



JULY/AUGUST 2018

CAVVY.COM

ECLECTIC

ISSUE NO. 102

HORSEMAN



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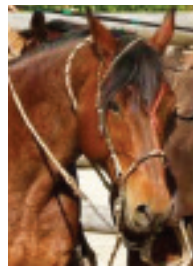
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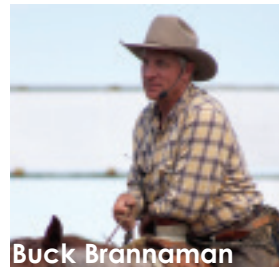
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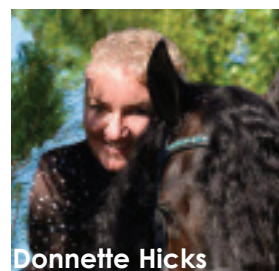
Buck Brannaman

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.



Tom Curtin

Tom Curtin grew up in the Big Sky State of Montana where his father had an outfitting and packing business. Tom was extremely fortunate to be around and work for some of the most famous ranches of the west. Along with beneficial settings for horse training, Tom also had the chance to learn from many inspirational men in the horse world. Learn more at tomcurtin.net.



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Bryan Neubert travels the country conducting colt starting, horsemanship and cow working clinics part of the year, and starts colts when he's at home in Alturas, California. For more on Bryan visit: www.bryanneubert.com.

On the Cover: Noah Cornish, at the annual Buck Brannaman colt starting clinic in Sheridan, Wyo. Noah is working on bringing his colt up to him on the fence before the first ride. Photo by Nicole Poyo.



Hi Emily,

I wanted to express my gratitude to you for all that you do to make the *Eclectic Horseman* such an amazing publication. I am always so excited to get it in my mailbox.

I was turned onto the publication a number of years ago when Bryan Neubert brought some to a clinic in Massachusetts. I love learning from Bryan and when he talked about the *Eclectic Horseman*, I believed it would be a good resource. It has turned out to be an amazing resource!!

I just started a colt this June with Tom Curtin and have been loving the series you are doing on his colt starting with that lovely red roan. I love how he walks through what he sees and feels from himself, his horse and the colt. It really helps me so much to be able to go back over these points and see things that I missed in person with him talking me through the signs right in front of me and then re-read the articles again and again, picking up more and more with each read. It was a super idea and I hope there are more to come.

Be well and keep up the great work.

A very grateful reader in Massachusetts.

~Megan, via email

You guys are awesome! I got my replacement issues earlier this week. It is so nice to be involved with a company that makes things right without hesitation. I was very surprised to see that the issues just showed up in the mail. Thank you again

for fixing things for me. Also for doing what you do to go out & find the information & disseminating all the wonderful horsemanship options that are out there in different formats.

- Tammy Bowers, via email

I bought a magazine subscription for dear friends of mine and I know they will love it! They often ask to borrow my issues of the magazine so I thought it was about time they had their own. I want you to know how much I appreciate what you do and what an amazing!, Second to none magazine you produce. Thanking you from Canada,

- Tracy Bush, via email

Hello Emily, Steve & Sydney!

Several years ago a person I had taken several clinics with gave me a gift subscription to your magazine at Christmas time. She renewed that subscription for multiple years until I left Montana to live in North Carolina. Well, after not getting the magazine for many months I couldn't take it any longer and got myself a subscription! Thank you for putting such a useful magazine together!

Carla Paul

Rutherfordton, NC, via email

Thank you all for the kind words, I feel honored to be part of such a wonderful community. - Emily

Mission Statement > *To be the best resource to help students develop their own horsemanship.*

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Subscription Information

ISSN 2156-0315

Eclectic Horseman Magazine is published bi-monthly by Eclectic Horseman Communications, Inc.

SUBSCRIPTION RATES:

USA subscriptions \$38 USD 6 Issues

Canadian & Mexican subscriptions \$42 USD

International subscriptions \$67 USD

Opinions expressed in the publication are those of the authors and experts and do not necessarily reflect the opinions of the editor.

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The Order Matters ~ Planning Your Ride

with Buck Brannaman Photos by Emily Kitching

Having a plan when you ride ensures that you are building on success instead of changing activities because of failure. Working from simple to more complex, from lateral to longitudinal flexion, from slow to faster gaits keeps things progressing naturally.



1. STANDING STILL

First thing I do when I get on one is I'm checking his ability to stand out. I don't ever want my horse to get in the habit of just taking off; where when I swing a leg over him he's in motion. I know a lot of folks have that going on because their horse is anticipating that you are going to take off and go anyway. So then he starts leaving early and pretty soon you are getting on him then he is on the move. And I want my horse to realize that this kind of thing is going to happen every day before we go anywhere. That you have to wait on me, so he expects that. That's me checking him out. See if he's going to give because I might want to just sit there for 10 minutes and not go anywhere. I don't want him to learn how to be impatient. But I see so many people in the clinics they just get on and away they go. And then pretty soon they let that go long enough and they say, "I have a hard time getting on my horse; he won't stand still for me to get on." Well... you might have had to work at it awhile.

2. HINDQUARTERS

Then the first thing I might do if it's one that's real green is confirm those hindquarters. I put my horse in a circle. You'll do thousands of these where you will perfect just guiding your horse in a circle with your legs. Eventually you will get to where you can hold that circle, hold that lateral flexion, and you would rarely have to touch that leading rein to get that eye to the inside. If it was one that was real green and maybe a little sketchy, I might just stop with one rein a few times. You're always going to be comparing one side to another, finding out what side you need to work harder on to get your horse even. If you are going to stop with one rein you need to get to where you always go to position one. Position one is the same position every time.





(A. & B.) As that left hind leg leaves the ground, I'd roll him over behind. (C.) And then take my leg off. Just taking a horse's head around isn't enough because a horse can run away with you and buck you off with his head around. He just can't see what he is doing. It's about getting these hindquarters to break over, so this might be something on a horse that is really green. I might spend a half an hour just doing this. Walking circles, timing up with that foot. Rolling that horse over behind, releasing the leg and holding my horse's head until he stands still. And you'll remember today, like I mentioned it yesterday, you have to time up with his feet. If your horse feels like you're tripping him he's going to resist you, He's going to resist your leg, he's going to resist your hand, he's not going to let you take his balance away. So the first step you get the flexion, by the second step he should be rolling over behind, and you feel of the horse when you're doing that because he might be moving over behind, but he might be moving because of self-preservation. Or he might be sticky; he might be dull. If he was dull I might liven him up a little bit with my leg. I might do a little more, but I wouldn't want to get him afraid. I just want it soft.

3. HINDQUARTERS/FRONT QUARTERS

He's past the point where I'm going to do much stopping with one rein, but I'm certainly going to operate his hindquarters. So I'd do the same movement I would have done on the end of the lead rope. (A.) I might roll those hindquarters to the right. That's position one. (B. & C.) Then go to two, lead the front quarters to the left. (D.) Then walk right back out in the circle I was in.

I'll do that a time or two, check it out, so I can check it off my list. If the movement was flawed, I might stay on that for half an hour. I stay on it until it's right. There's nothing significant showing up there. It's pretty good, so I cut across my circle. I have to check it out the other way.

Just because you can do it to the right doesn't mean you can do it to the left the same way. So, I'd roll the hind here. I know I got the hind, I just checked that out. Then I go to position two, lead the front end across. It ought to feel about the same to me. It ought to look about the same. You might not go as far around with a greener horse. You might go 90 or 180 degrees with the hind, and 90 degrees with the front, that might be all you do. You go as far as you can go without having the horse get worse, where you overturn him. A lot of times on a green one that might be as far as I go, so that feels the same both ways.





4. GUIDE WITH LEGS

I'm always working on influencing my horse with my legs because that is what is going to get him to a more finished level. (A. & B.) I try to do this without touching my reins, but the reins would be the second option. You'll notice my legs are creating lateral flexion. So that's checked off the list. But again, they might not so that might be something I'd hang up on... then not only would you get your horse guiding with your legs only, but you have to have him still give to that rein as well. This would be hands and legs together.

(C.) That rein is hooked to the left front leg. Swing that leg over and drop it, and likewise here when you change direction, but this is a little thing that a lot of folks miss. (D.) There will be a little brace come in as they are switching that flexion. You've heard me say this before in the past: always shape your horse before a movement; don't just go for the movement. Just from being sloppy at the serpentine with hands and legs together you can put a brace in your horse to where he braces for an instant

and bends, and maybe bends lightly. But he braces first, because you go for the feet before you have proper flexion. Some might say, "Well who cares if he goes ahead and turns loose anyway." In upper-level riding some of these movements happen in a millisecond. So if your horse is in the habit of bracing before every time you ask him to bend laterally, you are going to miss a lot of upper-level things and never really succeed at them.

I was reaching my horse to the left. I'm going to then switch by getting the eye, then I'm going to go for the foot. I want the flexion and the foot to be inseparable. (E.) When I switch, I'll get the eye, then I'll go somewhere with that foot. I will not try to direct that foot if the horse isn't bending properly. (F.) Eventually you will get your horse to switch that lateral flexion more as a product of your legs than your reins. Switch the legs; there's the flexion. See if I can reach with that rein and swing that foot over. In the beginning you are going to switch legs and the horse is not going to switch his flexion because he's still sort of under-achieving, so you'd have to set that up with the indirect rein.

