

ECCLECTIC

HORSEMAN

**[NO-REIN SERPENTINES
WITH BUCK BRANNAMAN**

**[REARING STRATEGIES
WITH MARTIN BLACK**

**[WHERE'S YOUR WEIGHT?
WITH WENDY MURDOCH**



EST. 2001

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

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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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 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.

Buck Brannaman, a phenomenal cowboy and clinician, has traveled the United States and Australia conducting colt starting, horsemanship, cow working and ranch roping clinics. He has authored the books *Groundwork*, *The Faraway Horses*, and *Believe*, and has produced many educational horsemanship videos.



Cheryl Kimball has written several horse books, including *Mindful Horsemanship* and, her latest, *The Complete Horse*. She is working on her next horse book, *How to Get the Most Out of a Horse Clinic*, to be published by Carriage House Publishing.

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.

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!



Cary Schwarz began building saddles in 1982. He is a founding member of the Traditional Cowboy Arts Association (tcowboyarts.com). Today he builds saddles at his home in the mountains of central Idaho. He enjoys studying all aspects of saddle making be they historical, the relationship of function and art, or the thought processes of craftsmanship.

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. Shumpert lives in Berthoud, Colo., with her husband, Dave, and children, Sean, Megan, Codi, Bailey and Chancey.



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.

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Hi All,

It's been a busy few months! This issue marks the completion of year six of *Eclectic Horseman* Magazine. We're looking forward to year seven!

Right off I want to thank those of you who called and emailed in response to Ellen Eckstein and Betty Staley's article "What's Natural About It?" I think it's important to examine the language we use and the biases we have for and against certain terms and equipment we might come into contact with. Thanks to those of you who want to participate in this dialog in an open-minded way. Please be sure and read Dr. Robert Miller's letter to the editor on page 25 of this issue on this subject.

Look for a report on my trip to Sheridan, Wyoming, to ride with Buck Brannaman for a week long clinic in the next issue. I just ran out of room in this one! Take care,

Classified Ads

Jeff Hanson Saddle: Half breed, 14 1/2" seat, Cheyenne roll, 4" cantle, 8 button seat, Keith Gurt tree, 7/8 in skirt double rigging, 90 degree, light weight, only ridden 30 times, \$4,000. Call Bob Keegan 530-473-5082 CA

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Harwood "Ray Hunt" Wade 16" Full Flower Carved, matching Breast Collar, Monels, Silver Conchos, Buc Rolls, a brand new collectible classic! Serious inquiries only. casacactus@aol.com, or phone 310-779-0572

Employment: Individual to train, ride, develop and market top set of young ranch bred horses from a progressive, foundation Quarter Horse breeding program. Long term employment and numerous opportunities for the right person. Send resume and availability to: Employment Box 721 Scotts City, KS 67871 Or e-mail to employment@wbsnet.org Be sure to give us a phone number so we can contact you.

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.

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dutchvandercusa@hotmail.com

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wintersranch.com 805-640-0956

JB Cattle Co. Brandie & Jeremy Dunn
661-332-7249 jbcattleco.com

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Symetry Secure Seat and Horsemanship
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mountainmagicranch.com

Diamond Double T Ranch
diamonddoubletranch.com
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970-568-7682 luannlresort@aol.com

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rigginsquarterhorses.com

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





Rearing Strategies

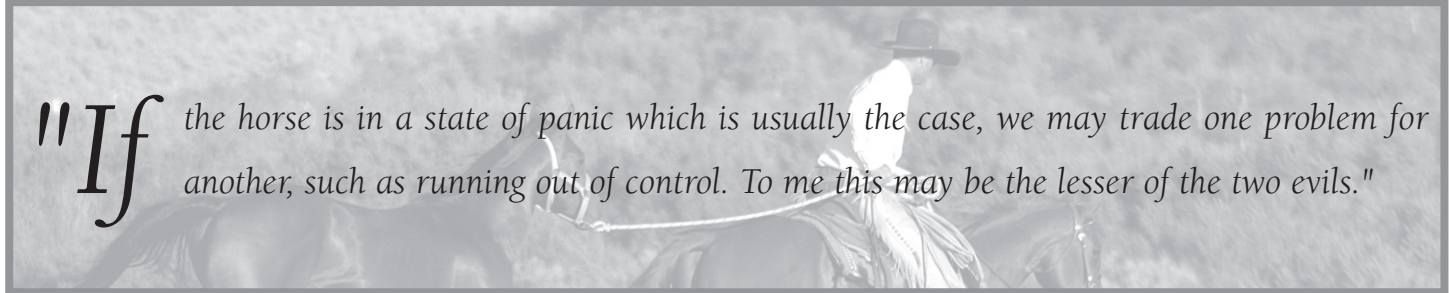
by Martin Black

In the world of horse training, there are numerous devices to bring the horse's head down, shoulders up, control the forward motion, etc. But what do we do when the head and shoulders are going up in the air, the horse is rearing or coming over backwards? This is very dangerous for a rider, not to mention the horse, which can easily injure his back or head.

On their own, horses may rear when playing or trying to show authority, but never would they purposely throw themselves over backwards. For a horse to lose his balance and fall means he is more concerned about other apparent dangers more serious to him than a fall. We see this commonly when handling weanlings, halter breaking immature horses, and of course, horses that are over sensitive to the bit or the rider's hands.

There are various situations that may lead up to and cause the problem of rearing and falling over backwards, but the solution is relatively simple. Maybe not simple during or after the fact, but if we can anticipate the problem and prepare the horse differently we can eliminate the problem.

When introducing weanlings to the halter it is important to be mindful that it is the nature of immature horses to get their front end up when they feel confined. We should be on the alert for this and try to maintain forward motion by some type of pressure from behind. Sometimes they may run backwards before or instead of rearing, but just the same, they are pulling too much with the hindquarters. When they are in a panic we need to be careful not to increase the pressure on the rope. As they pull on us, we should move with them, keeping them from turning away until they get tired of backing and stop. In some cases we are better off to realize when we are in too deep and we may need to abort, regroup, and take a fresh start.



"If the horse is in a state of panic which is usually the case, we may trade one problem for another, such as running out of control. To me this may be the lesser of the two evils."

First of all, for the horse to perform this potentially dangerous act, he has to transfer all his weight to the hind feet and balance there to rear or go back past the balance point to fall.

If we anticipate or suspect this may be coming, we need to eliminate whatever may be causing it and or create forward motion with the hind feet. If we can get forward motion, the hindquarters pushing forward instead of pulling backward, we can eliminate the problem. If the horse is in a state of panic, which is usually the case, we may trade one problem for another, such as running out of control. To me this may be the lesser of the two evils. Hopefully we are aware of the potential problem, and we would be working in a round pen or an area we could work through it.

When we establish forward movement, if we can then draw the horse's head to the side, sending the hindquarters in the opposite direction, we can establish lateral movement. A horse cannot rear or fall over backward with forward movement and the hindquarters stepping out.

Whether we are working from the ground or the horse's back, this is what simply needs to physically happen. If we can give the horse some experience moving forward and stepping the hind feet out before we get in the situation where the horse may bring the front end up, it would be very helpful to the horse and the handler. The handler needs to be aware of when the potential problem is there and prepare the horse differently, or just eliminate the pressure that is causing the problem.



SERPENTINE WITHOUT REINS

with Buck Brannaman

IF you have the goal of one day riding your horse in the bridle you need to be preparing for the future. Being able to guide your horse left and right with your legs, in proper form, is essential. In the snaffle bit it is easy to become overly dependant on guiding your horse right and left with a direct rein and no support of your legs. Many of you do not realize that you are pulling your horse's head around the circle, but his body is not shaped properly as he travels around this circle.

When you are riding a circle properly, your horse needs to be round through the entire length of his body. Your goal is to have your horse make a circle because of how your legs are arranged. To start helping your horse to feel of your legs directing him, start by working a serpentine right and left with just your legs.

My horse needs to understand that my legs mold him left and right, and that he should bend around my inside leg. To go to the right, my right (inside) leg is back, my left (outside) leg is slightly forward. To go to the left, my left (inside) leg is slightly back and my right (outside) leg is slightly forward. The outside leg molds him around the inside leg to arc properly around the circle.

I want him to change his body when I change my legs, if he doesn't understand I will help him with my leading rein to show him what his response should be. When I switch my legs, he ought to change directions. To start, I want you to give him 5 or 6 steps to adjust to what you are asking before you come in with your leading rein. Work on a serpentine, changing from right and

left. Don't just waller back and forth, pick out a track that you are walking on and look where you are going. Don't grip with your legs, just work them one way, then the other.

This is something that you might ask him with your legs a hundred times before he makes the connection and not need your leading rein, but it's worth making the commitment because pretty soon it will click. Then when you go to collect your horse, the left and right is taken care of with your legs, and your reins can help with the collection. But if you were trying to get the left to right flexion exclusively with your hands, and then try to collect him, you will fail. So you have to get this going first.

You and your horse need to know that when you are directing him, the two of you are supposed to go together, and soon he will feel back to you. He will be less distracted by things going on around him. You are always riding with a goal and seeing to it that you get there. Then when you stop riding the horse, he doesn't have anywhere to go, because he gets in the habit of not going anywhere without you.

In the half-circle exercise (*EH #34*) your legs were shaped the same way as the serpentine to go right or left, but I had you pick up your reins and direct because in that instance you were working on powering through the maneuver, reaching your horse's front feet more than the hind. This movement is done on a completely loose rein because we are working on making a connection to our legs.

So any time you have a chance to practice this serpentine with no reins, put the time in. It's quite a commitment to get this really coming through, but it is an investment in your future.



Above: When I am not directing my horse right or left, he should be straight between my reins and legs.

Right: If my horse doesn't follow the feel of my legs I might support for 5 or 6 steps then direct him with my leading rein to show him what my legs were asking for.





Above and Right: Guiding my horse in an arc to the left with only my legs. My right leg is slightly forward, my left leg is slightly back. You can see that he is shaped around the circle properly from head to tail.



Below: Guiding my horse in an arc to the right. My left leg is slightly forward, my right leg is slightly back. I am looking where I am going. **Right:** This photo clearly shows the arc in his body to the right.





Above: Working the ground in the three-man calf branding class. Below: Ty Van Norman going down the fence in the bridle horse class.

Above: Buck Brannaman and Arc going down the fence. Right: Richard Caldwell working the ground in the Bull Roping Finals. Below Right: High Score Team Overall in the Bull Roping Finals. Below: Cody Hill on Wilbur.



