

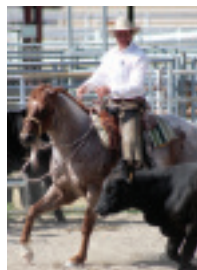
SEPTEMBER/OCTOBER 2018

CAVVY.COM

ISSUE NO. 103

ECLECTIC HORSEMAN

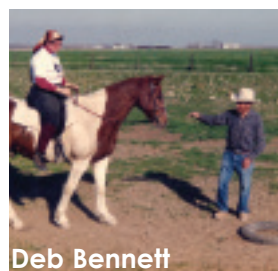
MAKING A BRIDLE HORSE WITH BUCK BRANNAMAN 4 • RIDING CLINIC WITH WENDY MURDOCH 6 • TRANSLATING THE WORK PART TWO 9
GETTING WITH THE FEET PART 2 12 • THE POWER OF THE PRE-CUE 14 • SADDLING FALLACIES PART 1 15 • VISITS WITH BRYAN 23



- 4** **Buck Brannaman: A Few Thoughts on Making a Bridle Horse**
By Tom Moates
Some thoughts on the stages of traditional bridle horse stages of education from Buck Brannaman.



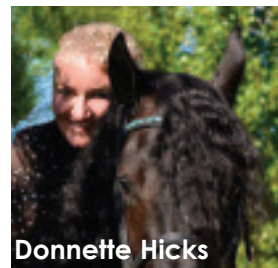
- 15** **Saddling Fallacies Part 1: "English," "Western," and the "Old West" That Never Was**
By Deb Bennett, Ph.D.
Turning a focus on saddles, this series looks at a historical understanding of saddle types.



Deb Bennett



Patrick Gleeson



Donnette Hicks



Wendy Murdoch

- 6** **Riding Clinic With Wendy Murdoch: Why Can't I Sit the Canter?** By Wendy Murdoch
- 9** **Translating the Work: An Interview With Milly Hunt Porter, Part Two**
By Donnette Hicks
- 10** **Australia With the Wolters**
By Patti Hudson
- 12** **Getting With the Feet Part 2 - Forward and Stopping** By Jan Young
- 14** **The Power of the Pre-Cue**
By Nancy David Dillon
- 23** **Visits With Bryan** By Pat Gleeson

Contributors

Deb Bennett, Ph.D. teaches unique anatomy short-courses and horsemanship clinics designed to be enjoyable to riders of all breeds and disciplines, and all levels of skill. Internationally known for her scientific approach to conformation analysis, "Dr. Deb" has made a career out of conveying a kind of "X-ray vision" for bone structure to breeders and buyers. Her background helps her clearly explain how conformation relates to performance ability. Learn more at equinestudies.org.

Patrick Gleeson is an Aussie who lives in the town of Pakenham in the State of Victoria, Australia. Pat found his way to Wyoming and the Padlock Ranch where he met and gained a friendship with Jesse Ballantyne and his daughter Hannah. They were catalysts and influencers in horsemanship, stockmanship and land stewardship. Jesse encouraged Pat to seek out Bryan Neubert and Joe Wolter. Pat has visited with Bryan many times and with each visit, Bryan provides bigger opportunities and greater challenges. Pat has created a number of programs, "Leadership Through Equine Exposure," that are designed for Corporate Leadership as well as Defence Force Veterans, and Emergency Service personnel. Pat hopes to be able to find a suitable farm/ranch in Australia to establish a base for these programs, as well as run beef cattle utilising regenerative agricultural methods.

Donnette Hicks is a horsewoman who bridges her ranch background with nearly two decades of dressage experience. She teaches and works with horses through the Grand Prix level and enjoys exchanging ideas with horsemen across the world. As a freelance journalist, she blends her education with poetry, photography and film. Donnette and her husband, Jim, own Sage Creek Equestrian in Heber City, Utah. For more information go to sagecreekequestrian.com

Patti Hudson is a freelance writer and day rider. Her articles have appeared in numerous equine, agricultural and business publications. She and her husband live in a small solar-powered cabin they built on a remote acreage between the North and Middle Forks of the John Day River in eastern Oregon. More pattihudson.com.

Tom Moates is a leading equestrian author and journalist. His latest book, *Six Colts, Two Weeks - Part 2 Week 2*, is available. More info at tommoates.com.

Wendy Murdoch has taught riding internationally since 1987. She first trained with Sally Swift in 1986 and apprenticed with her in 1992. Learn more at wendymurdoch.com.