5. SERPENTINES

(A.) On a snaffle bit horse in the beginning you're trying to get with that horse way out here to where when you reach for him he reaches for you. (B.) You have to be kind of wide with your rein and then you come in. (C.) You make a loop out with your hand, you come out here before you come in. Look how soft he is, but that's just the beginning. (D.) Eventually you need to be able to come in closer to his neck, and have him roll around on the wither side. But when you first start to present that to a horse you'd do this and he'd say, "Well, I don't know what the heck that means." So you'd offer the first way this, and then less would be plenty until pretty soon he learns to get around that rein. I'm doing that with all movements as well, but I work on it a lot while I'm sitting still where I can bring that rein in there and he knows to roll around that rein. I have to have that flexion mastered before I even think about going to the hackamore; otherwise, you'd have to dumb down what you're going to do in the hackamore, make your movements more primitive, because without the flexion the movements aren't going to be correct anyway. I could work on serpentines for quite a little. I could reach his front inside foot left a couple of times, reach right a couple of times. I could mess around with that for a long time and I'd do nothing but good.



6. SOFT FEEL & STOPS

Lateral movement of the hind and front checks out and that's confirmed, so I'd be entitled to work on the soft feel a little bit, at whatever stage the horse is at. First I'd work that soft feel straight away without significant lateral movement because that's easier. He might stub his toe on that; we might need to really work on that. Along with that I might work on seeing how slow he could walk with a soft feel. He might get to where he's just like walking on eggs, so maybe I'd have trouble with that, so I'd stay on it awhile. Along with the soft feel I have to make sure that position 3 (stopping position) means something. When I'm in position 2 (riding position) he knows to keep going forward, to just give me that flexion. (A. & B.) But to stop a horse you get in position 2 with a soft feel, then you go to position 3. The rules are simple. If he didn't stop, if he wasn't punctual, then I'd take ahold of him. His lips would get a little bit longer if position 3 didn't mean much. I'm going to get to the feet one way or another. Well now he knows what plan B is, so position 3 has meaning to him, but I have to check him out every day. It takes an awful lot of stopping a horse, too, to get them really good, to where they are really reliable stopping.





7. LEG YIELD

The soft feel checks out, so I'd work on some leg yielding. I'm saying, "Well, now that you have a soft feel show me that you can carry it sideways." And I'd release while it's still light, and he has to be light to my leg. The expression should stay soft. Maybe from one day to the next he'd be a little better one way or another. So any side that I felt needed a little more work, I'd just do a little bit more until it feels pretty even. If you'd notice early that one side or another needed a little more work, then it wouldn't get out of hand, then it's not a big deal to get your horse caught up. But sometimes people won't notice it and it will go on for months and then they'll pick up on it and it's too late then. On a green one, from one week to the next you might work on one side more than the other, then you might get it caught up and then you'll notice that your good side is now your bad side.

8. HAUNCHES IN

Now I've just started working on haunches in with him, so how I'd originally set it up is leg yield left, off my right leg, and then I switch legs, keep that flexion, there, now move your hips a little towards your nose, there. But he's already coming along to where I will start the haunches in separate from the leg yield. You start doing them together, the leg yield sets up the flexion for the haunches in and then as you get better you just set up the flexion and do the haunches in separately. So that's part of the development of the horse. Then to the right, the same way. If I had trouble doing this at the walk, well, I wouldn't even think about doing it at the trot. That's why you'd check these movements out at the walk, to determine if it was prudent to try them at a faster gait.



9. BACKING CIRCLES & TURNAROUNDS

Then I'd stop and see if he can carry that same head position, for a leg yield right, or a haunches in left. (A.) Then I'd ask him to back a circle. If he hung up backing that circle, and he and I couldn't do it very well, then that's as far as I'd take it. (B.) But if it was acceptable, then next on the list would be to ask him to bring the front quarters around the hindquarters. And the yield back at the end is pretty important. (C.) A lot of horses are going to brace if you try to glide on back after that turn. They are going to brace up right there. So I did it to the right, I have to check it out to the left. Backing the circle is confirmed so I'll ask him to bring the front quarters around the hindquarters going this way. No difference, just the same. So, he turns pretty good this horse, so there's no point in just spinning him around just to show off. He and I got that going on a long time ago.



So that pretty much covers those things that I might go through and check out at the walk. Yet any one of those things that I did, I could bounce around between them and I could ride around for an hour... doing all the same stuff that checked out and he'd just get more sure, more elegant. Wouldn't hurt him a bit. I wouldn't have to trot him or lope him. On a green horse I have to because I have to confirm that he's willing to move out. I have to know he'll lope, I have to know he'll trot out for me. But on a certain day, I might not do anything but walk him. I can just work on this stuff at the walk. Now I'll move him up to the trot.



10. MOVE UP TO TROT

(A. & B.) The first thing he needs to be able to do at the trot is trot on a loose rein and let me guide him with my legs. I might guide him with my reins here and there, but my goal is as he gets farther along to where I could fold my arms and ride him around at the trot and have him guide with my legs. A lot of folks they don't like to hear this. They have so many trust issues by the time I meet them that they can't get themselves to let go of a horse. I have to have those legs functioning at a pretty high level if I'm going to get anything done.

I could ride him down to a stop right there. I want my horse to understand that when I'm no longer guiding him, he doesn't have anywhere to go. He should stop, because we only go together... period. A lot of times when folks stop riding, a horse is like "okay, party at your house boys.." And then he just does his own thing.

It's the human's fault because you don't even offer this. If I was trotting this horse around and I wanted to stop riding and I wanted him to feel of me, I'd slow my body down and if he didn't, I help with my reins, I'd say, this is what I meant for you to do.. And I might keep setting that up because I've stubbed my toe on it. I couldn't do it. I'd stop riding and maybe he wouldn't. Well, I'm going to stop him, I'm going to go to plan B. And then, since we had to go to plan B, we are going to stay on topic. And the topic is, you're not listening to me when I slow my body down, so we have something to work on. So that's what I'd be practicing. Then I'd try to ride him to the walk; then I'd move him up to the trot. And then maybe I'd move him back down to the walk. Back to the trot, back to the walk, up to the trot, that's what I want him feeling of. And what you might find is that you do too much with your hands and don't utilize a bunch of things that could help you. So many people they just ride with their arms.



A.



B.



C.

11. SOFT FEEL, LEG YIELD, ETC.

(A.) I work my soft feel at the trot the same way I did at the walk. That checks out fine, so I might leg yield both ways a little bit. He's going to need a lot of that in his life. That's probably one of the most common tools to keep your horse centered in a rectangle. (B.) With that checking out I could give it a try doing a little haunches in. Right flexion and hips to the right. Good. Then I'd get him soft, try the other side, left flexion, hips to the left. He's not supposed to get any heavier on my hands.

When I ask you to move those hips, don't get any heavier on my hands. So one little correction and he said, "okay, okay" I'll stay level." I have to have that get really good before I start much changing leads on him. And I'm always checking out my stop because you'll get to working one forward and you'll realize, "Oh my gosh" I lost my stop back there.... And my horse went unlevel and started going downhill. It's all about keeping the horse level. (C.) I practice the stop because in here I don't need to, but sometimes I might. So I practice it so that it's there when I need it.



A.



B.

12. MOVE UP TO LOPE

Then I'd move up to the lope and check things out there. (A.) The lope is the same as the walk and the trot. They have to be able to lope on course, with a long rein, under control before you have any right to pull on two reins. It's inappropriate. And again, this is where a lot of riders are kind of scared. They have so many trust issues they can't lope a horse. I didn't say let him go wherever he pleases; I just said don't pull on two reins. You might have to do some directing right or left, but until that horse can lope right or left on a loose rein, you don't have any business picking up on them. You might as well just pick a fight with them, (that you are going to lose). (B.) So I'm just starting to work on a soft feel



upward, to the canter. And then I release him. His lope is plenty relaxed on a loose rein. I don't want to burn him out and run him out of air doing something he's already good at. But if I had trouble on that, that might be the only thing I'd work on, just getting him to where he could lope with me and not be worried. (C.) So I'll work on my soft feel a little bit. If the soft feel is good then that tells me I might be able to mess around with some simple changes. Drop to the trot, pick up the right lead. I'd make sure and check out loping on a loose rein in both directions, pick up a soft feel, if he was braced on me here I couldn't go for any simple changes because that's next up the list. But, he's not bracing so I can bring him down, to the trot, leg yield over, and strike off. And he's pretty comfortable with that now. A few rides ago he'd get a little lost and brace up in the middle part when I'd slow him down, and I can't have that, because that will drop his withers and the flying lead changes will never come then. So I might drop him to the trot here, leg yield him way over. Gotta be soft before I let you lope off. So that's how I do that, and he'll get hundreds of simple changes like that until it's maybe one trot stride in there. (D. - E.) But another way I might do it is if I lope him down the line, ask him to stop and then try to lope him out of there. That will also help him get those hindquarters up underneath him. He needs to be able to make a flying change eventually. And we lope off here, and that shouldn't be something that troubles him. There he was late getting stopped, so I took ahold of him. He stopped but it wasn't a quality stop, so we'll try again.