Photos by Karen Nevis



RESULTS - THE CALIFORNIOS RANCH ROPING & STOCK HORSE CONTEST

Three Man Doctoring
1st:(\$1051.05) Jeff Hanson, Monticello,UT (\$350.35)
 Buck Brannaman, Sheridan,WY (\$350.35)
 Frank Dominguez, Elko, NV (\$350.35)

2nd:(\$630.63)
 Dwight Hill, Rexburg, ID (\$210.25)
 Sam Redding, Ft. Smith, MT (\$210.25)
 Levi Walker, Rexburg, ID (\$210.25)

3rd:(\$420.42)
 Chance Gee, Smith, NV (\$140.14)
 Shawn Schacht, Tres Pinos, CA (\$140.14)
 D,W. Fowler, Smith,NV (\$140.14)

Two Man Doctoring
1st:(\$1051.05)
 Chance Gee, Smith, NV (\$350.35)
 Shawn Schacht, Tres Pinos, CA (\$350.35)
 D,W. Fowler, Smith,NV (\$350.35)

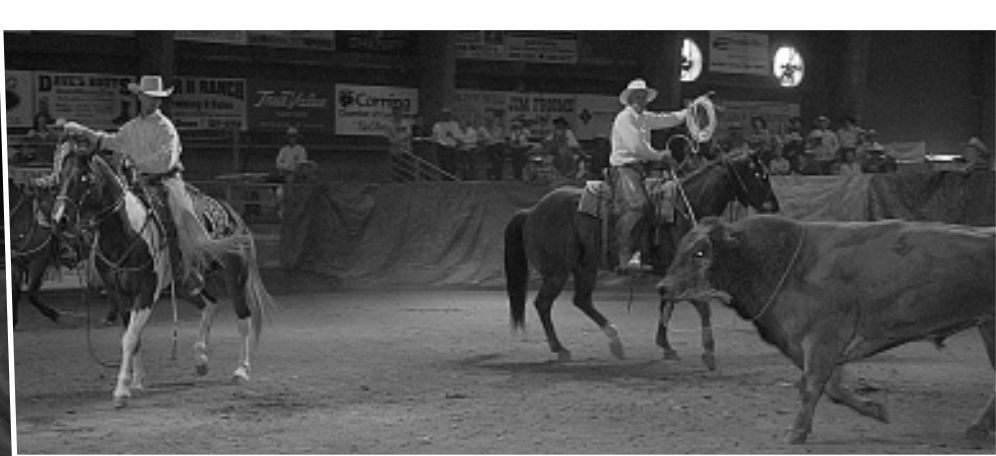
2nd:(\$630.63)
 Dwight Hill, Rexburg, ID (\$210.25)
 Sam Redding, Ft. Smith, MT (\$210.25)
 Levi Walker, Rexburg, ID (\$210.25)

3rd:(\$420.42) Ty Van Norman, Tuscarora, NV (\$140.14)
 Jake Brown, Tuscarora, NV (\$140.14)
 Pete Arritolla, New Plymouth, ID (\$140.14)

The "Masters" Calf Branding
1st:(\$1651.50)
 Dwight Hill, Rexburg, ID (\$550.55)
 Sam Redding, Ft. Smith, MT (\$550.55)
 Levi Walker, Rexburg, ID (\$550.55)

2nd:(\$990.99)
 Jeff Hanson, Monticello, UT (\$330.33)
 Buck Brannaman, Sheridan, WY (\$330.33)
 Frank Dominguez, Elko, NV (\$330.33)

3rd:(\$660.66)
 Chance Gee, Smith, NV (\$220.22)
 Shawn Schacht, Tres Pinos, CA (\$220.22)
 D,W. Fowler, Smith, NV (\$220.22)



Above: First place team in the Bull Roping Finals. Above Left: Chantz Albrecht Left: Buck Brannaman working the ground in the Bull Roping Finals. Below Left: Chance Gee going down the fence in the bridle horse class. Below Right: Dwight Hill in the two-man doctoring class. Right: Richard Caldwell mounting his horse, with help from his horse in the Bull Roping Finals.



Big Medicine Bull Roping Finals

1st:(\$500) Jeff Hanson, Monticello, UT
Buck Brannaman, Sheridan, WY
Frank Dominguez, Elko, NV

2nd: Chance Gee, Smith, NV
Shawn Schacht, Tres Pinos, CA
D.W. Fowler, Smith, NV

3rd: Richard Caldwell, Alturas, CA
Trevor Fuhriman, Downey, ID
Dave Stoddart, Cedarville, CA

HIGH TEAM OVERALL

1st: Dwight Hill, Rexburg, ID
Sam Redding, Ft. Smith, MT
Levi Walker, Rexburg, ID

2nd: Jeff Hanson, Monticello, UT
Buck Brannaman, Sheridan, WY
Frank Dominguez, Elko, NV

3rd: Chance Gee, Smith, NV
Shawn Schacht, Tres Pinos, CA
D.W. Fowler, Smith, NV

The Heritage Youth Competition

1st: Reata Brannaman, Sheridan, WY (\$150)
2nd: Jared Hanson, Moticello, UT (\$100)
3rd: Chantz Albrecht, Alturas, CA (\$75)
4th: Taylor Kerns, Haines, OR (\$50)
5th: Cody Hill, Rexburg, ID (\$25.00)

Stock Horse Competition

Hackamore 1st: Richard Caldwell, Alturas, CA (\$152.50)

Two Rein

1st: Pete Arritolla, New Plymouth, ID (\$152.50)

Bridle:

1st: Ty Van Norman, Tuscarora, NV(\$181.75)
2nd: Chance Gee, Smith, NV (\$108.75)
3rd: Buck Brannaman, Sheridan, WY (72.50)

Contestant Calcutta

1st: Ellensburg Syndicate(\$1552.50)
(Harris, Patty, Williams, Ruttan)

Observations

by Cary Schwarz

The two young schoolgirls persisted in drawing

the horse's ears like an upside down W. They were then shown how to look at the picture they were trying to draw rather than looking inside their own mind at how they thought those ears should be. "See the angles of the horse's ears?"

After listening to myself trying to teach grade school kids how to draw, I suddenly realized what we were really trying to accomplish with these children in this one-room school in the mountains of Idaho. It had to do with improving their skills of observation.

The children in all six grades could physically control a pencil well enough to write legibly. Drawing was not the obstacle. Seeing visual information and interpreting it correctly was the matter at hand.

Improving observation skills...well that sounds simple enough, but it proves to be an elusive target even if we have a high level of interest in the subject. We all move through life with a single point of reference and a predisposition to make mistakes.

But the answers to the questions of life lie outside of us. Looking inward for answers and help will only perpetuate the problem. It is in seeing information outside of ourselves that we can move forward. The first observation we need to make is an honest assessment of our limitations. Most of us would like a finished drawing or a finished horse as quickly as possible, and the temptation is great to try to reach beyond our grasp, for we are an impatient, destination-oriented people. But if we begin to focus on the present and

that which is within our reach, incremental improvement will help us move forward. It is a process of regarding information honestly rather than through the filter of preconceived notions. The focus then shifts from that which would massage the ego, to tangible clues that can guide us to where we need to be.

Bud Williams makes this case very effectively when teaching low-stress livestock handling. In order to learn the dynamics of pressure and release, one needs to develop observation skills. If we are constantly studying the cattle and their response to our relative position, they will tell us where we need to be. The cow will tell us the precise moment we step within her flight zone, but we will not see it unless we are watching for it. Likewise, when regarding a colt in a round corral, there is a steady flow of visual information that needs to be observed and then interpreted correctly. Ray Hunt's advice to "observe, remember, and compare" entreats us to first develop this skill. When we see the relationship of pressure and release, then we can begin to experiment with finding the least amount of pressure it takes to achieve a desired result. Life suddenly gets easier for horse, rider, and cattle.

Albert Einstein once said, "I am neither especially clever nor especially gifted. I am only very, very curious." Undoubtedly, Einstein's attention was directed toward the objective world around him, a world full of fascinating detail and design. The post modern mantra "the magic is within you" collapses when we instead consider what may lie outside of ourselves. The discoveries that help us along this journey are out there to be embraced and drawn into each of our respective life experiences. Truly seeing the ordinary for the first time opens our experience to many possibilities.

Whether studying a photograph of a horse in order to draw it, or moving pairs to another allotment, or starting a young horse, cultivating this skill will serve us well. Life is then seen through the lens of discovery. We begin to see that rich gifts lie within our grasp on a daily basis. This entails slowing down enough to notice details that have been overlooked or previously taken for granted.

With this mode of operation, there will never be a sense of arrival, rather a sense of journey. Ordinary things become transformed into wonderful opportunities for learning and growth. The more discoveries made and ever higher levels of observation achieved, there also lurks the honest reminder of our limitations. We are then set free to be perpetual students, free to pursue quality and refinement with our horses...with our life.



WHERE'S YOUR WEIGHT?

by Wendy Murdoch

I*N* my previous two articles on weight and weight aids I discussed the physical properties of weight and how the saddle transfers weight to the horse's back. I also discussed the idea of achieving unity with the horse. At this point I thought a practical demonstration of weight might be a welcome change of pace.

The following lesson is much easier for me to give in person where I can observe what you are doing vs. what you think you are doing. I suggest you work with a friend in order to get the maximum benefit and to make sure you aren't fooling yourself. The next best thing is to do the lesson in front of a mirror.

The purpose of this lesson is to show you how your seat can move the ball in various directions, then to determine where the middle is amongst all the choices. It's hard for your horse to do what you want when you are riding crooked. The sooner you figure out where the middle is, the easier it will be on your horse. You might suddenly discover that he can do what you wanted all along.

The ball represents the horse's barrel. When your weight is even the ball will roll forward straight. If you are not in the middle it will roll crooked, with a hook or off to one side. The more aware you are of what the ball is doing, the more aware you will be of how you are influencing your horse. Therefore finding the middle on an exercise ball, an object that has no brain and only does what we make it do, makes what we do on the horse obvious if we pay attention. Finding this on the horse is difficult because we don't have our feet on the ground, but once you have an idea where the middle is you will search for it every time you ride.

BEFORE WE BEGIN

Start by sitting on an exercise ball. Make sure it is well inflated and that it is the correct size for you. You want a 90° angle at your knee and your feet about hip width apart. For more information about sizing the ball, where to sit on the ball, etc. see my DVD, *Get on the Equiball*. This lesson is not on the DVD and will be much easier if you have already done those lessons. You may also recall the pelvic clock lesson (EH #27) sitting in a chair. This lesson is quite similar except that the ball moves, which makes it more challenging but easier to relate to what the horse might do as a result of your position. Be careful you don't get bucked off – yes, it has happened.

We cannot simulate everything about riding with a ball. Some of the major differences are that you want your legs in front of you, not straddled when sitting on the ball. Second, since your feet are on the ground you have to return to your starting place each time. Accepting these limitations the ball can give us a tremendous amount of information about how you sit on your horse and provide an opportunity to learn a more balanced position. In the end your knees, feet, head and seat will all provide the necessary information to find the middle on your horse.

ROLLING THE BALL AROUND THE CLOCK

Spend a few minutes getting comfortable by exploring what it is like to move the ball around. Where can you move it? How do you move with it? You are not sitting on a horse so allow yourself to move freely.

Generally, the pattern observed in the first few minutes of sitting on the ball will be born out throughout the following exercises.

Stop rolling the ball around. Observe where you are sitting on the ball. Are you towards the front of the ball, the back or the top? (If you are using a mirror you may need to observe yourself from the side instead of from the front.) If you are towards the front you will be supporting yourself more on your legs and feet, in the middle the weight is shared between your seat and your feet. When sitting towards the back there is more weight on your seat and much less weight on your feet.

