never left him unattended, for fear some stranger might try to pet him.

Luke shod his own horses and ponies when he was pretty young, but never put a shoe on Mosquito, it was never necessary. He rode him quite a bit in a pony sized hackamore, he made himself, and they were getting along so well together.

With other projects he needed to get going he decided to give Mosquito the summer off when we hit the clinic trail for Canada. I remember driving down the highway when we got the call from our neighbors back home, they said they had bad news. They had found Mosquito laying dead right in the creek. We never did know how he died, there was no sign of a lion kill, perhaps it was a lightning strike or a brain tumor. We never knew.

By this time my kids had surely seen many horses come and go. Especially on the big ranches where there were so many. They knew that as sure as they were born, horses are going to die. Sometimes unexpectedly. But we all felt so bad, especially for Luke. In hearing the news he buried his head in his coat, and turned his face against the door. As we all rode along in silence, memories from the Mosquito years came flooding back. Our thoughts turned to all we had been through, and to all we had learned from the little horse.

This will be our 14th winter since Mosquito first came into our lives. My family has started many hundreds of horses since then. Most we have forgotten or will forget. Occasionally someone will mention a horse they think is tough, and we have to silently smile to ourselves, as we look back on our biggest lesson in perseverance, to Mosquito the mighty and proud little bobcat, to Mosquito the toughest of the tough, to Mosquito, the unforgettable.



TYPES OF AIDS – COMBINATION OF INFLUENCES

by Wendy Murdoch

“If we do not learn to synchronize our actions with the natural movements of the horse, these actions cannot rightly be called aids.”

The Way to Perfect Horsemanship, *Udo Bürger, 1959.*

The aids can be described by various categories: punishment and reward, natural and artificial, upper and lower, lateral and diagonal, heard and unheard, visible and invisible, active and supporting, impulsive or restraining, isolated or combined. Different systems of riding and different riding masters preferred one type of description to another. To be thorough I am going to give a brief description for each of the above categories.

In addition, the aids can be described as harsh, gentle, gripping, held, light, tapping, attacking, vibratory, sharp, loud, clicking, chirping, following, restraining, holding, resisting, releasing, pulling, heavy, light, blocking, opening, direct, indirect, flexing, bending, intermittent, deep, etc.

Most of these words describe how an aid can be applied. Combining the influences of the seat, weight, leg, and rein provides an unlimited range of aids, which ultimately guide the horse. Enhanced with artificial aids such as the whip and spur, the aids can be taken to the height of subtlety or the depths of abuse. To apply the aids correctly requires more than an intellectual understanding of the process. Without the necessary basic seat and ability to feel the horse's movement, these aids soon turn from information to coercion or downright cruelty. Even the person with the kindest intent is abusive when loping around the arena with flapping hands, a slapping seat and banging legs.

“Seat, Feeling and Influence. Of these, it cannot be said that one is more important than the other, because the three are absolutely inseparable and depend on each other. Likewise, it is not possible first to acquire a good seat¹ and later on, independently, to learn all the rest.” [¹ If it is said of a rider that ‘he has a good seat’ this remark, which apparently refers to his ‘seat’ only, must also include his ‘feel’ and his ‘influence’]. *Riding Logic*, W. Müseler, 1937.

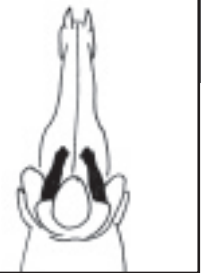
In other words “feel, timing and balance” are required for correctly applied aids.

A note about the illustrations...

The darkened areas on the drawings are the "active" aids while the remaining areas are passive. Hence in drawing A the active aids are the right hand and left leg while the left hand and right leg remain passive. I have intentionally left the horse straight in all the drawings. At this point I am only trying to show you how aids can be used separately and in combination. Later we will discuss which combination of aids typically produce which results. In other words how the different applications of the aids affect the horse. For now it is important for you to understand that your aids can be applied in different combinations. Many people tell me they are severely one-sided. At this point I think it becomes obvious that to ride well you will need to work on any "one-sidedness" so that you can communicate clearly with both hands and legs. Finally, I have omitted the rider's weight and seat for simplicity. As we proceed I will include these with specific application to lateral movements.