CLOSING THOUGHTS

Then after kind of livening him up, I'll do something simple. I might walk him around a little bit on a loose rein, guide him with my legs, just the way I started the lesson. I might take my rope down and rope the dummy for a little bit. Let him get real mellow and calm. And I always put him away calm. I wouldn't be loping a horse and then jump off him. It's really important to me that a horse can learn to do these things and improve and not have a change in expression. That is everything. If he has to get troubled to do some of these things then you are either doing it in a way that he can't understand you, or you are doing it in a way that is too aggressive. Maybe you don't have any feel, or maybe you're all over the map and don't have any sort of plan about what it is you are supposed to be doing. That expression is important to me because if it is good, he'll remember everything that happened today. If the things I was doing today he was doing with a poor expression and I didn't address that first, he wouldn't retain anything, or very little. That's why a lot of times people like to complain about their horse, or feeling like they are starting over every day, and they feel like it's a personal insult to them. Well, let me tell you. You're not that important. In the big scheme of things you're not that big a deal. So don't take it personal. But the way you went about it today might make it impossible for him to remember something tomorrow. And some of it, riding colts, you're going to be starting over every day, because they are inexperienced. When you went to school the first day, you didn't just go one time and have your ABC's nailed. You didn't know one letter from another, and hopefully that teacher was patient and told you quite a few times. So that's the way it is for a horse too.



The Before Factor

by Bryan Neubert

Recently I got a call from Margaret Dorrance. She recalled an incident that occurred many years ago when she and I were spectators at a clinic put on by a very great horseman and successful showman in the reined cow horse world.

One of the participants was riding a young stallion that whinnied almost constantly. This was in the spring with lots of mares around. The fellow putting on the clinic told her to whack on him with her split reins but nothing seemed to change. Her stallion was miserable and so was she. As it happened, she needed to leave briefly I believe to use the telephone (this was before cell phones) and asked me if I would hold her stud or just get on him if I would like. I did step on him, and Margaret recalled that he never whinnied once the whole time I was on but started back in as soon as the woman got back on.

In her recent call she asked me what went on there and thought some people might benefit from my response.

In the winter of 1972-73 I took a job with Ray Hunt starting colts with him near Merced, California. I loved to hear his stories about when Tom Dorrance would come and ride with him, and he loved telling them. He said Tom knew what a horse was going to do before the horse knew he was going to do it. As an example he told about a young stallion he was riding before Tom came. He spent many rides going around a one-mile country block. On that block there was little five-acre ranchettes one

after another, and everyone had two or three horses on it. The stallion, he said, would whinny maybe fifty times in that mile trip with him. When Tom came he rode half of Ray's colts with him. On one of those rides Tom rode the young stallion and Ray said he never noticed till they got home that he never whinnied one the entire trip. He said he never noticed Tom doing anything out of the ordinary and of course asked him about it. Tom's answer was that he just occupied him. Ray asked, what does that mean?

You see when new horses came into view it would be totally normal for a stallion to focus on these horses, raise his head, and neck, fill his lungs with air and just let them know "I am a stallion if any mares need me... here I am." A stallion's voice is very different from a gelding or mare and designed to carry further. No different than a bull's voice in the springtime. It is nothing like a steer or a cow. This is how they make their presence known for females looking to be bred.

Anyway, what Tom was doing, he would later explain to me, was, before his horse would get focused elsewhere, he would get it focused on getting with him. Not trying to change the focus but rather keep the focus from changing. Thus the word occupy. Some would want to call it "getting them busy" and you may need to get some horses busy, perhaps real busy but not necessarily. It could be so subtle like in the case Ray mentioned; he never noticed Tom doing anything. He was doing something all right but it was early and effective. Tom would say "It's not what you do after that matters. It's what you do before that counts, and always stress the word BEFORE." What might be examples of occupy? Perhaps redirecting the horse's course of travel, maybe shortening or lengthening step distance in his stride, maybe softening him in the neck and head, any number of things that might get his attention or focus on the job requested instead of out there screaming to the mares. Now this "before" concept is not just for stallions but any horse. Of course a stallion's reason for screaming is based on dominance and sexual desire, but any horse may whinny to locate or call back to other horses. Now for a person to get this "before" concept going, it needs to be understood that this information is only the first part. The actual application is going to require a certain degree of practice. Most people will never get it because





it's going to require more effort than they think they're able to put out. I don't really think of this as working on the horse but rather working on myself. I've heard Tom asked why this is so difficult to learn, and his answer would be "Because it doesn't fit human nature."

As with many things the road to success will be paved with many failures and as with many things, what you do is not near as important as how you do it. I cannot help but recall starting colts with my friend Joe Wolter on a ranch years ago. We had a ride or two on these colts around the corrals and yard and I had some cattle I needed to move in the next valley over so we used our colts for this job. We had been talking about this "before" concept, and I knew this ride would be an excellent opportunity to put it to the practice as the only way we could gather this country with just the two of us was to be constantly moving in and out of sight of each other because there was not flat places in it and neither of our colts had probably ever been out of sight of another horse in their whole lives. I proposed an idea to Joe that I give him a quarter for every time my horse whinnied and he owed me a quarter for every time his horse whinnied.

So the deal was on and seeming as how I could not stand the thought of forking out quarters to Joe, I was double on my toes and him as well I'm sure. I quickly determined there was two main changes for me to lose money. One was when I was coming in view of Joe's horse and the other would be when his horse would call to mine and mine would naturally be set up for a response. So anytime I came over a ridge and Joe's horse was coming in view for me I had but seconds to go to work to get my horse with me before it came in view for my horse, as my eyes would be almost 3 feet higher than my horse's. You may as well ask what does "go to work" mean. Usually probably just speeding up a little and asking my horse to get soft in the bridle. He has to raise his head and neck to fill his lungs to cut loose with a whinny. I was so careful if I saw cattle moving instead of sleeping or grazing. I would get ready, knowing Joe had to be close by somewhere.

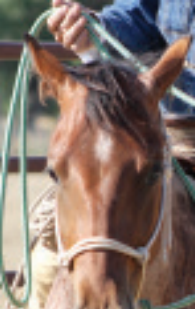
The other time was when my horse could hear Joe's horse whinny. I needed to be moving the second that sound hit my ears to tell my horse, "Don't even think about answering that call."

About now you may be wondering who won, Joe or myself? But since we were a lot of the time out of earshot of one another only complete honesty was required in victor determination, so no money ever actually changed hands. If Joe told the story he'd probably have himself the winner, but if the real truth was known, I believe I should have rode home the richer man.

Anyway, who cares? What does it really matter if your horse screams his head off the whole ride? Is it really worth the effort to learn to think before it seems necessary? It's totally unnatural and I know many really successful and accomplished horsemen that know nothing about what I'm writing about and they get along just fine. I guess that would be up to the individual to decide. As for me, my goal is to have my horses so that where I am is where they're wanting to be, that's physically and mentally. This is just one more piece of the puzzle that will help me get closer to that goal.

Now does a horse ever whinny with me? Nowadays? Yes, I get caught napping once in a while. I don't beat myself up about it, but if it happens once I just remind myself to wake up and start paying attention and not let it happen twice. If a person can learn to be mindful, it won't be long before a horse will get out of the whinnying habit and he will be a lot more secure and happy horse. The security horses think they have to have from other horses can be found from the rider on their back. Now like with a lot of things the miles and the years might take care of the whinny deal, but it's so much nicer early on if they can get so the whole ride they're not wishing they were somewhere else besides with me.

I know if someone asked Tom, "Do you get ready before you come in sight of other horses, before they get lonely, before another horse calls to yours?" He'd say no to all the above. "It's before you even leave the house."



Feeling What a Horse Needs

Part 7 - The First Ride

with Tom Curtin Photos by Emily Kitching

Editor's Note: In an effort to help us develop our eye and understand what is taking place in a particular moment, we visited with Tom Curtin about a series of photos taken at his clinic last summer in Buffalo, Wyoming. It is a unique opportunity to learn what Tom is seeing and feeling from moment to moment and what these changes mean to him and the colt.

Knowing when to quit is a topic I am often asked about. I don't set out to try to accomplish a certain thing that I want the horse to get to a spot. I do what he needs and if he can take some more, I'll build on that. When all the things we are doing feel pretty good, we do a little here and we do a little there, and anytime a horse feels good and he understands what you're doing, you can quit. By quit I mean go on to something else, or be done for the day. I think folks get in their mind that this is something that they want to accomplish; for me it's not about "what do I want my horse to do?" It's "what does he need?" So he can do what I'd like to do because he wants to, and is able to. I don't go till I get what I want. I go till he feels good and he understands. And I think sometimes we get a picture in our minds of "we gotta accomplish this," so then it's what we want instead of what he needs. I see a lot of folks working where they want to be instead of working where their horse needs to get them there. If they don't accomplish what they wanted, then they work on it till they do and it might be too much, or it might not be enough. It comes back to the Ray Hunt saying of having to give something you've never given to get something you've never had... and that's maybe not suitable to a lot of folks because the ego comes into play and gets in the way a lot of times. Then it becomes about what the person can do and not what the horse needs. My interest is better understanding what these horses need.

A topic that comes up several times in these photos is head position. Tom and Ray both talked a lot about this, when a horse has his head tipped to you he has the life in his body arranged to stay. He's thinking in his mind, "stay." If his head is tipped even slightly away from you, that horse is thinking about leaving. I'm not saying he's going to leave, but he could leave a lot easier than if that nose was tipped to you. In order for a horse to leave he's going to straighten that head up. And you have all that time in there to maybe help him to stay and kind of discourage that leaving thought. Where, if he has it straight or on the other side, it doesn't take him nothing to get out of there. And then he scares himself when you take ahold of him, so you can get a horse in a lot of trouble that way if you aren't careful. So I'm pretty adamant about that; you don't have to have his head

wrapped all the way around to the side you are on, but I want it tipped off of center to me. Now he might swing it over there and look, but I don't leave it there very long before I help him get back to that staying place.