Jan Young, author of the middle-grade novel *The Orange Slipknot*, lives in Winnemucca, Nevada, where she is a writer, tutor, and piano teacher. She and her husband, Jack, give some clinics and lessons and take in a few outside horses. Learn more: www.jackyoungclinics.com

On the Cover: During a short evening round pen session, a quarter horse mare owned by Melanie Elzinga takes a moment to think through things. Photo by Melanie Elzinga.



LETTER FROM THE EDITOR

Hi All,

We ask new folks who sign up for our email list to share their horsemanship goals with us. We get some fantastic responses, and I love the diversity of experience that our readers have. We received a submission this month that I think expressed so clearly my own horsemanship goals as well as the goals of *Eclectic Horseman*: "To be better myself so that my horses can be better."

This issue marks the start of our 18th year of publishing *Eclectic Horseman Magazine*. I'd like to thank the many of you who have been on this journey of growth and improvement from the very beginning. We are continually striving to bring you the horsemanship help you want and need, and to encourage all of us to expand our understanding and knowledge of horsemanship. Thank you for your support and being engaged readers; your responses to what we've done and ideas for what we can do keep us moving forward all the time. Improvement in horsemanship might be a matter of making simple adjustments, but simple does not mean easy.

If you enjoy this magazine and find it helpful, tell your friends. Share good horsemanship with those around you. They will benefit and so will their horses.

I hope you all have a lovely fall, and I look forward to hearing from you after the busyness of summer settles down!

Take care,

Don't Miss !

September 7-8

The Great Basin Buckaroo Gathering,
Ogden, Utah, buckaroorogathering.com

October 7-9

Best Horse Practices Summit,
Durango, Colo., besthorsepracticessummit.org

October 19-21

Brannaman Pro-Am Vaquero Roping,
Santa Ynez, Calif., proamroping.com



Editor's Note: Apologies to photographer Sandy Black. This photo that appeared in Issue #102 was taken by her.

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

The Eclectic Staff

EDITOR & OWNER: Emily Kitching

DESIGNER & OWNER: Steve Bell

PROOFREADING: Phyllis Hunt

Postmaster & Letters

Send address changes and letters to:

Eclectic Horseman

PO Box 174

Elbert, CO 80106

subs@eclectic-horseman.com

Advertising & Other Services

Contact us about ad rates and other eclectic services including Web design and hosting, videography, video post-production, and graphic design.

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.

Reproduction in whole or in part is prohibited without express written permission of the owner.

Copyright 2018 Eclectic Horseman Communications, Inc.
All rights reserved.



Contact us with your concerns, questions or comments • Visit: Eclectic-Horseman.com
Phone: 303-449-3537 • Fax: 303-468-1516 • Email: info@eclectic-horseman.com



TRADITION

Buck Brannaman:

A Few Thoughts on Making a Bridle Horse

By Tom Moates

THE rich vaquero traditions of America's west are enjoying strong interest among many horse enthusiasts these days—and it is the bridle horse who is at the very center of this unique culture. The phrase “making a bridle horse” is often applied to the process of training and refining the sophisticated cowhorse of the buckaroo. One of the more observable aspects of making a bridle horse in the traditional way is the use of different head gear and bits at various phases of training. To shed some light onto the stages of making a bridle horse and how some of this gear is used, consummate horseman Buck Brannaman visits with us on the topic.



The Snaffle.



The Hackamore

“It starts out dependent really on what you want to consider a finished horse to do,” Buck says when asked what is involved at each stage of making a bridle horse. “I’m looking for classical movements on a bridle horse, and with that comes what I refer to as complex flexions.

“Now, it’s become fashion in the last few years—some people advocate starting the horse in a hackamore and not ever riding him in a snaffle bit. And that’s fine as long as the movements that you do with the horse are going to be pretty basic and pretty fundamental and you’re willing to accept maybe not having classical flexion in the horse while doing some of the movements—and you’re willing to accept flat out not being able to do some of the movements—that’s fine.

“The way I do it is I start a horse in a snaffle bit and I basically get every movement that I will need that horse to do in his life going in the snaffle bit. They may not be mastered movements, but he has a basic understanding of all the things that I need him to do. And that’s basically about a year and a half in the snaffle. Then I move to the hackamore. It makes the transition to the hackamore seamless. If you saw my first ride in the hackamore, you wouldn’t know that I hadn’t been practicing beforehand. It’s about a year in the hackamore is the general rule of thumb. And about a year and a half in the two-

rein, and onward. And eventually I may put them in the spade, or I may leave them in the half-breed—when I two-rein them, I use a half-breed.”