Diagonal aids; right rein and left leg acting together. If the horse were traveling to the left this would often be referred to as "inside leg to outside rein" and would be used to bend the horse to the left.



PUNISHMENT AND REWARD

“If the aids are used at the wrong moment—out of phase with the natural movement—they are just forceful actions which we resort to in order to destroy opposition to our demands, a resistance usually provoked by our own unreasonable demands. Such actions are based on the principle that Might Is Right and ignore the fact that, the horse being the mightier, the issue of any conflict is usually settled in his favor. If we use the aids without understanding and feel of the movement, we annoy and perplex the horse with, to him, completely incomprehensible and irritating sensations which he will, eventually, resist or become indifferent to.” *The Way to Perfect Horsemanship*, Udo Bürger, 1959.

“There is a close relationship between aids, punishments, and rewards. Correctly and justly applied they will prove their value as a means of education and will complement each other in the course of training. The actions of the aids and punishments may overlap because every aid can be increased to the degree of punishment. Therefore, the different aids should first be carefully considered before resorting to punishment, always remembering that reward is of greater importance than punishment. The rider must have not only a thorough knowledge of the means at his disposal, but also be able to decide at what moment and to what measure they should be applied. The number of aids is limited, but they can be applied in a great number of different combinations.” *The Complete Training of Horse and Rider In the Principles of Classical Horsemanship*, Alois Podhajsky, 1967.

NATURAL VS. ARTIFICIAL

“In equitation everything depends on controlling the equilibrium. This is true in training and also in the practice of equitation. The rider obtains control of the equilibrium by means of the natural aids...” *The Cavalry Manual of Horsemanship & Horsemastership*

Education of the Rider, Gordon Wright, 1962.

Natural aids are generally considered anything that is a part of your body. Seat, weight, leg, hand, voice are considered the natural aids. Artificial aids are those which are not part of you but extend your reach or give you more power such as the whip, spur, rope or mecate. There is an extensive line of whips and spurs available. Whips come in a wide variety of names including stick, wand, whip, lash, short bat, lunge whip, carrot stick, etc. Basically, any straight thin object with or without a lash, used as an extension of your arm, is a whip.

Some whips are stiffer than others. The stiffness or whippy characteristic of the whip changes the way it can be used. A very flexible stick with a heavy lash on the end will not be very easy to use because the weight of the lash overpowers the flexibility of the whip. Conversely, it is difficult to give the horse a whisper of a signal with a stiff heavy stick.

Each artificial aid has a specific application. Using the wrong tool for the job results in heavy or overly sharp application of the artificial aids. Therefore, when choosing the appropriate artificial aid, consider the properties of equipment you are choosing and the purpose for which you are choosing it. A flyswatter is a far more effective tool for killing a fly than a hammer.

UPPER AND LOWER AIDS

The aids can be divided into upper and lower; however, this is rarely described in the literature. It seems that upper aids would be those above the waist, while lower aids are those below the waist.

LATERAL AND DIAGONAL

Rein and leg aids can be combined in various ways. “When the determining aids are placed on the same side of the horse, right leg and right rein, they are called lateral aids. When they are, on

Diagonal aids: left rein and right leg acting together. If the horse were traveling to the right, this would often be referred to as “inside leg to outside rein” and would be used to bend the horse to the right.



Lateral aids left side; left hand and leg act together.

the contrary, one on the right, the other on the left of the horse; for example, left leg, right hand, they are called diagonal aids." *The Cavalry Manual of Horsemanship & Horsemastership Education of the Rider*, Gordon Wright, 1962.