Ray talked about a horse arranging the life in his body to stay vs. arranging the life in his body to leave. If that horse's head is on the end of his neck straight, he has the life arranged to leave if he needed. Where if he has that head tipped to you, he has the life in his body arranged to stay.



I'm just kind of checking him out about things approaching him on his right side. He's also watching those other two horses behind him, he's thinking about them a little. He's got both his ears cocked back, but he's got his left ear over towards them. He's wanting to know where they are at but I'm just kind of checking him out a little bit with my lead rope,



2. Now I'm over on the left side sort of checking him out. I just step up there, and move some things around. He feels good about himself, he's paying attention to what I'm doing but isn't bothered. It's hard to tell in this picture but he's got his head pretty straight. Something that I'm pretty adamant about is knowing where those horse's heads are. I don't even mind if he turns around and looks to his right here, but I like that horse's head slightly off of center and tipped towards me when I'm up there doing some things. I don't mind if he swings his head around and looks at me out of that right eye. But boy, I don't leave a horse there real real long. I don't know if it could ever be tipped too much toward you, you sure can pull it around there too far and then the next thing you know you have them moving on you. But if he brings it around and he's standing there, that's not too much.



3. Now we're back on the right side and I'll step up, just checking him out there. If you look at the lead rope, it's a little hard to tell, but there isn't a whole lot of tension in that lead rope. He's kind of coming around and checking me out as I go up there. And he feels pretty confident; he's not bothered by things. My horse is watching there pretty close; he feels like he needs to be there to support that little guy in there.

4. Right here now, you can see that lead rope changed quite a bit. There is a little tension in that rope. His head is swung way over to the right, but now he's thinking about wanting to get straight a little bit. Here I can say, "Hey, if you are going to move or get unsure you stay right here because you can't go very far. Any move you do here is going to be productive for us." If he got his head straight and then got scared, well you know what is going to happen then, he could move off pretty good and you could get him in trouble. Right here I'm just saying, "you hang in here a little bit." I wouldn't maybe step up if there was tension on the rope. I'd want him to wait on me a little bit; however, every now and then you'll see a horse who someone got really right and quiet and then they go to get on and that horse moves. They've actually taught them that when that foot comes up to move and then the person backs off, see. He's been taught, when I move he'll put his foot back down. He won't attempt to get on. A horse like that you may have to keep that rope pretty tight. I wouldn't get on him when he's moving, but it wouldn't bother me to put a foot in a stirrup and go with him until he learns to settle with my foot in the stirrup. A lot of times a horse has been taught not to stand. Then I'd work towards being able to step up with no tension on the lead.

A lot of these horses that have learned to move when someone goes to get on, and there might be quite a bit of tension on that lead rope, I wouldn't swing my leg over while he was moving. I might let him carry me around a little bit with me kind of on the side of him, but I'll keep that head to me and keep stepping those hindquarters over. All that stuff is productive, even though he's not doing exactly what I want. He is learning to bend his neck, step his hindquarters over, walk around there. That might not be something that I want in that moment, but it's still something useful, versus me putting slack in that rope, him taking his heads straight and taking off. There is nothing good going to come of that.



5 I've gotten on him and now we're back to having a little float in that lead. He's just brought his head around there kind of checking me out. He feels pretty comfortable there. I'm looking for him to soften before I swing a leg over. When I step up in the stirrup and I feel him take shape underneath me and soften, I know he's ready. When I get up there I get really soft, and when I get soft boy they'll just soften right back to you. I see so many people get on these horses with so much tension in them, and that can be really hard for a horse to take. When I get up there I soften to these horses when I feel them get organized, and they'll soften right back to me. They will offer that back. Well then, that's a pretty good time to swing that leg over, or at that point you can step back down,

You'll see I'm just rubbing and petting on him a little bit. If you look at the prior photo and this one you'll see that his feet have not moved at all. He just got softer in his neck to me. I'll just reach up and rub and pet on this horse. I have my lead rope in my right hand, more than likely I have my left hand holding on up on the fork of the saddle or have my hand on a saddle string or something. Whenever he gets ready, he can straighten that head back up. I'll just let him feel that back out.



6 If you'll notice, he's still there. I'm not making that horse stay there. If you look at his feet, they have not come untracked from where they were. I've just flipped my lead rope over to the left side, to encourage him to maybe straighten up or come around to the left side. If that horse wants to take a lot of time there, that doesn't bother me. He's not tight about anything, or concerned. I'd just give him plenty of time right there.

Ray would always ask if you knew the definition of confidence, and his definition of confidence was being prepared for the unthinkable. I guess I don't ever look for a horse to be explosive or reactive, because Ray would also say if you see one negative thing in your horse, you miss 10 good things.. so I'm always looking for that good stuff. I'll always just feel like he'll do what he needs to do and I'll do my best to be prepared for that. I don't ever put doubtful or negative thinking in there because the power of positive or negative thinking is unbelievable. I always take a moment there to recognize everything that those horses are trying. And he isn't doing anything but just trying to check things out. And yes, he's told me a lot about how he thinks and moves and reacts in everything we've done up to this point.



7 Now I've got that lead rope over there on his left and he's gotten straightened up. He's looking back behind him. Trina has come into that round pen. And you can tell he's looking down his left side there.

He's just moving off a little bit. He's not tight, he's not bothered, but he is a little concerned and paying attention to some things. This is a pretty interesting feeling to him. He's probably never felt anything like this before, so he's just trying to work and deal with what's going on up there. He's drawn to that other horse a little bit. That will help him to feel a little bit more comfortable. He's not real stiff or bothered or anything like that; he's just walking off and checking things out.



8. Now Trina is horseback and she is going to help me move this colt out from horseback where I don't have to get to pushing or shoving on him. This is one of the benefits of having someone you can work with initially. She's just going to get in behind him and get the life up in him and get him moving out. Here he's just trotting along and getting to go somewhere. And I just go with them horses. I don't get behind their movement. I don't try to get too far ahead of their movement on that first ride. I just sit in the middle and go with them and let them learn to carry me. I don't like to get unbalanced on a horse. If anything, I'd rather be slightly ahead of his movement than behind it. If they grab themselves and go to leave there, say they get scared, and you are behind the movement, it just scares them that much more. I want to be prepared if that horse is going somewhere I want to go with him.



9. He's thinking a little more about Trina, he's not really thinking about where I'm at. He's feeling pretty good about himself, and I'm not sure if I'm reaching up to rub and pet him or just moving my arm around so he can get used to seeing movement from up there. At first when I get on one, I try to stay fairly quiet, and then I start bringing that movement up, coming out to the side a little bit slow. I don't try to do a lot of sacking them out when I first get on them. Hopefully you got most of that stuff done before you'd ever get on one. Then when you get on and the horses start to move that's a totally different feel to a horse. A lot of time people's groundwork doesn't hold going over into the riding deal. Ray used to say you can teach a horse to lead while you're riding him; you can't teach him to ride while you're leading him. You can call it stealing a ride or whatever you want, but sometimes it's best to stay real smooth at first and then once they start to feel more comfortable you can start moving things around. How much you expose a horse to on the first ride depends on that horse as an individual, and that goes back to your experience, your ability to read these horses, when they've had enough, or not enough. I like to keep it interesting for a horse, so I might do a little something and if that feels good to me, I might not just put him away, but I might go do something else. Present something else to him, keep it interesting for him. I try not to overexpose a horse on any one particular thing, but I might throw a lot of things at a colt because he might be ready for it. That colt will tell you what he can take and what he can't take. And one horse might be able to take a lot more than the other. I work that horse as an individual. I'd rather throw lots of little things at them and keep it interesting rather than work on one particular thing and think that I got that really good. You're not going to get it really really good... not in one session. You are talking about spending a lifetime with this horse, so you're not going to teach him what he needs to know from 1-12th grade in the first day. You throw a few little things at him here and there, little things that he can take and I'm real big on keeping it interesting for him. Don't do something over and over to where it becomes meaningless.



10. We're putting a little speed on him and getting him to stretch on out. Right there he's looking at where he's going and he's kind of keeping an eye on Trina there. She's just moving me out. I'm just going with that horse. I'm not doing a lot of kicking or pushing or shoving on him. Again, that's the benefit of having someone that can move you around. Keeps things interesting. That horse is moving off of that other horse more than he is moving off of me. He's not going to get resentful to me pushing or shoving him around. I'm not going to push that horse into a canter. If that horse wanted to come back to a walk or a slower trot I don't mind, but right here you can see he's lengthening his trot, and all we're doing is bringing that life up. Bringing it up, letting it come down, bringing it up, letting it come down. Pretty soon, I'm not going to make him lope, I'm going to let him find it. If I pushed him into the lope, pretty soon he'd be in a lot of trouble. Right here, we're just seeing how fast he'll trot.



A HORSEMAN'S PERSPECTIVE

11 You can see he's broken over into a little lope. If you'll look at my body posture, you'll see that I'm just slightly ahead of his movement. I'm livening up my body and encouraging him to go somewhere. I'm not shoving him from behind. He's just coming and going with me, moving off of that bay horse, and the flag. If you'll look, he's got his ear up and forward. He's still keeping an eye on the bay horse, but he has no concerns with me on his back. I'm slightly up and forward, more with my upper body than with my shoulder.