While most horse folk are familiar with the hackamore (in the vaquero tradition it is braided from rawhide and is a style of bitless headgear with a noseband where reins can be attached to the bottom) and the snaffle bit (basically a bit with a joint or two in the mouthpiece), the half-breed may be less familiar. The half-breed is a bit with a solid mouthpiece with a port (an upside-down U in the middle of the mouthpiece—this type of bit is known generally as a curb bit), and when that port is greater than about 1 ½ inches, it is referred to as a half-breed. The spade bit is a curb bit that incorporates a “spoon” to the port. The “two-rein” is using a thin bosal (hackamore) under the bridle with reins to each.

“I always kind of qualify that because one person might get quite a bit done in six months, and for the same amount of production it may take a year and a half for another person,” Buck says. “So that time boils down to how much talent do you have—what’s your skill level? You really can’t just stick to the time; really my criteria is based on if I can go through my checklist of movements that I need a horse to be able to do. Once all of those movements are confirmed, and he’s relaxed at doing them, then I move on.

“If you have him operating right in the under-the-bridle hackamore, when you get in the two-rein it bridges the gap from riding in two hands to riding in one hand. In the beginning just say to turn a horse around, you’re using your leading rein and supporting rein, you open your leading leg, and you support with your supporting leg. Then ultimately, to turn that same horse around when he’s more finished, you’re using a support-



The Bridle

ing rein and a leading leg only. So two of the aids disappear over time. And, the leading leg is what draws the eye to the inside to create that little bit of lateral flexion that you need still in lateral movements.

“It’s been my experience when people transfer to the two-rein, all of a sudden not only do they not have any lateral flexion in their lateral movements, the horse may even be counter-arc’d because they haven’t gone through the long tedious process of teaching the horse, for example, when the left rein would touch the base of his neck, to bend to the right. That’s a process, and that’s what the two-rein does is it bridges the gap to where you might present the supporting rein on his neck and drop your leading leg back in hopes of drawing his eye—and if you don’t draw his eye then you can simply follow up with your leading rein that’s on your hackamore still.”

And then there is the spade bit.

“It’s used as a fine instrument,” Buck explains. “The intent is to be used as a fine instrument and yet some people think, ‘My goodness, why would you want to put that big bit in his mouth?’ So that the things you communicate to the horse are very, very refined. The snaffle bit being a very mild bit, you’ve got to get him light in that first. The bridle horse thing has become very popular so you’ll get people now—I know people—they’ll start a horse in May and by the end of August he’s in the spade bit. I think, ‘Gosh, they must be pretty handy—it takes me a little longer.’

“By the time you get to the two-rein or straight up [in the bridle], you’ve got a refined horse and the signal should be very, very refined.”



The Two-Rein



Riding Clinic With Wendy Murdoch

"Why can't I sit the canter?"

Betsy writes:

I am 65 years old and a "re-rider." I had once-a-week lessons as a child and had fun but didn't learn much. Then I was away from horses for many years. About 10 years ago I started riding again, mostly trail & pleasure riding with some lessons.

I had a bad wreck early on and went through several years of canter-phobia (I'm a pretty nervous rider anyway), but have gotten over the canter issue with the help of my current horse, Champ. He's a 9-year-old quarter horse I've had for 3 1/2 years and is both quite athletic and spectacularly tolerant of my mistakes. He's in partial training for Eventing and is schooling 2nd level dressage and jumping 2' 9" with his trainer. I operate at a much lower level but hope someday to complete a Beginner Novice event.

In 2012 I broke my left tibia and my left leg is weaker than my right; I have also had rotator cuff surgery on my right shoulder with a good recovery but some asymmetry remaining. I do work with a trainer but am eager for additional coaching. Thanks in advance for any feedback and corrective suggestions you and Wendy can provide!

Dear Betsy,

Looking at Photo 1 my first thought is that the stirrup bar on your saddle is too far forward for your thigh length, which puts you in a chair seat and causes you to lean forward to be over your foot. When you take your foot out of the stirrup the leather will hang vertically by the effect of gravity. I can determine the stirrup bar location by drawing a line along the leather upward to the saddle. In Photo 1 the leather is angled forward from the stirrup bar, which means you are pushing your foot forward.