The Cavalry Manual goes further saying that when a rein action by itself is on the same side as the direction of that action, a lateral effect is produced. This would include an opening rein or direct rein; "when the direction of the hand action is on the same side of the horse as the hand acting."

"A diagonal effect is when the direction of the hand action is toward the horse. Diagonal effect includes all actions of the hand in the direction of the horse; the right hand for example, acting diagonally from front to rear and right to left.

"If, in the same movement, the rider uses his left leg and right rein, he employs diagonal aids; but the right rein in leading the head produces, in the direction of march (travel), a lateral effect.

"True equitation is nothing more than the combination of the different lateral effects or diagonal effects of which we have just been speaking. The rider has two hands and two legs which may act singly or together, laterally or diagonally, and thus produce very varied effects. It is 'up to the rider' to use, according to the horse he is riding and the purpose in view, the aid or the aids which should produce the desired effect."

This is easier said than done. Producing diagonal and lateral effects requires a certain degree of coordination. If you are severely "one-handed" I suggest you improve yourself by doing simple things with your non-dominant hand. Start with picking up small objects with your non-dominant hand or moving your mouse to the other side of your keyboard. Anything you can do to improve your "handedness" will go a long way to improving your coordina-

tion and application of your aids.

HEARD AND FELT

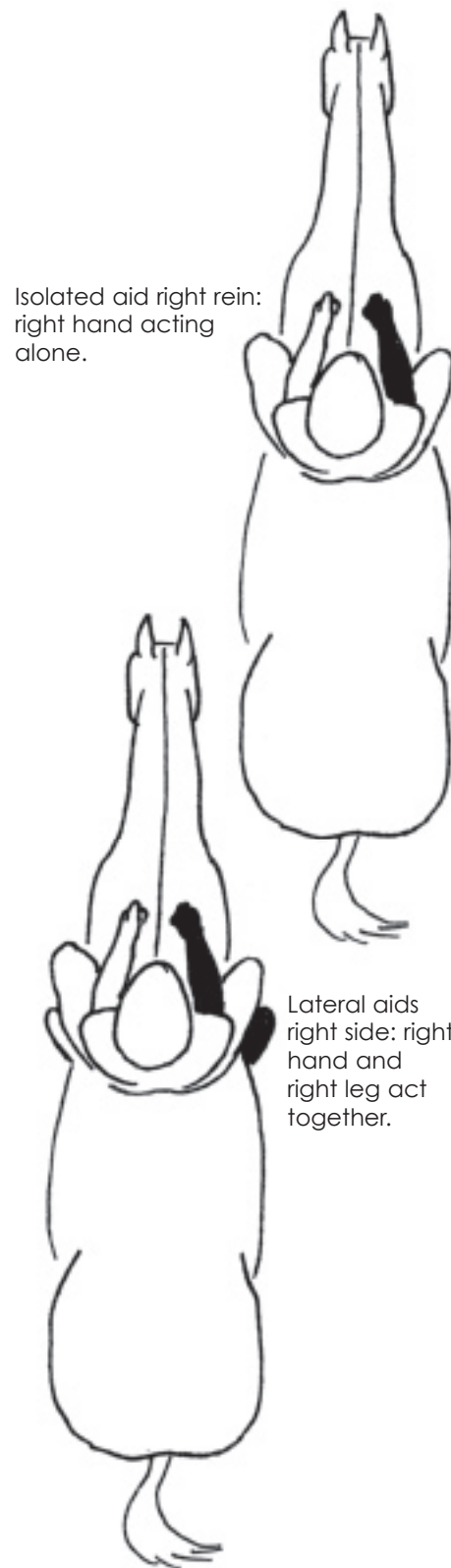
In *The Complete Training of Horse and Rider In the Principles of Classical Horsemanship*, Alois Podhajsky divides the aids first into heard and then felt. He discusses the fact that the horse will react to the tone of voice, the sound of a riding whip, click of the tongue or crack of the lash on the long whip, which can all be used as stimulation. He continues that; "The greatest number of aids are addressed to the horse's responsiveness to touch, to such an extent that in the fully trained school horse it must be the only means of conveying the rider's will." In other words, he sees the heard aids used in the training of the horse but as not necessary in the finished horse. Only the felt aids, and hopefully those aids would be invisible, are needed for a fully educated horse.