Trina is moving him, but all I'm offering him is the feel of what it would feel like if we went somewhere together. If I get up and go, you can go with me. I've seen so many times in these clinics, especially riding with Ray, you'd see him start from clear across the round pen and I would see people just sit on their horses and wait and then he would move the horse off. And all I could think was what an opportunity you would have had if you had offered to that horse what it would have felt like to go somewhere before Ray would have got to you, so that horse can put those pieces together. All Ray is doing is bringing up the life, but you could have offered him the opportunity... I'm not saying he's going to go, but you offer him the opportunity to go together. That's the part that Ray always talked about, "You feel of him, you feel for him, you feel together." It wouldn't take me long. I'd watch Ray and, especially if we were in the round pen and he said, "I'm going to work with each of you individually and we're going to do front end back end." When he



started toward you, boy what a neat opportunity to offer all these neat things to this horse. Ray was going to get done what he needed to. Whether or not you were on his back would make no difference, but you could offer that to that horse and pretty soon Ray wouldn't even get to you and that horse would be on his way because it was coming from you now instead of from Ray. That was something that I so much enjoyed and learned so much from the opportunity and the benefit of starting these horses together.



12 He just takes off into a really nice canter and he feels really comfortable with getting there. I'm just a little ahead of his motion in taking him there and he feels really good.



13 Trina is bringing that flag along with quite a bit of energy. And see how he's got his ear cocked on that flag. That brings him along real quick. He's also a little concerned with my hand coming out to the right.



14. Now that colt is a little bit concerned. See how his head is kind of up? He's kind of slowed down and now I'm slowing down and I'm behind the movement. Right here he's coming across the pen and from where Trina is I think we are changing directions, and he's changed eyes. It's really important to get a horse to switch eyes, and there are a lot of things you can do on the ground to help that, but it still don't take the place of when you are up on his back. And then he's totally changing how he moves, and changing diagonals, so his whole body is going to feel different when he changes direction. And a lot of times a horse can get concerned in that change. That's why that spot can be so difficult because everything is starting to change there. And you want to be where you're not too far behind that movement or too far ahead of that movement. You want to stay as centered and balanced as you can and that's what makes it the easiest transition for that horse.

16. Right here he's moving out, and I'm asking him to move out. He's not necessarily just moving off that flag. I've got my hand out there where he can see, and he's still a little unsure about that. This is something that I try to find in a horse. You might find a little something a horse is unsure of and I might use that to get him to move out. It gets him more comfortable with moving out and it gets him more sure about my hand moving. Find something that he's unsure of, use it to help him move, and get him also more sure about those things. Trina is just trotting along. She's not actually moving that colt out that much. She's just supporting. If that horse stalled out, she could trot up there and get him moving again, but the colt is moving out because I'm bringing that life up in him. When you prolong moving a horse out and then he moves out on his own, he'll likely fall apart. You hear people say, "My horse doesn't ever do this at home." When they ride at home everything is nice and quiet and it's all in that same atmosphere. If people would bring that life up in horses at home, exposed them to that, he would be better able to accept things when he gets out. If everything is kept real quiet and real slow and no one brings the life up, well then when the horse brings it up, there is no support. So that horse gets lost and scared and unsure about things, but they don't ever get out of their comfort zones, and therefore that horse never gets any excitement or life up. But maybe it's when you leave home, or riders come over, things change, and if he's not prepared, he'll fall apart. If you wait too long to ask a horse to canter, he's not going to know where that comes from. It's so much easier for him to accept that in those first couple rides. Bring that life up and expose him to that.



15. There's a little speed that comes up in here and he's a little concerned about things, but if you look at my position on him, I'm not behind his movement. I've kind of got my hand up and bringing that life up in him. He's kind of moving somewhere, and I like a horse to know that that life can come up, from up above there. The first ride is a great time to do that. The longer you prolong that, the more difficult it gets for that horse to understand. If they ever get that life up without you being the one to bring it up, that's when a horse gets really scared. When a horse gets up there and finds it, he gets scared on his own. I think it's harder for him to deal with because there is no support from the rider, where if you bring the life up, he might get unsure, he might fall apart, but then you let him come back down. It isn't any big deal to him. At least you brought it up and it's coming from you, where if it comes from him getting there on his own, that's where you might see a horse that has trouble bolting, or getting bothered anytime anything moves around them. Those are the horses that have that trouble. Life has not been brought up in that horse. If you move the horse out, he knows he might get scared, but it's OK because we took him there. We didn't just let him get scared and see how he made it. I'm not saying this always fits the human real good, but what I want you to understand is that the longer you prolong that, the worse it's going to get.





17. He's dropped to a trot. And I'm going to let him trot for a stride or two and then I'm going to get him right back to cantering again.



19. We're turning around and going the other direction. Right there I'll just flip that lead rope back there and let it touch him, getting him more used to things moving up there, letting that lead rope move around. Things touching him and getting him to move right on out of there. And if you'll notice at any time in here, I'm not pulling on that lead rope. We're just moving him around and bringing that life up and letting it come back down. I'm offering to him what it would feel like if we got out of there before she did. And that's starting to come in there and he's putting it together that when I come alive, Trina is going to be coming along next.

And that's why it was so interesting to me when Ray would do those things with a horse. You could get a horse to doing so much more so much quicker than if you could stay a little ahead of Ray... you never stayed a whole step ahead of Ray. And it really benefitted your horses. There is a clear understanding of what you are presenting to them. There is a meaning behind it.



18. I come with that lead rope and break him back into a canter in this photo. Trina's horse is loping along and Trina is riding that horse more than I am in a lot of senses. She's bringing the life up in that horse and I'm offering it to him, and then she's there where she can help that come through some more. If you look at his tail and his head, he's sure a little bothered, but he's not going to come apart right there.



20. Moving out again. He's still kind of focused on my right hand, but he's looking a little more relaxed. I'm just using that right hand to get him to move forward, and again, you'll notice I'm up and forward. I'm not behind in that movement.



21. I brought the life back down in that pen. I'm getting things quiet. Now he's getting more sure about things. He doesn't have to move out because of that hand. He's starting to feel OK about it moving around, and he's getting more sure of how to move out. He's paying attention to my hand, but he's not concerned about it. He's gotten more comfortable, so now I'll swing that rope around. Now we have him comfortable about it. He doesn't feel like he has to be bothered and move away from it.



22. Now I'm going to change things up. I'm going to take that lead rope and have it touch him in some other places. I'm just starting to move around on him. I can be a little more active in the saddle, but not direct energy into him by becoming active. Let things touch him, move around, get him good about things. I'm checking him out on the right side and letting the rope go around to his left.



23. Now I'll switch and check out the opposite side. Let that tail of the rope come around there. He's not bothered, but he's still concerned about it. I like a horse concerned. When a horse is concerned about things, you can teach him something. When he's bothered, you can't teach a horse anything. You have to spend your time getting him unbothered so you can go to learning something.



24. I've taken down my lass rope and got him to where he's moving out a little bit. See, he's gotten used to my right hand being up there. His tail is relaxed. His feet are moving really fluid. He's just trotting along there really comfortable. He's got a nice look in his eye.



25. We got him a little concerned again. We've taken that rope and caught his back legs with it. I'm not going to pull on that. I'm just going to let him wear it around and let him move, but see how he's a little tight. His head is up. He has his tail tucked in there.



27. We're turning and changing directions. I've pulled the lass rope up under his tail a little bit, up over his hock, and these are places where he's turning into the fence and can't get up a lot of momentum that I can put a little tension in there. The timing of when you present this to a horse is really really important. He's making it through that turn all right.



26. He's getting to where he's freeing up a little bit. That rope is still around his legs back there, but it's not as tight. I like to tighten that up, to get that horse to feel of those things, then just let him wear it. Again, bring the energy up, let it come down, bring it up, let it come back. Try to take it right up to the edge of when they will fall apart and back off, to the point where you can bring that energy up in there and they don't get bothered about it. Here he's just trotting around, looking at the outside of the corral. Look how relaxed his feet look. They are moving in nice cadence. He's got his right ear down his right side. He's paying attention over there,



28. He's leaving that turn at a trot. You can see right here, I've lowered my hand a little bit. He's trotting along. He's still thinking about what's touching him, but he's not falling apart. His tail is fairly relaxed, his feet are moving nice. Kind of got his body in an arc in the direction he's going.

29. He's just found a place where he can get comfortable. I'm just going to play with my swing a little bit. His feet are still moving. He's walking a little bit, but he's not too worried about things. I just want him to feel good about me swinging my rope. He's kind of getting to where he can take a lot of things going on.



30. I just threw a loop out there and caught Trina. What's interesting is he's focused on that loop going out there, but his attention is still back on my hand and on me. He isn't worried about that loop going out in front of him. You can see I have a lot of weight in my right stirrup and I'm kind of stepped off to my right, and he stayed. What that tells me is I can send a lot of energy out in my rope like that, and he's not getting bothered by that. He's not upset by that energy going into that rope. He's got his feet pretty solid in the ground. He's pretty comfortable right there. If he had been uncomfortable, I might not send the rope out with as much energy... just swing it and let it die in the dirt instead of sending it out past him. And you might not throw it out in front of him right away. You might pitch it out the back of him or the side to where it's not as unsure to him.