Now, generally keeping a right angle (90°) at your knees, find out what happens when you arch (hollow) or round your back. What direction does the ball move? Typically, but not always, the ball goes back when arching the back and forward when rounding the back. Is this true for you? Find the middle between the two.

For each of the following movements I suggest you read the instructions, attempt the movement, then look at the photo. The idea is for you to discover what you do first and then find out if this is similar to what is depicted.



Please follow these basic directions for each variation:

1. Do the movement slowly. You will gather more information this way.
2. Feel what the ball does. Close your eyes if necessary but be careful.
3. Compare what you felt with the photo. Did your ball move somewhere else?
4. See if you can create the pattern suggested by the photo.
5. Do what you did the first time and find out what's different.

Roll the ball forward and back. From the starting position do you roll it more forward or more back? How can you tell?

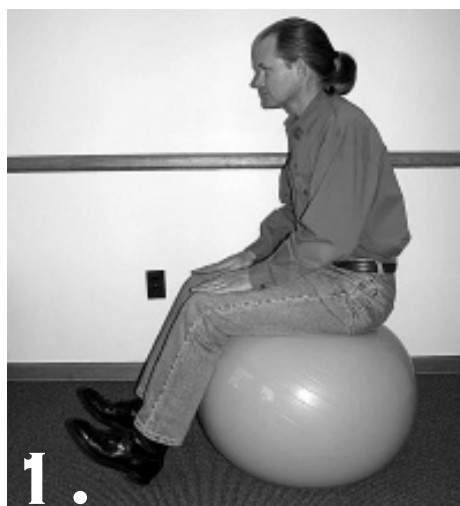
From 90° if your knee is straightening, the ball is rolling back. From 90° if your knee is bending, you are rolling the ball forward. Often people think the ball is going the opposite direction, forward when straightening the knees and back when bending the knees. This is because you will feel the ball on the

back of your thighs when straightening the knees so your brain thinks it rolled forward. This is very common and why having a friend observe you is helpful. This feeling is similar to that of your car rolling backwards at a traffic light when it is the car next to you that is moving.

Rolling the ball more back means you tend to brace against your stirrups. This puts more pressure on the horse's back. Instead of distributing your weight through your thighs and seat, it is largely on your seat. Stiffening the knees is an extremely common and largely unrecognized problem in a majority of riders.

TOES AND HEELS

For each of the following movements notice where the ball



moved and if you leaned forward, back or kept your head in the same place.

1. Lift your toes and push back with both heels, straightening your knees.
2. Lift your heels, let your knees bend.
3. Lift your heels, straighten your knees.
4. Lift your toes, let your knees bend.

What has the greatest influence on the direction of the ball – your foot (heels or toes) or your knees? Straightening or bracing your knees in the saddle will make it difficult for your horse to go forward and use his back correctly. This corresponds to the above observation when rolling the ball more back than forward.

In some cases the ball won't roll at all when going on heels or toes. This often means your seat bones tend not to move but grind into your horse's back. Not a comfortable position for the horse.

PHOTO 1. Keith is pushing back with his heels against the floor. The ball has rolled backward so that there is more contact under his thigh and the ball. He has to lean forward to keep from falling off the back of the ball.

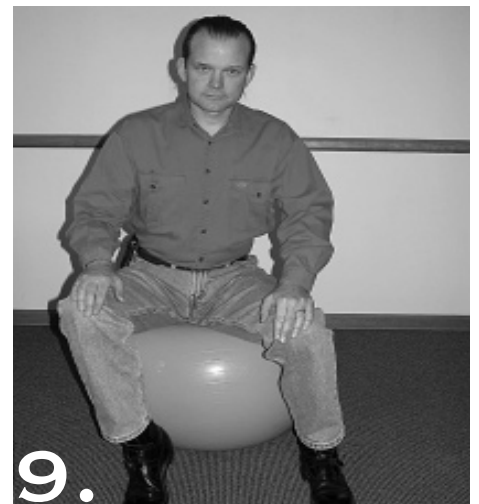
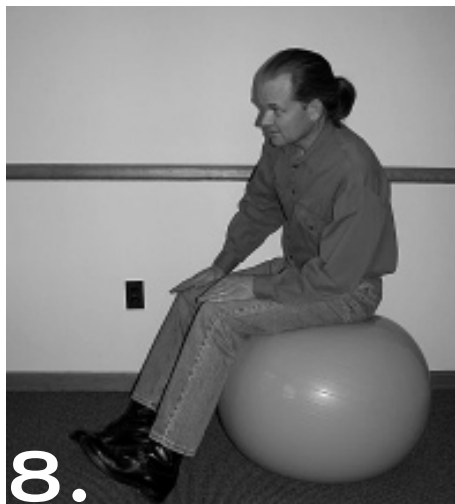
PHOTO 2. Keith is on his toes with his knees bending. The ball has rolled forwards. His head has gone back to counter balance the movement.

SIDE TO SIDE - SEAT BONES

For each of the following movements notice where the ball moved and if you leaned side to side or kept your head in the same place. Do your feet stay on the floor or does one lift up? Always return to middle before doing the next movement.

1. Push down with your right seat bone.
2. Push down with your left seat bone.

There are four primary possibilities with this movement and a lot of minor variations. When you push down with the right seat bone does the ball go to the right or to the left? Repeat with the left seat bone. Now see if you can do all four patterns:



Push down on the right seat bone, moving the ball to the left. Push down on the right seat bone, moving the ball to the right. Repeat the process with the left seat bone moving the ball either left or right.

When the ball rolls in the same direction as the seat bone the opposite foot will tend to leave the floor. Be careful! There is little to stop you from falling off. If this is an easy movement for you it might explain why you lose one stirrup or always fall off that one side.

PHOTO 3. Keith is pushing down with his right seat bone. The ball has moved to the left.

PHOTO 4. Keith is pushing down with his left seat bone. The ball has moved to the right.

PHOTO 5. Keith is pushing down with his left seat bone. The ball has rolled to the left. Observe how his rib cage is expanded on the left side. The weight displacement through the ribs is what makes the ball move towards the same side.

PHOTO 6. Keith is not able to move the ball to the right with his right seat bone as easily as he can to the left. His ribs on the right do not open the same as on the left side. Everyone is different. You may find this pattern easy, difficult or almost impossible.

It is important to sort out how to do all four patterns, as it will improve flexibility in your rib cage.

DIAGONALS

For each of the following movements notice if the ball moves straight, left or right in addition to forward and back.

1. Push back with your right heel only. Leave your left foot flat on the floor
2. Repeat with the left heel only.
3. Come up on your right toe only, letting your right knee bend. Keep your left foot flat.
4. Repeat with the left toe only.



PHOTO 7. Keith is pushing back with his right heel. The ball is moving diagonally back to the left.

PHOTO 8. Keith is pushing back with his left heel. The ball is moving diagonally back to the right.

PHOTO 9. Keith is coming up on his right toe, letting his right knee bend. The ball is moving diagonally forward to the right.

PHOTO 10. Keith is coming up on his left toe, letting his left knee bend. The ball is moving diagonally forward to the left.

In order for the ball to move diagonally Keith has to let his weight change from one seat bone to the other. If you are having difficulty creating these diagonal movements chunk things down into the following:

Diagonally forward to the right: put your weight on your left seat bone so the ball moves slightly to the right. Now come up on your right toe, letting your right knee bend.

Diagonally forward to the left: put your weight on your right seat bone so that the ball moves slight to the left. Now come up on your left toe, letting your left knee bend.

Your weight is on the opposite seat bone to the toe with your knee bending.

Diagonally back to the right: Weight your left seat bone so the ball goes slightly right, then push back with your left heel.

Diagonally back to the left: Weight your right seat bone so the ball moves slightly left, then push back with your right heel.

The important thing to notice is which seat bone has the weight in relation to the foot.

PELVIC CLOCK ON THE BALL

If you are pretty confused at this point here is a simple way to think about it. Imagine that there is a clock underneath the ball. 12 o'clock is in front of you and 6 o'clock is behind you. 3 o'clock is to your right and 9 o'clock is to your left.

Move the ball to each hour on the clock and back to the middle before going on to the next hour. We have already done several hours. 12 o'clock is going up on your toes and letting your knees bend (Photo 2). 6 o'clock is pushing back with both heels (Photo 1). 3 o'clock is pushing across with your left seat bone (Photo 4) and 9 o'clock is pushing across with your right seat bone (Photo 3). The diagonal movements will take you to the other hours on the clock. They require a combination of more weight on one seat bone and either pushing back or bending the knee to come forward.

Now go around the outside of the clock (1-2-3, etc.) without returning to the middle. Notice for the half of the clock from 12 – 3 to 6 you need your weight on your left seat bone, except for 12 and 6. For the hours of 6 – 9 to 12 o'clock you need your weight on your right seat bone, again except for 12 and 6. At 12 and

6 your weight is even on both seat bones. The tricky places are the hours of 11 – 12 – 1 and 5 – 6 – 7 because this is where you have to change the weight from one seat bone to the other. If this is difficult spend a minute or two working on these hours.

As you move the ball to each hour notice which hours are easy and which are harder. Then roll the ball

around the clock on the outside (without going back to the middle) both clockwise and counter-clockwise. Feel how you have to use your pelvis, ribs, shoulders, head and feet. Repeat the process keeping your feet flat on the floor and let the weight shift over the different parts of your foot.

See if you can make this easier. Then go back and forth across the clock, 6 – 12, 3 – 9, 1 – 7, 2 – 8, 4 – 10 and 5-11. With each new line pay attention to where the middle of the clock is on that line. Ideally, all lines will cross at a central point.

Think about how you were sitting on the ball when you began this lesson and where you think the middle is now. How is that different? Using your seat in different ways you will begin to see how each slight variation sends the ball in a slightly different direction. Since we want the horse to travel straight with reach equally with all four feet, we have to sit in the middle so that we don't tip him off balance. This will be extremely important in riding lateral work correctly.

Rest in the middle. Notice how level your pelvis is and how even the weight is on both seat bones. Sense and feel your knees and how they are evenly bent at a 90° angle with equal weight over both feet. This is the feeling you are looking for in the saddle, even weight distribution through your seat and feet.

Ideally, you would have a ball at the barn. Spend a few minutes with the lesson before you get on your horse. See what happens now that you have a better understanding of where the middle is. Don't let him fool you into falling into the old habit patterns. Stick to your convictions, stay in the middle and see if he goes better now that you aren't part of the problem.





Letting Others Ride Your Horses

by Cheryl Kimball

My

nephew called one day to inquire if he and a buddy could hang out for the weekend in our cabin located on the other side of our property. I thought this would be fine, and just for small talk asked what they planned to do while they were here—I thought maybe they might canoe on our small lake, hike in the woods, drive to the nearby town on the “big lake.”

“We thought we’d go horseback riding,” he said.

“Where were you going to do that?” I asked.