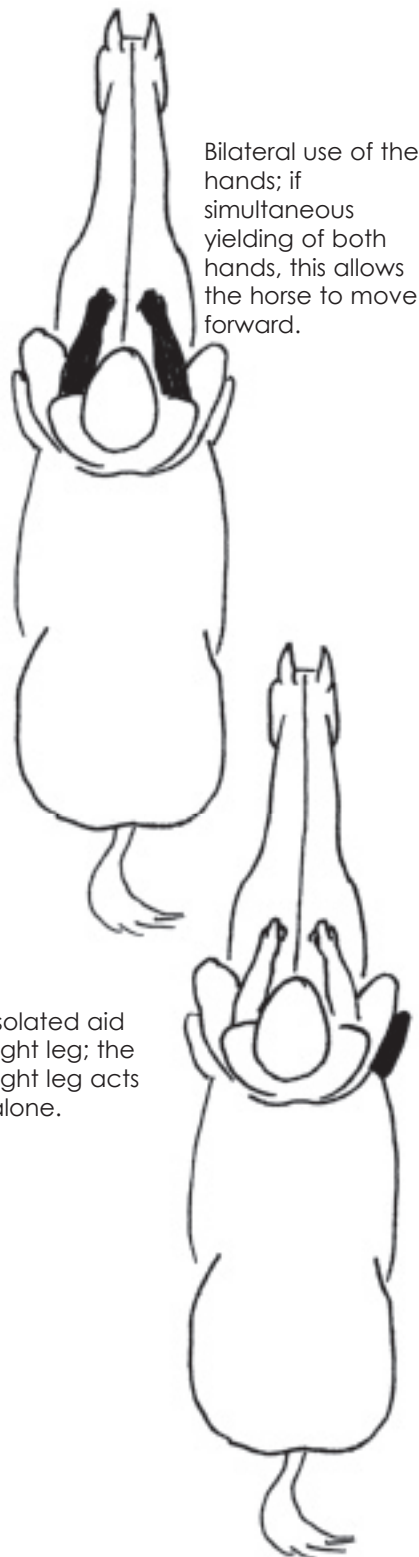
VISIBLE AND INVISIBLE

Podhajsky further divides the aids, which the horse feels into visible and invisible. "The ultimate objective of training must be to guide the horse with invisible aids. Two creatures, the one who thinks and the one who executes the thought, must be fused together. This is the ideal of classical riding. For this reason the dressage tests demanded at the Olympic Games must be ridden without a whip and without the use of the voice."

ACT, YIELD OR RESIST

Jean Froissard, *Classical Equitation For Our Time*, 1988 refers to the aids as acting, yielding or resisting. "The hands act when they increase rein tension for a slowdown, a halt or a reinback. They yield when their relaxing fingers diminish the rein tension in a range from mere softening of touch to complete relaxation. They resist when opposing an initiative taken by the horse, opposing in fact the pull of any sort of force..." However this does not mean pulling on the rein by the rider. The horse may pull





on you, but you are not allowed to pull back. You must only resist the action of the horse.

The legs can also be said to act, yield or resist producing prompt movement, interrupting all action or opposing a lateral shift.

IMPULSIVE OR RESTRAINING

In all texts the leg aids are primarily considered the source of impulsion, whereas the reins are restraining. Greater importance is given to the legs than the reins. "The forward driving aids of weight and legs are always more important than the regulating aids of the reins." *The Principles of Riding Official Instruction Handbook of the German National Equestrian Federation*, 1985. For impulsion or forward movement the leg can be reinforced with the spur or whip.