32. Trina rides out of loop. He's watching her and doesn't have much concern for the rope lying on the ground. Pretty relaxed and comfortable. My posture is quiet and balanced, no momentum. Trina's posture is up and forward. She's riding up out of the loop. Lot of neat stuff going on in this picture.



31. I have Trina's horse caught by two hind feet. You can see he's pretty interested in what's going on there. He's pretty relaxed. His feet are solid in the ground.



33. Rubbing and petting him. He did everything I asked of him. He's had enough.



34. I'll just soften him up and prepare for me to get off, arranging that life in his body to stay so I can step off.



Translating the Work: An Interview With Milly Hunt Porter, Part One

By Donnette Hicks

“My belief in life is that we can all get along together if we try to understand one another. If you find a friend in life before somebody else finds him, you’re real lucky. You’ll meet a lot of people and have a lot of acquaintances, but as far as having friends- they are very rare and very precious. Every horse you ride can be your friend because you ask them. This is real important to me. You can ask the horse to do your thing, but if you ask him, you offer it to him in a good way. You fix it up and let him find it. You do not make anything happen, no more than you can make friendship happen.” -Ray Hunt

Thirty-seven years ago I was a working student for Ben Quinters in my home state of Utah.

Ben gave me two books to read and learn from: *Think Harmony With Horses: An In-depth Study of Horse/Man Relationship* by Ray Hunt and *True Unity*, by Tom Dorrance. Milly Hunt Porter edited both of these books. When I opened them and began to read, I could feel the love and commitment that had gone into every word, sentence, and paragraph. I realized that Milly had taken in-depth notes of this new “science”; she had chronicled all of the very important historical events that would one day become the books. The knowledge captured in their pages has touched, moved, and inspired men and women to strive to live as quality horsemen worldwide. I can honestly say that this exact moment was the birth of the writer in me, and where my relationship with Milly Hunt Porter began.

I met Milly in person in 2013, thirty-two years after reading the books she edited. Since we first met, she’s shared stories with me about her abundant life experiences and all the knowledge she’s gained. I have always walked away from our conversations with a little nugget—sometimes horse-related, sometimes not—treasures that have stayed with me long after our conversations have ended.

Who is this woman that put so much love and care into bringing these books into the world?

One perspective came from interviewing Suzan Baker, friend and cover illustrator of *Think Harmony With Horses*, Suzanne described Milly as: “Completely Selfless; in not only support for her husband, but for this wonderful “new” way of horsemanship, and kindness to horses, which she felt was so needed; having witnessed many, and almost brutal methods of horse training that was done all too often at the time.”

For me learning about Milly unfolded as she started to share her childhood. She was born 89 years ago Milly Randall in 1929, in the small, self-contained community of Bruneau, Idaho. Milly was raised on the

family farm, where at an early age she learned both responsibility and animal husbandry by tending to the farm animals and doing daily chores. As a child during the Great Depression and a teenager during World War II, Milly came to prize the qualities of thrift and ingenuity, which she utilized during those periods. Milly’s adult years were spent raising a family of four alongside her husband, Ray Hunt. Ray did whatever it took financially to support the family by driving trucks, and doing construction and day work. He also started colts, buckaroo-ed, and shod horses, often late into the night. Milly is a beloved influence in her family. Her family’s love for her reflects through the generations reaching to her great-grandchildren.

The Hunt family lived and worked on cattle and horse ranches in Nevada and California, and Milly was often the cook for these ranches. “I started at Horse Shoe Ranch in Beowawe, Nevada. First, I cooked for 5... then 10... then 15... and then 20! Before Horse Shoe Ranch, I had been a camp cook, but ranch cook was very different!” Milly continues, “Camp cooks were out in the hills, where cattle spent the summer. Actually,



Milly corral watching at Martin Black’s ranch outside of Bruneau, Idaho.

you can be a camp cook and have a life. To be a ranch cook, IT IS YOUR LIFE.” She explains this by saying, “Camp cooks feed a crew of buckaroos, maybe as many as 8 or 10, or as small as a group of 2 or 3, and it involves fluctuating schedules. Ranch Cooks ring the meal bell three times a day, seven days a week, 12 months a year with occasional packed lunches and late meals in between.”

During those years when Milly had time away from the cookhouse, horses were able to provide both the family’s livelihood and also served as a major source of recreation and entertainment. It wasn’t long before horses became a major focus in Milly’s life.

Another important focus for Milly was her education. She said, “Living in California, there was no excuse for not going to college. Tuition was proof of residence and a \$10 student body card.” Milly’s college education began in California and, “college became a habit.” When they moved to Nevada, she continued her classes at Elko Community College and later attended the University of Nevada in Reno.

In 1978, Milly was able to demonstrate her hard-earned education, along with utilizing her keen knowledge of horses, when she edited *Think Harmony with Horses*, by Ray Hunt. In 1987 she edited Tom Dorrance’s *True Unity*. Both of these books explored the relationship between the horse and the human. Between editorial projects, Milly published *Hey Elko*, a collection of her original verse inspired by the city and county of Elko, Nevada. In 2001 *The Horse Gods* was published. Milly authored this book by first writing the conclusion to the novel, and then allowing the rest of the story to unfold. “In much the same fashion that life weaves its drama, events and characters wandered in and influenced the flow of people’s lives,” Milly says.

Milly has influenced the flow of countless lives, both of horses and horsemen alike. Her dedication to searching, learning, and translating the language of the horse is a true gift to those men and women who are willing to learn the horse’s vocabulary, and improve their communication with horses.

Now, thirty-seven years later, I keep a supply of both books in my office and give them away to every student that crosses my path. These books are all we have left to remind us of the words and teachings of the men that revolutionized the horse industry. Milly gave all of us a gift by making sure that these books came to fruition.

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Community listings are \$100 for one year. To place a listing please call 303-449-3537.

Calendar of Events - See eclectic-horseman.com for entire year's clinics/event listings. Always check with sponsor before event as details may change.

California

8/9-11 Annette "Netty" Coker horsemanship clinic, Blue Fountain Farm, Grass Valley contact Lana 530-277-0137 Steve 530-613-2553

8/17-19 Vaquero Heritage Days, San Juan Bautista, www.vaqueroheritagedays.com

8/17-19 Dave Ellis horsemanship and trail clinic, Porterville, contact Jody 303-503-2911

8/16-17 Annette "Netty" Coker clinic, Big Bear, contact Kathy 909-963-9405 Wendy 909 553-8418

9-13-16 Buster McLaury horsemanship 1, horsemanship 2 and cow working clinic, Santa Cruz, contact Bonnie Stoehn 831-252-2163 bonnies@cruzio.com

9/20-23 Buster McLaury horsemanship 2 and cow working clinic, Los Angeles, contact Sandy Pellegrin 626-524-3166 onegman@att.net

9/22-23 Trina Campbell foundation horsemanship and horsemanship 1 clinic, Woodside, contact Laura 650-315-7679 lmauck@sbcglobal.net

9/28-30 Dave Weaver and Gwynn Turnbull Weaver horsemanship/cow working clinic, Orland, contact 530-865-2610 info@thecalifornios.com

Colorado

8/3-5 Buck Brannaman horsemanship 1 and horsemanship 2 clinic, Routt County Fairgrounds, Steamboat Springs/Hayden, contact Barb Shipley 970-846-5151 bjs7753@gmail.com

8/6-17 Mark Rashid 10 day intensive horsemanship clinic (weekend off), Littleton, contact Bernadette Spillane, Happy Dog Ranch 303-915-8531 bernadettespillane@gmail.com

8/14-16 Buck Brannaman horsemanship 2 clinic, Eagle River Center, Eagle, contact Moni and Steve Howard 970-524-2320

8/17-19 Buck Brannaman foundation horsemanship and horsemanship 1 clinic, Boulder County Fairgrounds, Longmont, contact Sheri Gulley 970-351-7444

8/24-26 Buck Brannaman horsemanship 1 and horsemanship 2 clinic, Elbert County Fairgrounds, Kiowa, contact Mindy or Kevin 719-541-5550 Uhohranch@fairpoint.net

8/25-26 John Saint Ryan clinic, Cortez, contact Tim 808-936-5749 tim@timmcgaffic.com

8/25-26 Buster McLaury horsemanship 2 and cow working clinic, Westcliffe, contact Elin Ganschow 719-327-4299 elin@musicmeadows.com

9/21-23 Hal Coker Memorial Roping, Durango. Sponsor Mike Bruce, Contact Brian Baldwin 602-690-3280

9/28-10/2 Dave Ellis advancing your horsemanship clinic, Parker, contact Tia 720-281-0154

9/28-30 Kip and Missy Fladland fundamental horsemanship and horsemanship 1 clinic, Golden, contact Heather McWilliams 303-638-0994 Heather@mtnhomes4horses.com

Delaware

9/21-23 Buck Brannaman foundation horsemanship and horsemanship 1 clinic, Delaware State Fair Grounds, Dover, contact Lucretia Krantz 410-745-3115 logcando@yahoo.com

Idaho

9/24-28 Martin Black advanced horsemanship and cow working and ranch roping clinic, Y6 Ranch, Bruneau, contact 208-845-2606 clinics@martinblack.net