“At your place.”

“You mean with my horses?”

Yes, that was what he meant. He and his buddy were planning to come stay in the cabin and ride my horses. I think not.

But why not?

While I would welcome ongoing interest in horses by one of my nieces or nephews or the teenager I mentored for five years or the kid who comes to clean stalls once a week, not one of them has ever expressed more than a passing interest. I am happy to have one of my horses give little kids a pony ride for three minutes during their once-a-year visit. But if they want dude riding, they’ll need to go to one of the several pay-per-trail ride places around.

Few people have ridden my horses besides me. I joke that one reason for this is that I don’t want my horses to know how a rider should actually feel. I also am well aware that although all five of my horses have been started under saddle with the supervision of excellent horsemen, their ongoing “training” has all been by me. That, to me, means they are not really safe for inexperienced people.

And that is something that has bothered me over the years. Out in that real

horse world, I know people who have horses who have not studied horsemanship anywhere near as intensively as I have. And they let lots of people hop on and ride their horses. Yet after years and years of going to clinics and learning better horsemanship, not one of my five horses is safe enough for a novice rider to just hop on and ride.

I hear people talk about their teen-aged mare or their old gelding who “really takes care of riders.” I have never had one of those horses with that innate sense of taking care of the rider (not that they all don’t do this to some degree, since I imagine if they didn’t more of us would be killed!). None of my horses are so-called “bombproof.” What is going on here?

This has rolled around in my little brain for a long time. And what I have concluded is that after spending 16 years trying to understand how to better retain my horses innate sensitivity instead of making them progressively duller, I don’t have any intention in letting people who have less understanding of this than I do ride my horses.

The reason the dude-type horses can be ridden by anyone with a few bucks to pay for a ride is that these horses have learned to survive by becoming completely dull to anything the rider is doing up there—they have that tuned-out, just-get-along look in their eye. That’s OK; I’m not interested in criticizing those horses, the establishments, or the people who

ride at them. They serve a great purpose and I can only assume that the horses get good care since they are the moneymaking vehicles for the business owner.

But I don’t want my horses tuned out. Tom Dorrance said in his book *True Unity* that he wants his horses to feel like they can take in their surroundings while still paying attention to him up there in the saddle. I completely agree.

With all this in mind, I have made an attempt at choosing a “sacrificial” horse of my five, one I can feel OK about letting anyone ride. I picked my now 10-year-old Arab mare—she has that Arab “full-sprung” rib cage that is totally uncomfortable for me so I don’t enjoy riding her. She’s a nice mare with a good mind, but since I rarely ride her I am trying to get friends to come and ride her at my place just to get her ridden and out and about. It will be a good challenge to figure out how to have her my “everyone” horse but not make her so dull that I can’t get her back if I want. And it will be interesting to try to do this without her getting that faraway look in her eye.

Is it possible to have my cake and eat it too when it comes to retaining a horse’s sensitivity but allowing anyone to ride her no matter what their skill level? I don’t know. I suspect it will take a better hand than I am for that to happen but I would like to see how it goes. I can only hope Cleo forgives me for turning her into an experiment.

HOU LIHAN HORSE GEAR

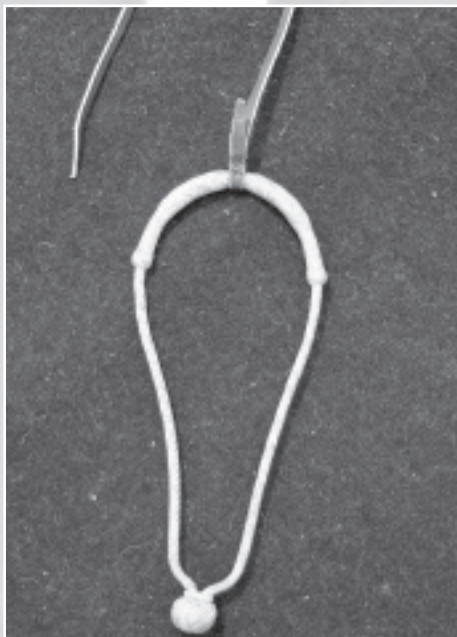
Houlihan Horse Gear was founded in 1998 by Mary Brannaman. As Buck Brannaman, her husband, tours the country and the world conducting horsemanship clinics, he also passes on the respect and desire for high-quality tack. Armed with this new knowledge students soon become frustrated with not being able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



Hagel's Cowboy Gear

Working Headstall

This handsome working headstall comes without conchos, so you can add your own, or keep it simple. Available in tan, chestnut, burgundy, medium brown, dark brown or black with stainless steel hardware. **\$92**

Classic Headstall with Conchos

A touch of class on a handsome leather headstall. Available in tan, chestnut, burgundy, medium brown, dark brown or black with stainless steel hardware. **\$130**

Chin Strap with Buckle

Available tan, chestnut, burgundy, medium brown, dark brown or black to match your working or classic headstall. **\$13.50**

Slobber Straps Available in tan, chestnut, burgundy, medium brown, dark brown or black to match your working or classic headstall. **\$25**

Night Latch

Available in tan, chestnut, burgundy, medium brown, dark brown or black to match your working or classic headstall. **\$20**

Single Ring Hobbles Made to Buck Brannaman's specifications, 1-1/2" wide burgundy latigo with nylon between the two layers. Suitable for introducing your horse to hobbles. **\$95**

Martingale

Sarah Hagel martingales made from the same supple leather her work is famous for. Available in smooth or roughout leather.



Rein Chains

Beautiful 12" rein chains handmade by Ian Davis. **\$35**

Bosallio

Finish off your bridle horse with this beautiful Vince Donley bosallio. Measures 5/16" with mane tie. **\$135**



Classic Pommel Slicker

Keep the rain off your back and your saddle with one of these stylish slickers. Remade to look and work like the classic trail slicker, they'll keep you dry. Available in Small, Medium, Large and X-Large **\$70 \$225**



Monel Stirrups

Handsome and functional, these monel stirrups are leather lined with a heel block. Available in 4", 4 1/2" and 5" widths. **\$245**



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**

Parachute Cord Mecate 8-strand

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**

Nightlatch

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**

Breakaway Honda

Practice your roping safely with a plastic breakaway honda. **\$12.50**

Slobber Straps

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**

Bucket Hanger

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

Halter and Lead

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 all stainless steel, stainless steel with copper inlay, or classic blued with a sweet steel mouth and copper inlay. **\$70**



Colorful Mohair Cinches

Black and Red Roper \$155

Available in 30", 32" and 34", this all mohair 31-strand roping style cinch is bright red with black double diamond accent edged in white. Stainless steel D-Buckles and center stainless steel flat D rings. Made in the USA, basic care and instructions.

Standard Hunter Green Cinch \$125

Available in 30", 32" and 34", this all mohair 29-strand roping style cinch is a rich hunter green. Buckles are Bork™ solid bronze and center brass flat D rings. Made in the USA, basic care and instructions.



THE DOUBLE DIAMOND HALTER CO.

by Doreen Shumpert

“It’s tougher than you think.”

With that simple statement, the “gauntlet had been thrown down” as Pete Melniker said, the challenge was on, and the seed was planted for what would become the Double Diamond Halter Company, Inc.

As a youngster, east-coast - born Melniker rode horses some and learned how to tie knots in the Boy Scouts. When he was in grade school, the Interstate was built a mile from his house and he always wondered “where that big highway went.” His father traveled a lot in his youth, and looking back, Melniker thinks that helped forge his desire to know what lay beyond the boundaries of home.

His opportunity to find out came when a good friend needed help moving to Colorado. Not only did he help; he stayed. Soon he was working as a carpenter and cowboying on ranches in Colorado and Wyoming. After a summer and fall with the Padlock Ranch, Pete went to shoeing school at MSU in the winter of 1984, where he met Phil Wolfe. Unknown to both of them, Phil would also become an important piece of the puzzle. Phil intended to show Pete “a great way to tie a fiador knot” (the knot at the bottom of the halter), but left suddenly for a job at Prudhoe Bay in Alaska without showing Pete the knot. In the spring, Pete returned to the Padlock Ranch where he met Duval Walters—better known as “Slim.”

“One day during calvin’, I noticed that Slim had a rope halter. Since I had tied knots all my life, I made the comment that it didn’t look too hard to make one of those, and he said ‘it’s tougher than you think.’” Melniker recalled. Little did he know at the time that was step one in a process that would eventually build a major company and highly-desired product. Later that summer, Wolfe sent step-by-step diagrams to Melniker of how to tie a Fiador knot.

“He had no idea I was trying to learn to tie halters either,” he shared. “Out of the blue he sent me this stuff, and I practiced it every day when I came in from my morning circle.”

Mysteriously, step two in the company-building process had come to fruition as quietly and unexpectedly as an early spring colt.

Being in the Sheridan, Wyo. area, naturally Melniker frequented the legendary King’s Saddlery. At this point, Melniker had decided he would try to make some rope halters for friends.

“I asked Abby Smith, an employee at King’s, about their rope halters. She said they were having trouble getting them made, so that led to my making them for King’s and other custom shops,” he explained.

Before he knew it, step three had transpired, all the pieces had come together, and he was in the halter making business.

“I was basically after pocket change while workin’ in cow camps.” Then in 1986, he returned to MSU to finish his college education. “I was shoeing horses for Buck Brannaman, riding some colts and tying halters, which kept me from flip-pin’ burgers,” Melniker explained. After graduating with a degree in Ranch Management, Jack Catlin, a professor and mentor told him that “he was lucky to have the halter business, because he could wait for the right management job.” So far he’s never had to get another job.

Melniker’s start with Buck [Brannaman] was also perfect timing. Back when Buck was still starting colts for the public, Melniker saddled horses, did some groundwork and shod horses for him. He asked Buck if he’d like to try the halters. He did, and noticed that they didn’t break and really worked well. Consequently, he suggested that Melniker try making mecates also. That opened the floodgates as they say, into the multitude of handmade products that Melniker would eventually produce. And, the halters were getting exposure through Buck, Ray Hunt, and many others.

“The success was in the timing, too,” he admitted. “The clinics and the halters and our other products were gaining in popularity. If it would have been 1960, I’d have starved to death.”

Fortunately, it wasn’t. It was the latter two decades of the 20th century—a time when the horse market was exploding with interest in sports like team roping and barrel racing, and clinicians of all varieties were hitting the scene. Naturally, that was accompanied by a demand for high-quality horse gear as fast as Melniker and others could supply it.

These days, not only does Double Diamond Halter Company put food on the table, it employs about 10 people who help Melniker hand-make all of the gear. Last time he counted, that constituted over 500,000 halters, plus other cowboy equipment, including lead ropes, mecates, slobber straps, reins, shufflies, get down ropes, lariats, hondas, horse-

manship flags and gloves. Additionally, they make some dog leashes, distribute some educational books and DVDs as well as some products they've personally tested and approved, such as Cowboy Stache Wax and Cross A Ranch Handcream. Overall, however, the halters remain the leading seller.