According to the German Equestrian Federation, the legs and rein aids are given further divisions of duty. They go on to describe the aids as follows.

REGULATING, SUPPORTING, YIELDING, NON-ALLOWING

A regulating aid would decrease the horse's forward movement. A supporting aid would prevent the horse from moving or keep the horse in a channel, thereby preventing him from falling in or out. A yielding aid gives the horse more space. "Every regulating rein aid must end with a yielding of the reins." A non-allowing rein aid "contains the energy and forward movement which the rider created in the horse with seat, weight and strong forward driving leg aids, until the horse submits to it and becomes light in the hand. The forward driving aids must be emphasized. Without them, or if we are too weak, the non-allowing rein aids would be a mere pull. When using the non-allowing rein aid it is of crucial importance for the rider's hands to yield the reins at the exact moment when the horse becomes light, on the bit, and submits in the poll."

Isolated, alternate, unilateral, bilateral or simultaneous Misters Müsseler and Bürger describe aids as isolated, alternately applied, unilaterally, bilaterally or simultaneously used and in accord. "The 'accord of the aids' is that cooperation which should exist between the rider's legs, hands and weight which will permit, facilitate or hasten proper execution of the movements desired." An isolated aid would be a single aid used alone, such as only one rein. The horse "can be taught that alternate leg pressures mean collection while a simultaneous pressure of both legs means 'forward.'" Bilateral or equal rein effects on both sides, such as giving, are used for walking on, trotting on and halting, whereas unilateral rein effect, that is, different effects with the off and near rein (tightening the one and remaining passive with the other), is used in turns, for all lateral flexions and for the canter.

PUSHING, STOPPING, PREVENTING

Podhajsky divides the aids as a whole into the following classifications:

Pushing aids: leg aids, weight aids, click of the tongue, spurs, riding whip and long whip

Stopping aids: rein aids, back and weight aids

Preventing aids: leg aids, unilateral action of the rein aids

He then further subdivides the aids according to the degree of their application into the following:

REFINED, INCREASED, AND STRONG

"Strong aids should rarely, if ever, be applied to green horses; with a thick-skinned or unresponsive horse they should come into action only for a short while and must be replaced as soon as possible by increasing aids. The increasing aids will begin with a light application and gradually be increased, without roughness, until the horse reacts. This is the first step toward the refined aids to which the horse must react upon the

slightest application. This is the path to the invisible aids.”

In most texts it is clear that aids should have varying degrees of intensity. It is up to the rider to determine how much an aid should be applied at any given moment with the goal toward using the minimum necessary. The ability to discern how much is needed is called equestrian tact. As stated in *The Cavalry Manual of Horsemanship & Horsemastership Education of the Rider* by Gordon Wright, 1962:

“Equestrian tact regulates the degree of force used by the rider. It leads him to determine the effect to produce, the intensity of that effect, and the exact moment to produce it. It enables him to conquer resistances, or at least to forestall them.

“The agents of equestrian tact are the legs and the hands. **Tact of the legs**—The legs can act only in one direction. In their use then, there is only a question of intensity, which the aid of the spur renders more powerful. From the study of the mechanism of the gaits, the rider, by his seat, can have a certain feeling of the movements which constitute the raising, suspension, and planting of the feet; he can profit by this to hasten or retard their play, interrupt their combinations, and hence to correct or modify the gaits. **Tact of the hand**—The study of the action of the reins has determined their theoretical effects, but these effects may produce very different results according to the qualities of the hand which provokes them. Finesse in the use of the hands is the most difficult part of horsemanship to master. The qualities of a good hand are steadiness, lightness, softness, firmness. ...

“To sum up, equestrian tact consists in choosing the correct determining and regulating aids, in assigning to each of its proper action, resistance, or passivity, and then by means of the aids, causing the effect to fall upon the point selected, (keeping in mind

the seats of resistance which are the poll and jaw, shoulders and haunches) and as nearly as possible at the instant desired, so as to take advantage of the laws of balance and locomotion.