Photo 1A. The green line through your hip is the line of gravity. Ideally this line would pass through your ear, shoulder, hip and ankle for riding on the flat. As you can see it only passes through your hip. The red line from your ear to hip indicates the amount you have angled forward to get your head over your feet. The line of thigh, calf and foot show a closed hip angle and forward foot position relative to the vertical line. The pink line shows that your stirrup is pushed forward out of plumb.

Positioning your head over your foot is something you will do unconsciously to balance your head. For dressage your entire leg needs to be further back so that your head, shoulder, hip and ankle line up on the vertical. Since the stirrup leather isn't that far off vertical, this leads me to conclude that your stirrup bar is too far forward for your thigh length (which is much more the determinant for saddle size for the rider than your buttocks).

Photo 1B. I have drawn a green line for gravity and a short red line crossing it indicating the length of your foot (measured from the photo) placed where the center of your ankle would be for a classical

Photo 1.



1A.



1B.



Photo 2.



2A.



2B.



alignment of ear, shoulder, hip and ankle. The pink line shows you where the stirrup bar needs to be to allow you to be in this position.

Clearly your leg is way too far forward and pushing your stirrup forward causes you to lean forward even more while putting your body weight onto your horse's forehead, thus causing him to hollow his back. Traveling on the forehand is a familiar pattern for this horse as evidenced by the thick under neck muscles (more on that later).

Photo 2. You have pulled your lower leg back slightly because the leather is angling toward the rear. Perhaps you are drawing your lower leg back to apply a leg aid or in an attempt to improve your position? Either way your lower leg position (foot pointing out, heel in) and tight buttocks creates tension in your hips, knees and ankles, which makes you less secure in the saddle and blocks the horse's forward motion.

Photo 2A. I have drawn a green line for gravity and a 2nd green line indicating the vertical line from the stirrup bar. The pink line shows the angle of the stirrup leather. Red lines represent the body position in linear form. Your head is over your ankle, just as it should be because your brain organizes your body position in relation to your feet.

Photo 2B. The green line is the line of gravity and the red lines represent you "on the vertical." The pink line shows you where your stirrup bar would need to be in order for you to have this alignment. Clearly this is further back than its current position. Notice that the hip and knee angles would be more open in this position.

Sitting on the vertical would take your upper-body weight off your horse's forehead and allow him to lift his withers rather than hollow as indicated by his head height and dropped hollow lower back. Lowering his head and lifting his back will aid you in sitting on the vertical, as this will open your hip angle.

Photo 3. Let's look at the horse. He is hollow and on the forehand with head high and rib cage down dropping between the pillars of his front legs rather than engaging his thoracic sling and lifting his withers. The effect on the rider is that it feels like you are dropped into a hole. It's hard to sit up when this happens.

Photo 3A. The green line along the horse's back and down through the chest indicates that the horse's body weight is on the forehead. He is hollow and on the forehand with your body weight leaning over his withers. He has to raise his head in order to shift weight back. On a 1000lb horse the head weighs 40 lbs.. Raising that amount of weight closer to the center of mass (13 – 14th rib) keeps him from falling down. But this makes for a very hollow and uncomfortable ride!

Photo 4. The canter. Here everything compounds on itself. Your horse is on his forehead. You are gripping with your knees and thighs, your lower leg has swung back and your feet have turned out even more than the trot, which tightens your buttocks! A tight buttock makes you bounce out of the saddle. Think about a well-inflated basketball vs. one that needs air. Therefore you feel unbalanced and unstable!



Photo 3.



Photo 4A. You can see the blue lines showing the horse on the forehand and you are leaning forward (red lines) with the pink showing how much you have pulled your lower leg back, but this causes you to grip with the back of your leg and inner thigh for security. Hence you come out of the saddle as he drops his back instead of his back coming up and giving you something to sit on.

THE SOLUTION!

While it is not possible to get a new saddle and even if you did there is no guarantee that it would solve this problem without causing ten others. My suggestion is that you use an Equiband (silver) and draw your leathers back using the band so that you can position your foot underneath you while eliminating the pendulum swing of the stirrup. The Equiband created a “V” between the band and the leathers.

Photo 4.



3A.



When you place the band over the cantle of your saddle, after mounting, it stabilizes your position while bringing your foot back. Your hip angle will open so that your upper body moves back aligning your head over your new foot position. See the *50 5-Minute Fixes to Improve Your Riding* chapter on using an Equiband for more information. The only change from that chapter is that you tie the band on using a quick-release knot and run the tail of the band back through the loop of the knot so that it cannot come untied! While you cannot use the Equiband for showing, practicing at home and changing your weight over your horse's back will allow both of you to find a new posture and create a new habit.