According to Melniker, rope halters are popular with horsemen of all types because the horse has a better feel of what the handler is asking. Secondly, there is no hardware to rust, break or eyelets to rip.

"There is better feel and response from the horse, and I think that's because the halter fits around the back of the jaw, rather than flat against it like a nylon halter. Horses still have to be taught to properly yield to pressure, but they're more sensitive to a rope halter," he explained. "With a flat nylon halter, the pressure is dissipated, or at least the horse doesn't feel light pressure to respond. Plus, rope halters are washable, and they are more durable, because there's less to fail."

The Double Diamond Halter Company shop is located near Bozeman, Montana, and they only sell wholesale to retail stores. Products can be viewed at major retailers or purchased online, at Brighton Feed and Saddlery in Brighton, Colo., King's Saddlery in Sheridan, Wyo., Murdoch's Farm and Ranch stores, www.lostbuckaroo.com, www.houlihanhorsegear.com and many others. For catalog shoppers, Double Diamond Halters and equipment can be found in the NRS (National Ropers Supply), State Line Tack, Dover and Smith Brother's catalogs to name a few.

"One of my biggest clients is Brighton Feed and Saddlery," Melniker said. "Roger [the owner] used to send me rope in cow camp and was always very helpful as was Bob King at King's Saddlery. I was making the soft #200 series halters, and one day I asked Bob if he was using them. He said 'No,' that he would prefer a firmer halter." So he took me downstairs in the store and we started going through rolls of rope, finding different types to use, which led to the # 100 series halters."

Currently, those options include several different styles of rope in about every size and color you can imagine. Trail halters are soft and a small enough diameter to fit in your pocket, while the strongest model is manufactured from 9.5 mm (3/8") nylon kernmantle climbing rope and is available up to draft horse size.

When he's not making halters, which isn't very often these days, he and his wife Sharon raise and train horses. They sponsor Buck's clinic in Bozeman, and Melniker competes in reined cow horse events on a Paddy's Irish Whiskey-bred stud they stand to the public. Other than that, they grow—and feed—hay on land that has been home to four generations of Sharon's family.

"As the business grew, and time became scarce, the shoe-



Pete Melniker on his stud Smokin' Whiskey Doc at a reined cowhorse show. Photo fisherequine.com © 2006.

ing was the first to go, followed by riding colts for the public," he shared.

He is thankful that he's had a lot of assistance in marketing. "A lot of people have helped promote the halters. Buck, Ray [Hunt], Mike Beers (team roper), Sharon Camarillo (barrel racer) and Greg Eliel. I have met many people that use our products through my involvement with horses or a combination of the halters and horses," he said.

Walk into almost any tack shop or view countless catalogs and you can find variations of rope halters. That doesn't faze Melniker; he knows he has a corner—or more—on the market. Although aided by national ads, major endorsements, five-year guarantees on their halters and numerous size and color options, he feels the real success of the company is in the quality craftsmanship, accurate sizing, consistency of the product and good service.

"The quality sets us apart, along with our national reputation and longevity," he said. "Bruce King (King's Saddlery) once said he was happy dealin' with us," Melniker continued. "He knew I'd be there tomorrow."

For more information, visit www.doublediamondhalters.com, or call (406) 582-0706.



Just for Fun

BAREBACK RIDING

by Sue Stuska Ed.D. with Dr. Krista Lorenz and Dawn Neely

Looking for something new to add to your summer riding routine? Why not give bareback riding a try?

Incentives

Bareback riding is an excellent way to improve your balance. It teaches you to align yourself with the horse's center of gravity rather than working against it (like leaning out on turns or pressing on the stirrups). Without a saddle in the way, you can feel the horse's muscles and become much more sensitive to his rhythm, movement, and how he uses his back. Your horse can feel you more clearly, too. Communication is enhanced. Bareback riding strengthens your legs while also promoting relaxation. If your horse is recovering from a skin problem/injury that the saddle or girth/cinch would irritate, you can continue mounted training. And it's a great exercise for your students though you'll want to set pre-ride criteria to ensure their success.

Downsides

With all this said, there are some caveats. Some veterinarians and equine chiropractors feel that bareback riding can be

hard on the horse's back. We asked Krista Lorenz, DVM, who specializes in veterinary chiropractic, for her advice. Basically, the better the rider, the less concussion, concentrated pressure and/or uneven pressure there will be on the horse's back at each gait and especially at trot and in down transitions. Dr. Lorenz says that you "cannot make a generalized statement about the potential drawbacks of bareback riding; it really depends on the quality of rider and the shape and fitness level of the horse." It is best to look at each horse and rider pairing individually. "An ideal pairing may not always be possible; therefore, proper spinal care for the horse is recommended."

Rider. A skilled rider will move with the horse, bounce less, have an independent seat and be more considerate of the horse when mounting and dismounting. A novice rider is more likely to have balance issues when riding, bounce more, and pull/hang on the horse when mounting and dismounting, all of which are harder both on the spine and musculature of the horse's back. As an instructor, you will want to set criteria for bareback riding; for example, that the rider be able to ride at all gaits in a saddle without stirrups. An overweight or out-of-shape rider will have more impact on the horse's back than a fit rider. Dr. Lorenz notes that, if the rider is out of alignment from the chiropractic standpoint, he or she will inevitably sit out of balance whether (s)he realizes it or not. This can affect the horse's back — this is true of any type of riding, but would be more obvious with bareback riding.

Horse. A rangy thoroughbred body type with prominent withers is not as good a bareback candidate as a well-muscled quarter horse body type. When determining bareback suitability it is important to factor in the horse's age, size, temperament, muscling and level of fitness, too.

If a horse feels discomfort from bareback riding, his behavior may change. He may insist on walking and/or take advantage of the rider's lack of balance to slow down at every opportunity. Or, he may speed up to "escape" the discomfort - even if he is normally a quiet horse. A veterinarian's advice may be warranted if the horse is exhibiting any of these signs.

All this doesn't have to stop you from riding bareback. Ask a knowledgeable friend or an instructor to watch you ride and



Mounting with a mounting block.

your horse move, and advise you. Ride at gaits, over terrain, and for lengths of time that suit you and your horse. Be vigilant for signs of wear or discomfort from your horse.

Safety

Safety is always important. Accustom your horse to the feel of you moving around on his back before you commit to sitting on him. You can accomplish this by working with him from the fence: swinging a leg over his back, rubbing his side with your leg, gradually working up to lying across his back and sitting on him. Stay in a small area like a round pen until you and he are comfortable. Work through slow gaits before going faster. Consider wearing a helmet; expect your children and young students to do so. If you have insurance as an instructor, be sure that bareback riding is covered. Use a bareback pad safely.

Bareback Pads

Bareback pads have much to commend them. They keep your clothes cleaner. They are more comfortable for you if your horse's back is narrow with prominent withers as opposed to wide with low withers. Well-designed pads give you the advantage of friction that will give you more freedom to find your balance. Choose a pad that is non-slip on the horse's side, provides friction on your side, and has a comfortable cinch (or uses a conventional cinch) which is easy to fasten and is secure.

Your horse may be sensitive in his back and move better (longer strides, freer movement) if there is more padding between your seat bones and his back. If you wonder whether this is the case, ride on your saddle pad before investing in a bareback pad, or try a thicker bareback pad.

Most bareback pads do not have stirrups. If yours does, remove them. Stirrups are dangerous because the pad has no tree to stabilize it, so uneven pressure on the stirrups will cause the pad to slip sideways. Getting a foot trapped and being dragged are very real possibilities in this scenario. Stirrups can also be harmful to the horse because they place excessive pressure on his back in the narrow area where the stirrup strap attaches to the pad over the horse's back. While saddle trees spread the rider's weight over a larger area, bareback pad stirrups concentrate the rider's weight along the stirrup strap line. Dr. Lorenz has seen horses get really pained where the stirrup strap sits.

The pad's handle, if present, is useful for staying centered and may be closer to your center of gravity (further back) than the mane. But remain aware that the pad can slip. The mane is a more reliable hand-hold, but you may get out of balance if you curl forward to reach it.

Neck Strap

A neck strap will allow you to achieve a deeper seat by curling a finger through it. Sit tall, then experiment by leaning



Where to sit with no riding pad.

slightly back until you find yourself sitting deep. A neck strap may allow you to regain your balance if you slide back, but isn't much good if you slide sideways. An English stirrup leather makes an ideal neck strap because you can buckle it at any length. A halter rope also works well. Either should be fastened to hang at the base of the horse's neck.

If you are working with young students, remind them to use the mane and/or neck strap instead of the reins for balance. You might choose to protect your school horses by having them wear a halter instead of a bridle, or a snaffle instead of a curb bit.

Dismounting

Dismounting on purpose is easy—lean forward and slide your right (or left when dismounting on the right side) leg off. You can even, if you and your horse agree that this can be done safely and comfortably, slide back off the horse's rump.

With an increased possibility—over saddle riding—of an unintended dismount over saddle riding, it's a good idea to practice a flying/emergency dismount. This is basically the same as when done from the saddle: incline your upper body forward onto stiffened arms with hands set firmly on the horse's back near the withers. Keep your face clear of the crest of the neck so there's no chance of getting hit if the horse raises his head suddenly. Apply enough force to swing your leg clear of the rump and slide off with both legs together, knees bent, right hip (if dismounting on the left) next to the horse's side. The most important part is to keep a handful of mane until your feet are on the ground to keep your upper body from landing first.

If you've already slipped off too far to grab the mane, hugging the horse's neck with both arms and sliding down also sets your feet down first but has the disadvantage of possibly putting you in front of the horse's forelegs—a problem if he's still moving.

Practice as many ways of dismounting as you can to desensitize your horse to you sliding every possible way while coming



Just for Fun

off. It's one more way to get your horse really quiet and is easier to do bareback than with a saddle.

If you're riding with a mecate or an unlooped halter rope, you can add the groundwork of yielding the hindquarters away from you to face you as you land. This will remind the horse to pay attention to you and possibly bring him back to you even if you are temporarily separated without a hand on the mecate.

Mounting

Mounting is easiest accomplished by stepping off the fence or using a mounting block. This is also the best for the health of your horse's back, and Dr. Lorenz recommends it for both saddle and bareback riding.

Alternately, if you are spry, you can stand facing the horse's back and spring up, throwing your left elbow over the horse's neck. This works best if you can attain the elevation to put your chest over his back; balance there while you slide your right leg over his back. Avoid too much concentrated pressure on his loin from your right hand, elbow or heel.

You can also swing up by grabbing two handfuls of mane, facing the horse's opposite hip, stepping back, levering with your arms and swinging your legs up high enough to get your right leg over the horse's back. Perfect these on a short horse who's not upset by you scrambling around before moving to a taller horse.

Riding Position

Sitting right behind withers in the lowest part of the horse's back puts you in best position for the horse to carry you. It's also the best place for your balance. This position does put you uncomfortably close to the horse's withers on down transitions and going downhill—if the horse's withers are prominent, a bareback pad will help.