“The role of the instructor is here much restricted because, not riding the horse himself many resistances escape his observation. The pupil must, therefore, redouble his efforts to be honest with himself as to his faults. If he does not judge his own actions properly he will make no progress. It is practice, founded on sound principles, that should be his real teacher.”

It is clear by this last statement that the instructor can only go so far in the development of the student. At some point it is the responsibility of the student to be able to feel what is happening underneath him, sense the correction and apply only the right amount of aids to place the horse back in balance, at which point the rider must yield or cease to act in order for the horse to understand what is desired of him. If the rider does not learn to observe, feel and above all question his own actions, he will never learn to dance with his partner, the horse, in such a way that the horse is happy and willing.

Finally, “The intensity of the pressures which we apply to the body of the horse or on his tongue and the bars of his mouth by means of the aids must vary with the degree of training. The crude but unambiguous signs suitable for teaching a young horse to understand our commands and the discreet indications which an educated horse promptly comprehends bear little resemblance to each other. One does not call oneself a rider until on has learnt to use one’s tools – or aids – with young and callow horses as well as completely schooled ones. Therefore, the rider ought never to be taught that there is only one correct way to use the aids.” *The Way to Perfect Horsemanship*, Udo Bürger, 1959.



Bilateral use of the legs: if simultaneous, this will result in forward motion.

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Ray Hunt

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A Beginner's Odyssey



Tom Moates

Discovering Natural Horsemanship — A Beginner's Odyssey

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In his candid and plain-speaking style, Moates shares the honest highs and lows that come with the territory of starting out in the Better Way with horses. Along the road, many well-known clinicians—including Harry Whitney, Bryan Neubert, Linda Parelli, John Lyons, and Ray Hunt—generously tolerate his thirst for helpful information on getting better with horses, and Moates works hard to share their wise words in this book, alongside his personal experiences attempting to implement them.

Sometimes humorous, often inspiring, and always resonating with authenticity, *Discovering Natural Horsemanship* is an awesome read for anyone who loves a great true story, whether horses have knocked you from the regular orbit of your life, or not . . . yet.

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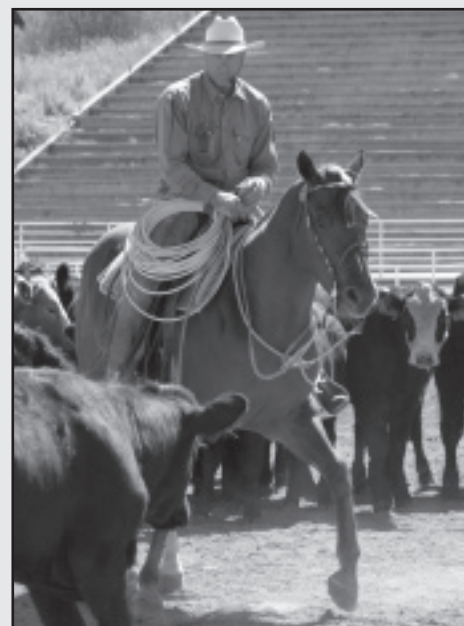
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BRYAN NEUBERT | JOE WOLTER | JIM NEUBERT

The First Week



Joe Wolter, and Jim and Bryan Neubert got together to start twenty-head of ranch colts for the Four Sixes Ranch in Guthrie, Texas, for their first week of handling. Join them on this over seven-hour video or DVD as they start these colts on their first lesson on catching, leading, gentling, saddling, riding, roping, riding out, hobbling, feet handling, trailer loading, cow-working, gate opening, trailing loose horses and a whole lot of little things in between that can make a big difference. Whether you have one colt to start or a hundred, you might benefit from joining them as these horses evolve in "The First Week."

Together these fine cowboys represent over 100 years of combined horsemanship knowledge. Bryan, Joe and Jim enjoy having the opportunity to show you ways to work with your horse that they can only demonstrate in clinics. Here you can see them work first-hand and at their own pace!