If you would like me to analyze photos of your riding position for future articles, email me at wendy@murdoch-method.com and always remember to enjoy the ride!

4A.





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

By Donnette Hicks

“One little word can make a world of misconception. Words are pretty serious business,” Milly explained. “I was awfully careful with writing Tom’s words because Tom Dorrance had a deep gift and I was very careful to not use a word that did not come out of his mouth.” When writing the book, Tom had the idea to go back and get the student’s input. Tom felt the student would have a different way of reaching the people he wasn’t reaching. Tom didn’t want this work to be special. He wanted everyone to know they could obtain a better relationship with their horse.

In the beginning there was little vocabulary to share. Riders and observers all had their own way of describing their experiences. Whether the discussions took place at the Hunt dinner table or at the Dorrance’s home, these became exchanges where the vocabulary began to build. From the sessions at the Dorrance’s home, Tom would pick up on the truths of what everyone was sharing. He would respond by formulating small quotes. For example, “Observe, remember, and compare.” Encouraging riders to notice they were thinking of what *they* wanted from the horse but weren’t focusing on the horse’s needs. By focusing on the horse’s side, Tom would help them begin to understand what the *horse* might be experiencing or feeling. Tom would set something up for the rider: “Do you feel that? Did you see that?” Those were the years Tom began referring to himself as “the horse’s lawyer.”

As the vocabulary developed, there was a lot of quiet time as Tom was looking for ways to explain it. Milly remembers that during this time, while working with Tom’s material, other writers, even accomplished writers, would write down as accurately as they could their understanding of what *they* thought was happening. Sadly, these writers just couldn’t convey what Tom was sharing.

Milly tried to transpose exact words off the tape as accurately as possible, but even that was difficult. “Whether I stood at the corral or not, I realized I did not get full sentences. I would get partial sentences and then the action completed the sentence. For every incomplete sentence, and there were lots of them, Tom would complete his incomplete sentences with me back in his living room. The final result was that Tom kept his own words. In Ray’s and my case, we were the same age, we came out of the same sagebrush patch more or less and we have the same vocabulary. I could finish a sentence of Ray’s because we spoke the same English.”

Ranch owner and friend, Verna Holland, shared observations of Milly during clinics held at their family ranch. She referred to Milly as “the sweetheart” that made sure dates and times were finalized, always welcomed any questions and never



Milly Hunt Porter. Photo by Sandy Black.

missed an opportunity to make the rounds at lunch time and after the close of day, to greet all the participants. She never missed a person even if they were there as spectators for the day. Ray’s and Tom’s books have greatly impacted the horse industry. Verna calls them “a Bible for horses and horsemen,” and goes on to say, “by choosing to preserve and present the material in spoken English, Milly put into words what Tom and Ray were feeling. Their books were her reins to share with every horseman trying to learn through their books. She is gifted with being able to choose the words that will enable any person interested in learning the feel of a horse. The thoughts of a “dumb horse” are no more. Now it is: “*What am I doing wrong in communication with this horse?*”

Suzanne Baker believes the book *Think Harmony with Horses* was the great response to the clinics, every aspect of which Milly arranged and managed. Working in combination with the books led to the spreading of this wonderful philosophy.

Milly enthusiastically shared “these were exciting times.” People were beginning to change their attitudes. They were no longer trying to make the horse perform; they were trying to learn from the horse. “It was so neat because many people would come in with such a bristle, and by afternoon they freed themselves. They started to become real. It was transformational. It’s not a head thing after all, it’s a heart thing, and if you don’t get that, you’ve missed it”.

AUSTRALIA WITH THE WOLTERS

By Patti Hudson

THEY drive on the opposite side of the road, their seasons are reversed, they point their solar panels north, put beetroots on their burgers and have some of the strangest wildlife and most stunning scenery on the planet. But when it comes to horse people, Australia isn't all that different from the many other places I've traveled with Joe and Jimmie Wolter. Everyone is on the same journey, searching for greater understanding, looking for ways to improve whatever it is they do with horses.