Just like riding with a saddle, stay on by gravity instead of muscle. Bareback riding practically forces you to use gravity in your favor because your muscles will quickly tire, some muscle use actually makes it harder to stay on, and holding on with your legs or heels is likely to be interpreted by your horse as a cue to speed up.

Stay balanced front-to-back and side-to-side over the horse. Bareback riding is very helpful in reminding you not to collapse one hip, stiffen your back, or perch forward.

You should not sit back on your pockets either. Your seat bones should point straight down just as they should in the saddle. However, this may be uncomfortable for you or for your horse. In order to avoid making the horse sore and to practice a more correct position, you can use a bareback pad or get a thicker bareback pad. You can also lighten your seat: instead of sitting with your seat bones directly on the horse's back, create a thin pillow of air between your seat and the horse (or saddle,

for that matter) by drawing yourself up and transferring a little weight to the flat part of your inner thighs. To describe this as very slightly tensing of your upper inner thigh and buttocks would be an overstatement—it's a very slight difference.

Even more so than with a saddle, your lower legs will find the narrowest place on the horse to hang. This may be further forward than you would otherwise ride, but if you avoid rounding your back (sometimes done to avoid the withers) you can still be in bareback balance. Breaking the habit of riding in a chair seat is tough, though; some instructors won't have students ride bareback until they have found balance with their legs under them.

Keep your thighs relaxed or you'll bounce. You may find that grasping the muscle behind your thigh and pulling it out behind your leg helps you get your leg more securely around the horse's barrel (this works in a saddle, too). Avoid knee gripping or you'll pinch yourself off. If you draw your legs up, you'll be unstable; instead, let your legs hang down as long as possible. Your lower legs should hang lightly by the horse's ribs with your toes pointing slightly out (at the same angle as your thighs). An independent seat will help you use your legs for signaling and not holding on—and holding on with your heels will send unintentional "move" signals to your horse. If you stretch your heels down and back your stretched calves will transmit the clearest possible signals. Plus, stretched-down heels will give you a stronger base of support and, along with your legs in the narrow part of the horse's sides, keep you from tipping forward with your calves rotating back.

Exercises

Once you're up and riding, you can do all the appropriate exercises you're working on with your horse. But our focus is more on the rider here.

Ride shortened and lengthened strides and feel the difference. Feel how the horse's ring of muscles works to raise his back as he engages his hindquarters for longitudinal (lengthwise) flexion. Ride circles and feel how the horse uses his body when bending. Ride up and down transitions. Practice the most subtle aids for all movements. There's no saddle to get in your way.

Gaits

Bareback riding allows you to become one with the horse at all gaits. You can feel how the horse uses his muscles in locomotion. Without the saddle in the way, your seat will feel his limbs and muscles; you'll become more aware of how he uses himself within the unique sequence of footfalls of each gait. Your legs will follow the motion of his barrel and help you coordinate your leg cues to the horse's movement.

Letters to the Editor

Dear Eclectic Horseman,

I read the conversation between Ellen Eckstein and Betty Staley with interest, and hope I can offer some clarity as to the appropriateness of the term "Natural Horsemanship" for what Tom Dorrance advocated.

Tom was a cowboy and was very familiar with the frontier-born Western "horse breaking" methods. They worked, most of the time, but they were unnecessarily coercive and resulted in many injuries to both horses and humans. Tom was an advocate of more subtle (and more effective) persuasive methods which utilize the methods of communication NATURAL to the equine species.

There are movements by one individual which elicit avoidance movements by a subordinate individual. These slight avoidance movements can, via operant conditioning utilizing reinforcement, become the performance movements as they increase in intensity. Thus, a step literally grows into a spin, a step backward becomes a sliding stop, a step over a cavelleti becomes a big jump, etc. And all of this is progressively accomplished without the use of excessive force or the infliction of pain. We employ methods NATURAL to the horse but not NATURAL to homo sapiens. Softness comes with learning for us. We call it education.

Horses accept dominance (leadership) from whom-ever controls their movement. Their feet are their survival. Traditional coercive methods work. They have for most horsemen for millennia, but this method we now know as "Natural Horsemanship" is more effective, safer, more humane, more civilized.

There have always been rare individuals who understood this and who were able to produce light, responsive, trusting and unafraid horses. But, now, for the first time, these methods are becoming more generalized. Why now? Because:

1. Our culture has become more cognizant of animal feelings (pain and emotion.)
2. Most horseman today are educated.
3. We can now explain scientifically why certain methods are more effective.
4. The information explosion. Books, magazines, video, the Internet, clinics, bring information to everyone.
5. For the first time in human history, women dominate the horse industry and most women (and some men) have the empathy, the nurturing sense, the sensitivity, the perception, to see the vulnerability and the timidity, and the dependence of the horse.

"Natural Horsemanship", therefore, is as good a label for what this revolution in horsemanship has produced.

Sincerely, Robert Miller, D.V.M.



Where to sit with riding pad.

Trot

Sitting the slow trot works just fine and riding bareback will help you sit that much more closely to the horse's back. When your horse is moving out it's easier to post, and it's excellent exercise, too. Close your hip angle a bit (incline forward at the hips) and let the spring in the horse's stride move your hips forward and up. The part of your thighs that lie above the widest part of his barrel and the slight friction of his hair against your stretched calves help you stay up until the original diagonal pair of legs touches down again.

Canter

Bareback riding makes the difference between the leads very clear. If you let your calves naturally close lightly against the horse's sides below the widest part of his body as he propels you upward, the friction will keep you sitting deep. Use your neck strap to stabilize yourself until you feel your seat staying absolutely with the horse.

Next time you are wanting a quick summer afternoon ride, give bareback riding a try, for the simplicity of not needing to saddle your horse and the physical challenge for you.

Our appreciation to Dr. Lorenz for her professional assistance and to Dawn Neely for her insights in this article.

Dr. Krista Lorenz received her DVM in 1996 from University of Illinois. After spending a year as an equine veterinarian she obtained her chiropractic certification from the American Veterinary Chiropractic Association in 1998 and completed her acupuncture training from the Chi Institute in Reddick, Florida in 1999. She now has a holistic practice for horses and small animals in southwest Montana.

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406-388-7179 chirovet@mac.com



Pushing the Envelope

by Tom Moates

"In

our comfort, there's no room for growth," Harry Whitney said.

It was in reference to working with horses. Harry's horsemanship clinics have no more than 6 riders and typically run over the span of a week. The

result is that these intimate groups have ample opportunity to probe deeply into their horsemanship abilities and inabilities (and this teacher's brain) if they have the courage and interest to go there. The above comment came during a regular round table discussion after breakfast. The group rehashed the previous day's events, which turned to one fellow's somewhat timid feelings about firming up with his horse to find improvement in their relationship.

As is so often the case, however, what our horses confront us with has much wider reaching applications in life. "In our comfort, there's no room for growth," I replayed in my head. My focus slipped suddenly to several personal flashbacks. Stepping into a round pen for the first time to work with a horse came to mind, as did the first time I managed to get a horse to canter. And then there was the first time getting into the saddle....

Each of these moments signified a huge leap from the safety of a sedentary existence in my routine life. An outright jump over the cliff at the edge of the known world into the abyss beyond my knowledge and experience. A tightrope walk without a net. A canter without a bridle. An act of faith that somewhere in that uncharted wilderness "out there" was a way through uniquely mine to somewhere new. That, quite frankly, while there was nothing to ensure I wouldn't be wrecked, injured, or killed, I needed to push out of the stagnating areas of my life and into a realm of new possibilities. Otherwise, I'd begin to suffer consequences from the lack of action, like never getting to the point of riding a horse in the first place.

Surviving each of these monumental equestrian moments, and so many others as well, taught me much about the world and about myself. I won't lie and say there weren't wrecks, because there were some real doosies. But, in retrospect, these deviations from the comfortable—with all their worry, angst, and bruises (oh yeah, and those broken ribs when I came off at a canter that time)—instigated profoundly positive changes in my horsemanship, but in my development as a person as well.

I wondered if this would be the case for this fellow at Harry's facing a new day in the round pen with his horse. New confidence only comes from diving over the line out of the

comfort zone and into some other place where new knowledge awaits us. Once on the other side, however, we see it's not really an abyss out there waiting to swallow us up like some savage beast—we just couldn't see what was there from our former vantage point. That new experience and knowledge then becomes part of our working repertory. Nowhere is this more true than with horses. If we want to see a change in them, we must change something in our approach. Changing ourselves to get a new approach that works with a horse...well, that's the tough part.

The great thing about a trustworthy teacher who already has visited the nether-world of horsemanship and returned (that place still invisible to us poor pupils), is that he can guide us and help us prepare for what comes next. Still, it is us who firsthand must enter the round pen and face the fire breathing dragon (or very sweet mare, as the case may be). Finding faith within ourselves to step in new directions, especially when it is quite challenging, ultimately helps us build confidence. Confidence in life is a good thing, and it is exceptionally positive to have with horses.

Horses are a confidence barometer. In general, they relax when a strong, sure being is present. Confidence is contagious with them. Likewise, uncertainty in a human working with a horse breeds dubious results at best from the highly sensitive equine.

My thoughts drifted back to the discussion around the table, which soon wrapped up. Before long, we headed outside to the round pen, and this fellow took a turn with the mare. Being very kind hearted, it was easy to see he longed to nurture a bond with this horse by approaching her nice and easy in every motion and every gesture he made. Great care was taken to do nothing spooky or harsh. It was likewise easy for the observer with some experience to see the mare searching for just what was being asked of her, clearly willing to do something (perhaps anything), but simply not finding it in his requests. She was unable to feel confident about what she was supposed to do, so she half-heartedly did a little bit of whatever she could think of.

He grappled with the situation. I sat there wincing behind the brim of my straw hat—partly from being in-the-know about his wimpy body position and don't-rock-the-boat gentleness, and partly because I had been through the very same thing some years earlier, so I knew how he felt.

This time in the round pen, however, he understood the problems he faced with the horse differently. That morning's

Letters to the Editor

Irony — incongruity between the actual result of a sequence of events and the normal or expected result.

Well, we have all experienced it at one time or another. Someone at the barn is talking about how well he or she and Goliath are doing and how they will be moving on to the next level of whatever they do, and darling Goliath is decimating with potted geraniums, knocking over trash cans, and dragging his owner in a search for grass that will inevitably end said conversation through sheer distance. From what I can see, she'll be lucky to get him on and off the trailer and successfully led to the arena, but if she does, his super advanced training will be evident to all!

Even worse is when you catch yourself doing something colossally stupid (like lecturing someone about safety as I bridle a horse with ropes wrapped around my arm!) And then mumble some excuse like "Well, he's broke enough that I may get by..." even though I tell people every day that "it only takes one time..." My point is, we are all guilty of a bit of incongruity between word and action from time to time, but it never ceases to amaze me how people's perception differ, and how one person's dream is another's worst nightmare. I will share an anecdote or two, and hopefully we can all chuckle and groan, and think about our own actions and how they reflect on our horsemanship.