NEW!



Tom Dorrance

True Unity Willing Communication Between Horse and Human \$21.95

Tom Dorrance has been referred to as the "horse's lawyer." Tom gives the horse credit for his knowledge of a horse's feelings and problems. He says, "What I know about the horse I learned from the horse."

Now, in *True Unity*, Tom shares some of these ideas to help achieve a true unity for human and horse. In talking about the horse, Tom often mentions the horse's need for self-preservation. *True Unity* allows the reader to feel and see the horse in the way Tom sees and feels the horse; it allows the reader to approach the horse with Tom—with a feeling of acceptance for the value of the whole horse—physical, mental and an innermost horse.

A unique feature includes a chapter presenting some of Tom's students as they share how Tom's help with their horses changed their horses' and their lives. (hardcover, photos, 151 pgs.)

True Unity Audio \$20.00

Excerpts from Tom Dorrance's timeless book read aloud on tape by John St. Ryan. Available on cassette or CD.

Greetings from Tom Dorrance Video \$59.95 VHS or DVD

Greetings! is an in-depth look at the philosophy of Tom Dorrance and his unique way of working with horses. This video includes "horse sessions" from Tom's many clinics throughout the United States.

In this tape Tom visits with us about horse and people projects from his life. He offers a look into the unity created between the horse and human. His instruction is molded around this idea of unity where he enforces the notion that it isn't so much the horse learning from the human, but rather the human learning from the horse. Key points he talks about in his video for the people at home include:

- * Always be aware of what surrounds you and your horse
- * Think of where your horse is before you present yourself to your horse

* Operate solely from where the horse is and learn from it instead of being the one doing all the work

Because the video was filmed at several clinics, the sound and

picture lacks the polish one would find in a scripted video; however, it does not take away from the natural and humane technique Dorrance uses to better understand this magnificent animal.

Approximate running time, two hours.



NEW!

HORSES



BY JAY DUSARD
ESSAYS BY THOMAS MCGUANE

Horses Photos by Jay Dusard, Essays by Thomas McGuane

\$15.95 (Hardcover 72 pages)

Travel the world of horses, with two major American artists as your guides. Horses and humans have a long history together, from wild steppe to farm field to battlefield, from rodeo arena to backyard. In *Horses*, Jay Dusard and Thomas McGuane illuminate the special bond that grows between riders and mounts. Their book is a memorable collaboration between two masters: Dusard offers his insight in words as well as in his extraordinary photography, McGuane in a pair of essays.

"Those who love horses are impelled by an ever-receding vision, some enchanted transformation through which the horse and the rider become a third, much greater thing," writes McGuane, also an acclaimed novelist and horseman. More than words, more than pictures, this slim, beautiful book is also a "third thing."

"To some people," McGuane observes, "horses have wings." Comic, exquisite, gritty, and wise—*Horses* flies on wings of its own.

Videos and DVDs

*The Equine Athlete
Volume 1: Understanding
Why a Horse Moves the
Way He Does* by Jec Ballou
DVD \$30.00

*Colt Starting Philosophy
with Martin Black* DVD
\$49.95

*Balance in Movement- The
Seat of the Rider* with
Susanne von Dietze DVD
\$29.95

*Greetings From Tom
Dorrance* DVD \$59.95

*The Tom Dorrance Fort
Worth Benefit Set* DVD
\$69.95

*Bettina Drummond Work
In Hand 1: Basics of Lateral
Progression* VHS \$69.95

*Bettina Drummond Work In
Hand 2: Creating Vertical
Impulsion* VHS \$69.95

*How to Fit: Pain-Free with
Joyce Harman DVM English
or Western* DVD \$29.95

*The Visible Horse with
Susan Harris and Peggy
Brown* DVD \$39.95

*The Visible Rider with
Susan Harris and Peggy
Brown* DVD \$39.95

GREAT GIFT!