Illinois

9/7-10 Buck Brannaman colt starting and horsemanship 1 clinic, Fox Valley Saddle Association, Hampshire, contact Gail 224-678-7112 gail.buckbrannaman-midwest@gmail.com or Barb 815-542-6035 barb.buckbrannamanmidwest@gmail.com

Indiana

8/31-9/2 Annette "Netty" Coker clinic, Evansville, contact Bonnie 812-459-4601

Iowa

8/18 Kip and Missy Fladland ground work and horsemanship 1 clinic, Griswold, contact La Riata Ranch missyandkip@lariataranch.com

9/14-16 Brent Graef foundation and advancing horsemanship clinic, Cedar Rapids, contact Tammi Martinson tammi.martinson@rsmUS.com

Maine

9/14-16 Buck Brannaman foundation horsemanship and horsemanship 1 clinic, Piper Ridge Horse Farm, Limerick, contact Dana and Frannie Burridge franie@piperridgefarm.com

Massachusetts

9/7-9 Bob Burrelli open horsemanship clinic: groundwork, problem solving, developing softness, proper equitation, etc., Double B Ranch, contact Bob Burrelli 508-224-9430 rjburrelli@verizon.net

Michigan

9/1-2 Trina Campbell foundation horsemanship and horsemanship 1 clinic, Chelsea, contact Gail 734-649-5706 gailjackson@mich.com

Minnesota

8/7-9 Buster McLaury horsemanship 2 and ranch roping clinic, Wykoff, contact Sue Eisenman 507-696-5420

8/10-12 Kip and Missy Fladland fundamental horsemanship and horsemanship 1 clinic, Hastings, contact Cindy Willmarth kipfladlandhorseclinic@yahoo.com

Missouri

8/31-9/1 Buck Brannaman foundation horsemanship and horsemanship 1 clinic, The National Equestrian Center, Lake St. Louis, contact Trent Hayden or Katie McKinney 217-653-3424 trent@honeycreek-ranch.com katie@honeycreek-ranch.com

9/28-30 Ricky Quinn foundation horsemanship and horsemanship 1 clinic, Archie, contact Brenda Merriott 816-309-8063 bmaddux@ymail.com

Montana

8/24-25 Tom Curtin stockmanship clinic, Park City, contact Robbie Cattle Co./Boe Robbie 406-855-0051

8/24-26 Joe Wolter ranch roping with Joe Wolter and Scott Grosskopf clinic, Rocking 74 Camp, Ballantine, contact Jimmie 806-777-2766 jimmie@joewolter.com

8/31-9/3 Joe Wolter 4 day ranch clinic, Rocking 74 Camp, Ballantine, contact Jimmie Wolter 860-777-2766 or 940-989-2570 jimmie@joewolter.com

9/5-7 Dave Weaver and Gwynn Turnbull Weaver ranch roping clinic, Hinsdale, contact Chad Remmich mich@hotmail.com

9/8-9 Dave Weaver and Gwynn Turnbull Weaver advanced ranch roping clinic, Hinsdale, contact Chad 406-648-5487 cremmich@hotmail.com

9/22-26 David Ellis fabulous horsemanship camp, Wolf Creek, contact Jody (303) 503-2911

New York

9/14-16 Ricky Quinn horsemanship 1 and horsemanship 2 clinic, Horseheads, contact Emalee Crossman 607-437-3744 ejcrossman@yahoo.com

North Dakota

9/21-23 Joe Wolter horsemanship and ranch roping clinic, Froelich Ranch, Selfridge, contact Lance Froelich 701-422-3630 lancefroelich@yahoo.com

North Carolina

9/28-30 Buck Brannaman foundation horsemanship and horsemanship 1 clinic, Sullivan Farm, Walkertown, contact Susan Hopkins 919-210-7473 hopkin6136@triad.rr.com

9/28-30 Trina Campbell foundation horsemanship and horsemanship 1 clinic, Reidsville, contact Paula 919-802-1320 pcn0506@yahoo.com

Ohio

9/15-16 Trina Campbell horsemanship 1 and horsemanship 2/cow working clinic, Negley, contact Paula 412-398-8838 cowgirlmattes@aol.com

Oregon

8/3-5 Jim Hicks dressage principles for the horseman, Weston Equine Services, Sisters, contact Allison Weston 541-728-7004

8/4-5 Alice Trindle build your own clinic, T & T Ranch, Haines, contact 541-856-3356 541-519-7234 tnthorse@eoni.com

8/10-12 Alice Trindle horse study weekend clinic, T & T Ranch, Haines, contact 541-856-3356 541-519-7234 tnthorse@eoni.com

8/17-19 Brent Graef foundation and advancing horsemanship clinic, Eagle Point, contact Kim Ewalt randyandkim@jandpranch.com

8/25-26 Alice Trindle dressage clinic/lesson sessions and group activities clinic, T & T Ranch, Haines, contact 541-856-3356 541-519-7234 tnthorse@eoni.com

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9/8-9 Alice Trindle Land of the Dorrance's Horse Study Fall Gathering, Enterprise, contact 541-856-3356 541-519-7234 tnthorse@eoni.com

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Tennessee

9/7-9 Ricky Quinn foundation horsemanship and horsemanship 1 clinic, Nashville, contact Alicia Landman 231-838-7100 abyberglandman@gmail.com

Texas

9/21-23 Brent Graef foundation and advancing horsemanship clinic, DFW area, contact BrentGraef@yahoo.com

Utah

8/24-26 Martin Black and Donnette Hicks horsemanship clinic, Sage Creek Equestrian, Heber City, contact Brooke Sweat brooke.sagecreek@gmail.com

9/7-8 The Great Basin Buckaroo Gathering, Ogden www.buckaroo-gathering.com

Virginia

9/7-9 Joe Wolter colt starting/green horse, horsemanship 1 and horsemanship 2/cow work clinic, Dream Weaver Farms, Crockett, contact Lynn Decker 276-617-0669 lynn@dreamweaverfarms.net

Washington

8/1 Wendy Murdoch Sure Foot Workshop, Snoqualmie Valley Riding Club, Snoqualmie, contact Rebecka Knapp 425-891-4262 becka@sknapp.org

8/2-5 Wendy Murdoch open clinic, Circle B Ranch, Snoqualmie, contact Becca Knapp 425-891-4262 becka@sknapp.org

8/3-5 Brent Graef foundation and advancing horsemanship clinic, Brush Prairie, contact Lynnae Berg mabjoy@gmail.com

8/6-7 Brent Graef cow class, Battle Ground, contact Chuck Drake chuckdrake@aol.com

8/17-19 Joe Wolter colt starting/green horse, horsemanship 1 and horsemanship 2/cow work clinic, Freedom Farm, Port Angeles, contact Mary Gallagher 360-460-6410 or 360-460-5733 Freedomf@olypen.com

9/6-8 Annette "Netty" Coker horsemanship clinic, Ephrata, contact Lucia Clemetson 509-989-3802

9/8-9 Trina Campbell foundation horsemanship and horsemanship 1 clinic, Newport, contact Lori 509-995-6423 rlmrieth@gmail.com

9/27-29 Annette "Netty" Coker clinic, Battleground, contact Chuck and Kathy Drake 360-666-5051

Wisconsin

8/2-5 Buster McLaury horsemanship 1 with obstacles and horsemanship 2 with flag clinic, St. Croix Falls, contact Tammy Miltz-Miller 269-598-5631 tmiltzmill@yahoo.com

8/3-5 Dave Ellis workshop, Algoma, contact Kris 920-487-5623

9/8-10 Brent Graef cow class and horsemanship class, Grafton, contact BrentGraef@yahoo.com

9/21-23 Ricky Quinn foundation horsemanship and horsemanship 1 clinic, Burlington, contact Gayle Dominas 815-529-0537

Wyoming

8/5-10 Martin Black clinic, Red Rock Ranch, Jackson Hole, contact Carolyn Stimmel carmackstimmel@gmail.com

8/29-30 Dave Weaver and Gwynn Turnbull Weaver cow working clinic, Hot Spring Co. Fairgrounds, Thermopolis, contact Melissa Gardner 307-851-0859 melissag@wyoming.com

8/31-9/2 Dave Weaver and Gwynn Turnbull Weaver ranch roping clinic, Hot Springs Co. Fairgrounds, Thermopolis, contact Melissa Gardner 307-851-0859 melissag@wyoming.com

Africa

9/6-18 Wendy Murdoch horseback safari with Wendy, Masai Mara, Kenya, contact Bradley Schneider 540-675-2492 bschneider@icloud.com

Canada

8/18-20 Trina Campbell foundation horsemanship, horsemanship 1 and cow working, Fort Qu'Appelle, SK, contact Anne 306-365-7721 amorchard@outlook.com or Sabrina 204-847-0077 coyoteridge@xplornet.com

8/31-9/1 Glen Stewart natural horsemanship clinic, advanced stage 1, Smithers, BC, contact Anika at 250 846 5494 or anika.gattiker@outlook.com

9/2-3 Glen Stewart natural horsemanship clinic, advanced workshop, Smithers, BC, contact Anika at 250 846 5494 or anika.gattiker@outlook.com

Germany

8/9-12 Paul Dietz Foundation & Horsemanship clinic, Hagen, contact Christina Middeldorf chris.middeldorf@gmx.de

8/25-26 Wendy Murdoch Sure Foot Workshop, contact Brinja Riedel +49-173-866-6882 info@brpferdephysio.de