I ride for the public and teach some riding lessons at a nice, upscale boarding facility where multiple trainers operate and for the most part, things go rather well. Occasionally, there is a difference of opinion on methods, for example, one day I was riding a couple of horses (I have a nice, safe patience pole in the shade by one of the arenas, so I tack up pairs and ride one horse, tie the other then switch. Good system, the horses are happy and tie well.) Anyway, a dressage trainer was riding a client's horse in the arena in a double bridle with draw reins through the snaffle bit, two whips and big, active swan-neck spurs. The horse was lathered all over, tight, upset, tail-swishing, trying to rear... and this lady turns to me and says "I can't believe they would allow you to use one of those things," pointing to my patience pole with sleeping steed, "it is so cruel to tie a horse up and leave him like that!" I couldn't look her horse in the eye without it causing me pain in my heart, but leaving a horse sleeping in the shade is beastly cruel.

Another, funny one, a girl stomping around because her farrier is late and she is moaning about how undependable he is and how he must not appreciate her business, blah, blah, blah. As I listen I think back to the last shoeing of this horse, and I recall the farrier needing a helper and a lip chain to get front shoes on the mare (she's barefoot behind, because he can barely get her trimmed) and this farrier is a decent horseman. I have seen the horse take potshots at the girl when she's picking his feet... so I say, "Well, your horse could be better about his feet, maybe he doesn't like to do her because she's difficult and dangerous to shoe." Girl looks at me like I'm from outer space and says "She's getting much better to work on, it's his job to deal with that!" and grumbled off to more sympathetic ears. People never cease to amaze me. I just try to be a good little Buck Scout and do my thing and keep my mouth shut. It's hard sometimes.

— name withheld by request

feedback from Harry and the other observers provided new insights for him. The battle I now witnessed really was within himself. He sought to find assertiveness even though he was quite worried that firming up with a horse was a recipe for driving her away, possibly for good, rather than getting her close and willing with him.

At this point the mare was constantly just leaving the scene mentally and floundering about unguided. Clearly not what a rider wants with a mount, and seeing this on the ground only meant it spilled over when they saddled up. The situation required he firm up with her so she would react in a more trusting way to his requests. Part of this simply has to do with clarity. Wishy-washy, pretty-please requests often appear very convoluted to the horse, and human onlookers as well.

To firm up, we often are faced with a more precise need to know exactly what we are asking the horse to do. It can happen that suddenly we realize that, well, we really aren't exactly sure what we want the horse to do. If we ask the horse to back, but have no clue ourselves how many steps, or where we would like the horse to end up, how is the horse ever going to know for sure what we want? The horse can't possibly know that if we don't know it ourselves.

The other part has to do with the horse's belief that we are serious. If the horse doesn't find us dependable, trustworthy, assertive, or consistent, then the confidence they need to follow and trust is simply not going to be there.

It seemed to me I could sense this inner turmoil boiling inside the fellow from my seat 30 feet away. It was a personal threshold for this young man. Getting bigger with that horse ran counter to his very pacifistic demeanor. But then he did it.

It may not have looked big to a spectator. It really was just a larger body posture and some assertive energy on the lead rope. But for that guy, it was a huge step. And for that horse, used to him and unaccustomed to that, likewise it was huge. She reacted a bit shocked at first, but quickly fell in to the moves he now clearly asked for.

It really isn't important to explain exactly what he was asking for at that moment—that doesn't matter, because this isn't about trying to create some series of steps for everyone to follow. This is about one problem many of us have, and how I saw someone find the courage to get better with a horse with the help of a skilled teacher. This is about finding that courage and pushing the envelope of our comfort zone so we can grow.

Later when I asked Harry about this episode, he articulated my feelings about what I had seen very well. Harry said: "He lacked confidence because he lacked faith in the outcome. Then, when he had faith that the outcome would be better, his confidence grew. He just had to go through that uncomfortable phase."

That's what it is: pushing the envelope of our experience is "that uncomfortable phase."

Calendar of Events

Full listings on www.eclectic-horseman.com.

Alaska

7/4-5 Barry Cox cow working and horsemanship clinic, Anchorage 907-344-0333

7/25-28 4R Ranch Horsemanship Workshops, Anchorage 907-344-0333

California

7/1-6 Julie Carpenter Youth Day Camp, Santa Cruz, 831-818-3129

7/7-13 Richard Winters ultimate horse course, Ojai 805-640-0956

7/14-15 Joe Wolter horsemanship and cow working clinic, Carmel Valley 831-659-2296

7/20-23 Peter Campbell clinic, Tehachapi 661-822-8802

7/27-30 Richard Winters women's horsemanship retreat, Ojai 805-640-0956

7/27-30 Peter Campbell clinic, Watsonville 831-728-3433

8/3-5 Matt Sheridan clinic, Hayfork 530-628-4567

8/16-19 Julie Carpenter clinic, Santa Cruz, 831-818-3129

8/24-26 Shea Stewart horsemanship and riding clinic, Volcano 209-296-6936

8/25-26 Terry Church clinic, Cupertino 408-395-4912

8/25-26 Kathy Lindley clinic, lone stephanier@volcano.net

8/25-26 Joe Wolter clinic, Carmel Valley 831-659-2296

8/27-30 Julie Carpenter clinic, Plymouth 831-818-3129

9/1-3 Brent Graef foundation and advancing horsemanship clinic, Wilton 916-488-6449

9/2-7 Harry Whitney adult horsemanship and Bible retreat with Ronnie Moyer, Copperopolis kim@onthewayranch.com

9/8-9 Richard Winters advancing horsemanship clinic, Galt 916-591-2481 or 209-745-4314

9/8-9 Julie Carpenter clinic, Santa Cruz, 831-818-3129

9/14-16 Matt Sheridan clinic, Santa Clarita 818-897-9323

9/15-16 Richard Winters horsemanship clinic, Grass Valley 530-268-8785

9/27-29 Julie Carpenter women's retreat, Jackson 831-818-3129

9/28-30 Matt Sheridan clinic, Tehachapi 661-822-8802

9/28-30 Shea Stewart horsemanship and riding clinic, Volcano 209-296-6936

Colorado

7/7-8 Kathleen Sullivan Essentials of Horsemanship Clinic, Platteville 970-946-9681

7/15 6th Annual Diamond-Heart Ranch Roping Series, Peyton 719-683-4315

7/20-22 Brent Graef foundation and advancing horsemanship clinic, Castle Rock MartiHaygood@msn.com

7/30-8/3 Harry Whitney adult horsemanship Bible Retreat with Ronnie Moyer, Simla 719-541-3202

8/3-5 Peter Campbell clinic, Elizabeth 720-940-5156

8/11-14 Buster McLaury clinic, Platteville 970-785-6449

8/19 6th Annual Diamond-Heart Ranch Roping Series, Peyton 719-683-4315

8/25-27 Lee Smith clinic, Durango 970-946-5975

9/7-10 Paul Dietz cow working and horsemanship clinic, Larkspur 303-210-3669

9/14-16 The Californios Ranch Roping clinic with Dave Weaver and Gwynn Turnbull Weaver, Kiowa 303-621-2857

9/16 6th Annual Diamond-Heart Ranch Roping Series, Peyton 719-683-4315

9/21-23 The Californios Ranch Roping clinic with Dave Weaver and Gwynn Turnbull Weaver, Fort Collins 970-568-3113

9/22-23 Reservation Cattle Co. and Rancho de Corazon production sale, BBQ and cowboy poetry, Antonito 719-640-1777

Idaho

7/13-16 Bryan Neubert colt starting and horsemanship clinic, Victor 208-787-2382

8/3-5 Brent Graef foundation and cow working clinic, Nampa 208-859-6299

8/10-12 Brent Graef foundation and advancing horsemanship clinic, Idaho Falls 817-320-2195

Illinois

7/7-8 Tom Curtin colt starting and horsemanship clinic, LaSalle 815-228-2618

8/17-19 Terry Church clinic, Elgin 815-943-4415

Kansas

9/6-9 Buster McLaury colt starting and ranch roping clinic, Council Grove 620-794-5332

Kentucky

10/5-7 Terry Church clinic, Louisville 859-527-6568

Maine

8/2-5 Joe Wolter clinic, Limerick 207-793-4101

Massachusetts

9/8-10 Lee Smith clinic, Bridgewater 781-337-6670

9/28-30 Terry Church clinic, Holden 508-829-8041

Michigan

9/8-11 Peter Campbell clinic, Ann Arbor 734-663-0126

9/14-16 Terry Church clinic, Ypsilantii 734-288-1310

10/27-28 James Shaw Tai Chi for the Equestrian Clinic, Ann Arbor 734-663-0126

Minnesota

7/21-24 Harry Whitney clinic, Eagle Lake 507-327-4522 or 507-257-2316

9/22-24 Lee Smith clinic, Dassell 320-275-2075

Missouri

7/6-8 Brent Graef foundation and advancing clinic, Columbia 573-823-6823

Montana

7/13-15 The Californios Traditional Ranch Roping Clinic with Dave Weaver and Gwynn Turnbull Weaver, Stevensville 406-777-3424

7/20-23 Bryan Neubert colt starting and horsemanship clinic, Billings 406-667-2320

7/27-29 Tom Curtin ranch roping and horsemanship clinic, 406-222-7594 or 406-579-6654

8/11-14 Harry Whitney clinic, Hamilton 406-549-5943

9/1-3 Ray Hunt clinic, Great Falls 406-452-8544

Nebraska

9/1 Baxter Black at the WJ Ranch, Fordyce 402-357-2102

Nevada

7/6-8 Matt Sheridan clinic, Wellington 775-790-0207

8/17-19 Matt Sheridan and Richard Winters demonstration, Western States Wild Horse and Burro Expo, Reno wildhorseandburroexpo.com

10/19-21 Bryan Neubert clinic, Gardnerville 775-782-7395

New Mexico

10/26 Tom Curtin groundwork clinic, Santa Fe 505-897-9307

10/27-28 Tom Curtin horsemanship clinic, Santa Fe 505-897-9307

New York

9/14-17 Bryan Neubert colt starting, horsemanship and cow working clinic, Rensselaer Falls, 315-344-7087 eves.