The Roping Fool by Will
Rogers DVD \$14.95

*Ride Like a Natural
Sit Right on Your Horse
with Wendy Murdoch* DVD
\$29.95

*Ride Like a Natural
Get Your Timing Right on
Your Horse with Wendy
Murdoch* DVD \$29.95

*Ride Like a Natural
Get on the Equiball® with
Wendy Murdoch* DVD
\$29.95

*There's Roping To Do
with Joe Wolter and Bill
Dorrance* VHS \$50.00

*The Ray Hunt Appreciation
Clinic 2005* DVD \$79.95

Books

101 Dressage Exercises for Horse and Rider
by Jec Ballou \$25.00
(softcover, spiral bound, illustrations, 226 pgs.)

Conquerors by Dr. Deb Bennett \$49.95
(hardcover, photos, illustrations, 410 pgs.)

Kinship with All Life by J. Allen Boone \$12.00
(softcover, 157 pgs.)

If I Were to Train A Horse by Jack Brainard \$25.00
(hardcover, illustrations, 150 pgs.)

*Dressage Masters: Techniques and Philosophies of Four
Legendary Trainers* by David Collins
(hardcover, photos, illustrations, 147 pgs.)

Hackamore Reinsmen by Ed Connell \$14.95
(softcover, 105 pgs.)

Reinsmen of the West by Ed Connell \$10.00
(softcover, illustrations, 119 pgs.)

Vaquero Style Horsemanship by Ed Connell \$19.95
(softcover, illustrations, 144 pgs.)

*One Man's Opinion About Spade Bits and How They
Work* by Dick Deller with Merrilee Morrell \$39.95
(softcover, illustrations, 88 pgs.)

True Horsemanship Through Feel by Bill Dorrance and
Leslie Desmond \$29.95 (softcover, photos, 400 pgs.)

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

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

Reflections on Equestrian Art by Nuño Oliveira \$22.95
(hardcover, 118 pgs.)

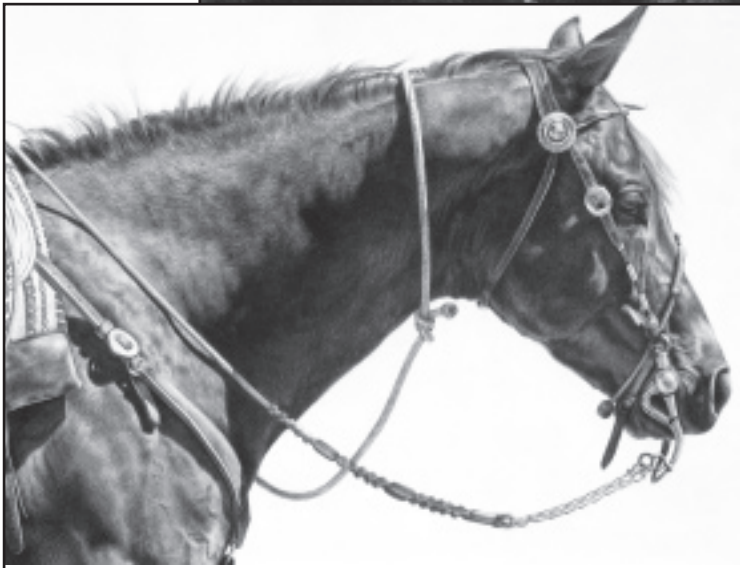
Gymnasium of the Horse
by G. Steinbrecht \$39.95 (softcover, 319 pgs.)



New Prints From Karmel Timmons



The Californio \$250.00
20 1/4" x 14" Piezograph print,
limited edition of 250 signed and
numbered prints and 25 Artist's Proofs.



End of the Day \$50.00
11 3/4" x 9" Piezograph print,
limited edition of 250 signed and numbered prints.

Eclectic Horseman Communications
PO Box 174
Elbert, CO 80106