8/27-28 Wendy Murdoch Sure Foot Ptaactioner Workshop, contact Brinja Riedel +49-173-886-6882 info@brpferdephysio.de

Italy

8/23-26 Paul Dietz Horsemanship & Cow Working clinic, Circle.v.farm, Via Firmano 21, Cividale Del Friuli, contact Erika Sandrin 339 399 1882 Luca Barani 331 15 83 298 ranchorsesoul@gmail.com

Ireland

9/28 - 10/2 Paul Dietz Foundation & Horsemanship clinic, Wicklow, contact Jo 00353868692617 joannabishop@gmail.com

Netherlands

8/31-9/1 Wendy Murdoch open clinic, Amstelveen, contact Van Stal, Wendy Duuren +31-6-3199-1230 info@nh4all.nl

9/2-3 Wendy Murdoch open clinic, Stal Mireille, Lienden, contact Mireille den Hoed +31-6-2409-5482 info@stalmireille.nl

9/4-5 Wendy Murdoch instructor course, Stal Mireille, Lienden, contact Mireille den Hoed +31-6-2409-5482 info@stalmireille.nl

Sweden

9/14-17 Paul Dietz Foundation & Horsemanship clinic, Skara, contact Claudia Ledermann +46731008313 Claudia@westernhorsesavvy.se

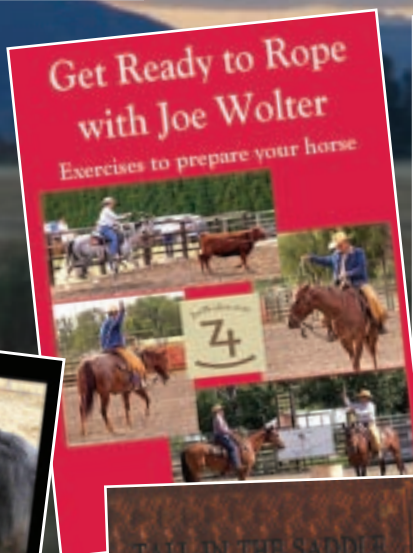
United Kingdom

8/3-5 Joe Wolter horsemanship 1 and horsemanship 2 clinic, Kentisbeare, Devon, contact James Robertson 0044 7544200151 j.robertson@hotmail.com

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Horseman's Gazette Issue No.35 Summer 2018 \$35

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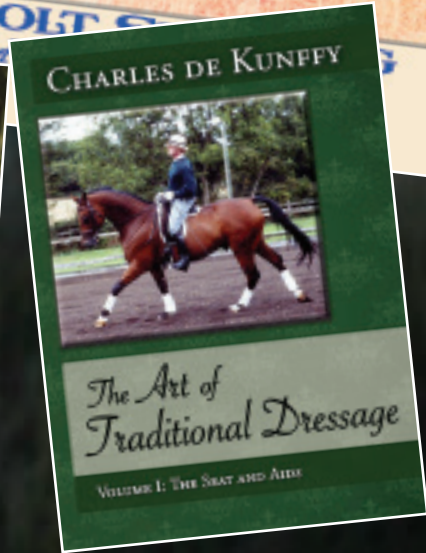
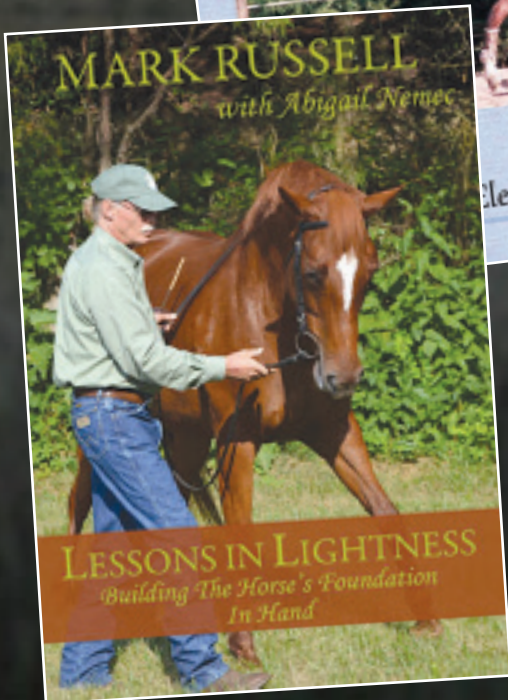
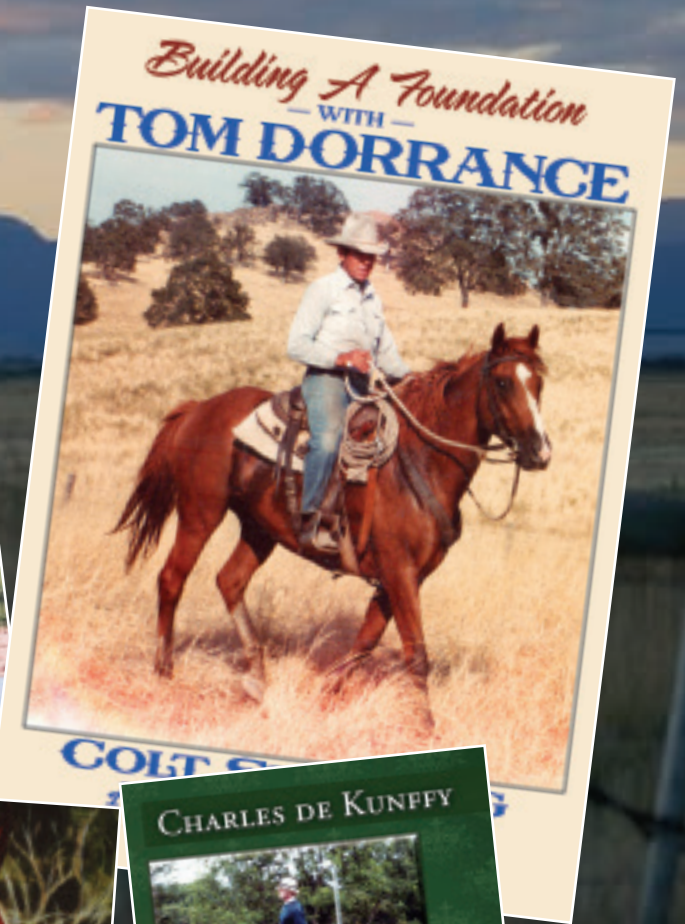
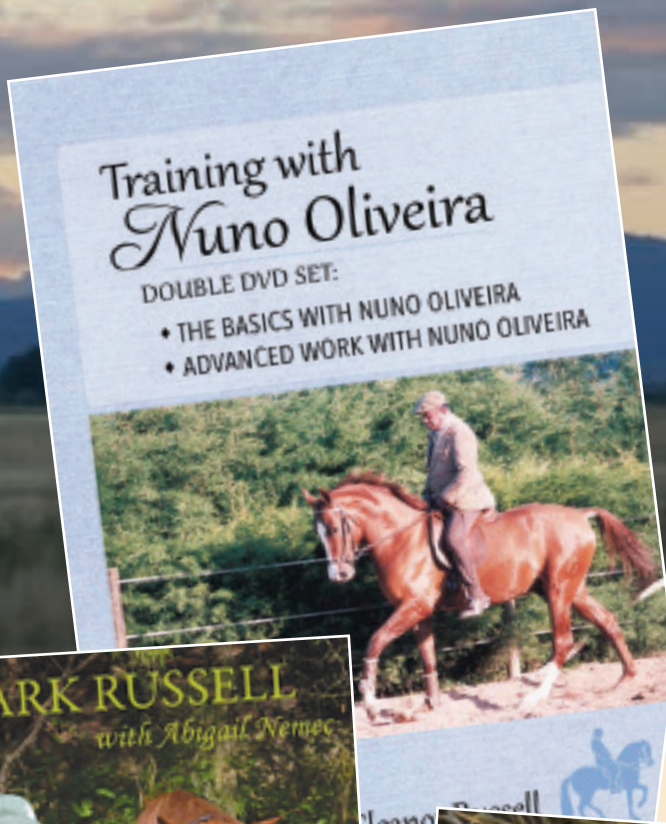
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Building a Foundation with Tom Dorrance - Colt Starting and Beyond \$59.95 2-DVD set

Filmed at a 3-day Texas clinic in the 90s. This DVD features two 3-year-old

roan colts off of a ranch. Only one was halter broke, and we see that how they were started would help them in the future. Note: There are moments of sound and video that are less than perfect.

Martin Black Colt Starting Groundwork with Students \$59.95 2-DVD set Running Time 2 1/2 hours

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These candid DVDs include unrehearsed footage of Nuno Oliveira

teaching at his home manège. It is amazing to watch Nuno Oliveira ride his own horses at home and to listen to his comments and descriptions of the aids while riding one of his horses. These personal videos filmed by Eleanor Russell at Avesada, Portugal.

The Art of Traditional Dressage: The Seat and Aids by de Kunffy \$49.95

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What were they thinking?

"My colt was ready to head out on the 4th ride and all I wanted to do is allow him to explore and keep him out of trouble. There is nothing better than feeling their curiosity and willingness."

- Alicia Byberg-Landman

"I was really excited to get her out of the round pen and ride out in the pasture." - Carson Martinson

Carson Martinson and Alicia Byberg-Landman ride their colts out on their fourth ride at the Annual Buck Brannaman Colt Starting clinic in Sheridan, Wyoming. Photo by Nicole Poyo.