North Dakota

7/6-9 Bryan Neubert colt starting cow working and horsemanship clinic, Buffalo Gap 701-260-2108

Ohio

8/31-9/3 Bryan Neubert colt starting, horsemanship and cow working clinic, Athens 740-662-0272

9/7-9 Terry Church clinic, Urbana contact Shary Stadler 937-652-3462

Oregon

7/10-15 Bettina Drummond clinic, Ashland 208-853-6176

7/12-13 Ray Hunt clinic, John Day 541-421-3456

7/14-16 Ray Hunt clinic, John Day 541-421-3456

7/20-22 Joe Wolter colt starting and horsemanship clinic, Portland 503-324-0270

7/27-30 Bryan Neubert clinic, Beaverton 503-504-6961

8/2-5 Bryan Neubert colt starting and horsemanship clinic, Bend 541-447-3126

Pennsylvania

7/6-9 Nita Jo Rush clinic, Catasauqua 610-264-3006

7/14-15 ARCHA Mid-Atlantic Reined Cow Horse Show, Catasauqua 610-756-4257

9/6-9 Bryan Neubert clinic, Catasauqua 610-264-3006

9/15-19 KC LaPierre applied equine podiatry and performance hoof trim clinic, Catasauqua 410-937-6610

9/22 Ricky Trusty versatility clinic, Catasauqua 610-775-3564

9/23 Northeast Stock Horse Assoc. show, Catasauqua 610-775-3564

9/29-30 Peter Fuller cow working clinic, Catasauqua 610-264-3006

Tennessee

9/21-24 Bryan Neubert colt starting and horsemanship clinic, Knoxville 423-400-6667

Vermont

9/1-3 Joe Wolter horsemanship clinic, Waturbury 802-244-7763

Washington

7/5-8 Wendy Murdoch clinic, Cashmere 509-548-4456

7/7-9 Mike and Deanie Hosker horsemanship clinic, Washougal 360-600-4686

7/13-15 Peter Campbell bridle horse clinic, Ellensburg 509-899-1505

7/21-22 Mike and Deanie Hosker beginning ranch roping clinic, Ellensburg 509-962-2014

7/21-24 Wendy Murdoch clinic, Vashon Island 206-463-4490

8/4-5 Mike and Deanie Hosker cowgirl-up clinic, Ellensburg 509-964-2466

8/4-6 Terry Church clinic, Woodinville 206-948-9920

8/10-13 Mike and Deanie Hosker cowboy school clinic, Ellensburg 509-962-2014

8/18-21 Harry Whitney clinic, Wenatchee 208-310-9880

8/25-26 Mike and Deanie Hosker cowboy dressage clinic, Selah 509-728-9190

8/25-28 Harry Whitney clinic, Wenatchee 208-310-9880

9/14-16 Julie Carpenter clinic, Seattle 206-860-5068

9/19-21 Julie Carpenter clinic, Seattle 206-860-5068

9/22-23 Mike and Deanie Hosker horsemanship clinic, Washougal 360-600-4686

9/28-30 Ray Hunt clinic, Zillah 509-829-3500

9/29-30 Mike and Deanie Hosker horsemanship clinic, Redmond 206-571-0256

Wisconsin

7/7-9 Ray Hunt clinic, St. Croix Falls, 715-483-9292

8/10-12 Terry Church clinic, Lake Geneva 414-530-1265

8/24-27 Bryan Neubert colt starting and horsemanship clinic, Sturgeon Bay 920-856-6335

9/7-9 Ray Hunt clinic, St. Croix Falls 715-483-9292

9/15-16 Lee Smith horsemanship clinic, Berlin 920-428-9550

9/29-10/3 Lee Smith ranch clinic, Star Prairie 715-268-4720

10/6-7 Lee Smith cow working clinic, Grafton 262-375-4451

10/13-15 Terry Church clinic, Lake Geneva 414-530-1265

10/13-15 Lee Smith horsemanship clinic, Appleton 920-989-1041

10/20-22 Lee Smith horsemanship clinic, Salem 262-496-3332

10/26-28 Joe Wolter clinic, Sturgeon Bay 920-856-6335

Wyoming

7/27-29 Brent Graef foundation and advancing horsemanship clinic, Powell 307-527-4677

8/30-9/2 The Californios Ranch Roping clinic with Dave Weaver and Gwynn Turnbull Weaver, Lander 307-856-0767

Canada

7/22-24 The Californios Traditional Ranch Roping Clinic with Dave Weaver and Gwynn Turnbull Weaver, Bowden, Alberta 403-728-3813

7/27-29 The Californios Traditional Ranch Roping Clinic with Dave Weaver and Gwynn Turnbull Weaver, Bowden, Alberta 403-728-3813

8/10-13 Martin Black beginning cow work and competitive cow work (advanced) clinic, High River, Alberta 403-395-3395

8/18-20 Ray Hunt clinic, Gang Ranch British Columbia 250-459-7923 or 250-457-9249

8/25-27 Ray Hunt clinic, Calgary, Alberta 403-995-4340 or 403-466-8781

9/7-9 The Californios Traditional Ranch Roping Clinic with Dave Weaver and Gwynn Turnbull Weaver, Tekamah, New Brunswick 402-680-2257

Brazil

7/2-28 Martin Black clinics at Projeto Doma, Capivari, Sao Paulo (19)3491.6682 Projeto Doma doma@doma.com.br



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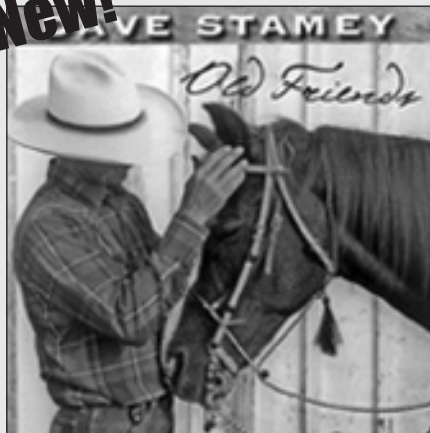
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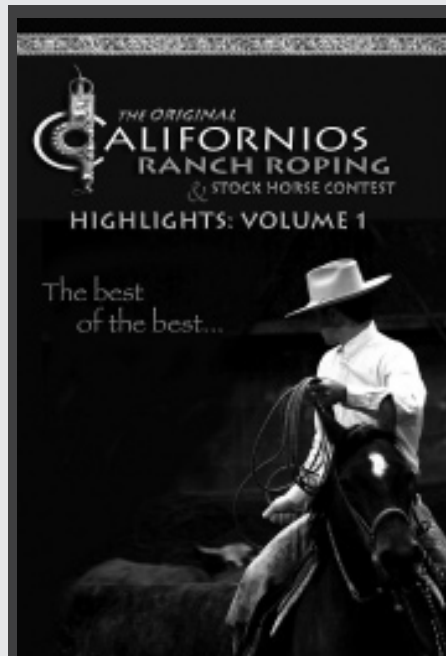


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These are songs about which folks have asked, "When are you going to record that?" They run the gamut from well-known to obscure, from Stan Jones' "Ghost Riders in the Sky," to Jane Bowers' haunting "Mission San Miguel;" from Gene Autry's "Silver Haired Daddy," to Joe Babcock's "Dusty Winds."

Recorded over an eight-month period at Rick Sutton's wonderful studio, this project finds Dave joined by Chris Scarbrough on guitar, Kenny Blackwell on mandolin, Julie Beaver on fiddle, Gary

Allegretto on harmonica, and the amazing Annie Lydon on harmony vocals. Together, they treat these songs like the old friends they are, with respect and affection—because no matter where you're headed, you need to remember where you came from.



The Californios Highlights DVD \$39.95

Through the years many have requested video footage of the event. This DVD is a compilation of seven years of video highlights captured at this unique ranch roping event. From the grainy images of the event in its early years, to dazzling images of our recent performances, the DVD gives viewers a lengthy visual experience of attending The Californios.

Ranch roping buffs, seasoned hands, and all interested in the vaquero/buckaroo traditions will thoroughly enjoy this 43-minute video montage set to up beat music.

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.)

Believe by Buck Brannaman \$16.95 (soft cover, 219 pgs.)

The Faraway Horses by Buck Brannaman \$16.95 (softcover, photos, 260 pgs.)

Groundwork by Buck Brannaman \$20.00 (hardcover, 91 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 \$14.95 (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, 88 pgs.)

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

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

Horses Photos by Jay Dusard, Essays by Thomas McGuane \$15.95 (hardcover 72 pages)

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

Cowboy Logic by Ray Hunt \$19.95 (hardcover, photos, 44 pgs.)

Problem Solving 2 by Marty Marten \$17.95 (softcover, photos, 230 pgs.)

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

The Legendary California Hackamore and Stock Horse by Bobby Ingersoll \$50.00 (hardcover, 204 pgs.)

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

Another Horsemanship by Jean-Claude Racinet \$29.95 (softcover, 125 pgs.)

Total Horsemanship by Jean-Claude Racinet \$32.95 (softcover, 135 pgs.)

Racinet Explains Baucher by Jean-Claude Racinet \$35.95 (softcover, 207 pgs.)

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



Vaqueros: America's First Cowmen

by Martin Sandler \$17.95

The untold story of the Hispanic riders and ropers who created the cowboy. "The men who rode the mustangs, tended the cattle, and invented all the techniques of cattle raising in America were called vaqueros and they were the world's first cowboys."

Did you know that vaqueros invented ... the rodeo? the cowboy hat? chaps? and many lasso tosses? Almost everything we associate with cowboys—how they rode, roped, dressed, and lived—began with vaqueros.

These Spanish-speaking cowmen developed their skills on missions and ranches throughout Mexico and the Southwest, even in Hawaii, but they have disappeared from history. Martin Sandler, author of the popular book "Cowboys," extends to vaqueros his lively, informed, heavily illustrated treatment.

He highlights vaquero clothing and vocabulary and shows in words and pictures vaqueros on horseback, leading roundups, branding, lassoing and tying. The book retells legends of the vaqueros and recounts true stories of vaquero valor, loyalty, heroism and courage. Readers meet Ramon Amuhada, who is in the Cowboy Hall of Fame; great ropers such as Pablo Romero and Jose Berrara; valiant riders, including Antonio Jose Esquivel; and other true American heroes. "Vaqueros" will appeal to cowboy fans across the country, and should be shelved in every library and bookstore next to books on African-American and white cowmen. (hardcover, 117 pgs.)

Videos and DVDs

Colt Starting Philosophy with Martin Black DVD \$49.95

Working Cattle in the "A" Pen— An Introduction with Martin Black DVD \$49.95

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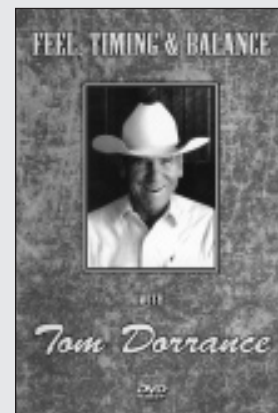
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Feel, Timing & Balance with Tom Dorrance \$59.95

The contents of this DVD present the work of Tom Dorrance, an extraordinarily gifted horseman. His unique approach was founded on the belief that the human needs to think more and do less—to feel what the horse is feeling and operate from where the horse is.

This DVD is not a "How To" instructional guide; it is about trying to understand the essence of Tom Dorrance's work. How to apply his approach to horses in a way that will help the viewer work toward the "True Unity and Willing Communication between Horse and Human", at any level.

Important Viewer Note: Because certain segments of this DVD were recorded under crowd conditions at actual clinics, the sound and picture quality is impaired in a few places for short periods of time.



What Were They Thinking?



"I was thinking, I hope I don't miss. I hope I get my slack and get my loop closed. In fact I had a lot running through my mind. It felt pretty good to be the only girl roping and to show that girls are just as capable as the boys. I only wish there were more events for the kids to compete in at the Californios."

Reata Brannaman and Miss Kitty roping in the 2007 Californios Heritage class. Reata plans on spending the summer roping and riding in Sheridan, Wyoming. Photo by Karen Nevis.

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