That much was obvious, starting with a two-day horsemanship clinic at the El Castillo Equestrian Centre north of Melbourne, where enthusiastic riders of all levels and disciplines welcomed us. From there we traveled to Victoria's High Country for two more clinics at sponsor Anne Timewell's training facility outside of Tawonga. Once again we were impressed by everyone's desire to learn and how that desire translated into so many breakthroughs over the course of the clinic.



Anne Timewell and Joe Wolter

After the first Tawonga clinic we were able to take a couple of days off to see the surrounding countryside. Our hosts, Heath and Rachel Fallon, valiantly loaned us a car, mapped out the best routes and trusted us to remember the mantra “white on right” as we set off on a series of left-sided road trips. Steering wheel on the right, blinkers and wipers the opposite of what we were accustomed to, we constantly reminded each other to keep that white line on the right and if you had to swerve to avoid anything, swerve left not right. Except for a few scary moments negotiating a roundabout in Wangaratta that were absolutely not the fault of the driver (myself), but that of the navigator (Joe Wolter), we did all right. Traveling the Great Alpine Road through northeastern Victoria I was struck by how similar it was to my home in northeast Oregon, except the mountains were covered in gum trees instead of pines. In particular it reminded me of the Wallowa country where the Dorrance brothers had ranched. I thought how amazing it was that what started on Crow Creek in an isolated corner of Oregon had come so far.

We managed to clock several hundred kilometers before returning for the final clinic back at Anne Timewell's facility. This one was five days and designed for professionals who in one way or another earned their living from horses. It was a shorter version of the advanced clinic Joe offers every winter at his Texas place.

The Texas clinics are usually three weeks long with riders bringing two or three colts to start and a couple more advanced horses for roping and stockmanship, or for any other specialized work. Participants often bring client horses they have in training, but they also bring their own horses used in ranch work, competition or as sale prospects. With a shorter timeframe in Australia, most riders brought only one colt and two older horses.

“In all my clinics I'm just trying to help people advance their understanding, but in these I've been doing for professional riders, I guess I'm also trying to help them advance their careers,” Joe says. At the Tawonga clinic there are professional trainers and riding instructors, along with saddle-makers, breeders and even an equine body practitioner.

As the colts are brought into the round pen Joe reminds everyone how important groundwork is in preparing the horse to be ridden. “But we're not trying to desensitize them or wear them down. We're trying to expose them without

any expectations, so we can observe how they handle adverse conditions.”

Most handle it well and once all the horses are saddled and turned loose, Joe begins moving them around from horseback. “It’s not just about driving them around,” he explains. “It’s about getting their feet freed up. The most important thing they need to learn is to move out – to liven up without tightening up.”

Later when the riders get on their horses for the first time, Joe points out that everything they’ve done from the ground applies to what they will do in the saddle. “You guys are working for the horse right now. This is why it’s so important to not direct and drive at the same time. It’s too much. Get him to go, then take him where he wants to go.”

A rider asks how you know where the horse wants to go and Joe asks the rider how the horse is shaped. “To go to the right,” the rider says. Joe nods, “Then that’s where he wants to go.”

As the horses begin moving around, one gets troubled. “He was shaped to go one direction, but the rider asked him to go in the opposite direction,” Joe explains. “The horse got crooked, and crooked leads to trouble.”

“Getting that straightness and not driving and directing at the same time, that was really important for me,” says Pete Quinn, of Quinn Family Training in Myrtleford, Victoria. “I can get what I want and the horse can think he’s getting what he wants.”

Later in the day the horsemanship class also starts with groundwork and a question about warming them up versus wearing them out. Joe laughs. “It does seem a lot of times people are just trying to tire a horse out before they get on.” He explains that for him it’s more of an evaluation process – a way of accessing where the horse is at and how the horse feels about his surroundings before getting on his back. “Tom Dorrance wouldn’t do much groundwork. He liked the fresh, but a lot of people aren’t ready for fresh.”



Anne Timewell, Heath Fallon and Joe Wolter

“I really like how Joe works with each of us from where we’re at and what we can do,” says Equine Body Practitioner Leeonia Stephens. “It’s not a program. It’s opening your mind to a different way of thinking and solving problems.”

When the horsemanship class shifts to cow working Joes applies many of the same lessons from earlier in the day. “We saw how horses learn from the release of pressure,” he says. “Cows are the same way. You take the pressure off when the cow thinks about going where you want him to go.”

Saddlemakers and trainers, Lucy and Richard Barrack, quickly notice they need to let go more. “We haven’t been giving our horses enough responsibility,” says Richard. “We’ve been forcing rather than letting things happen.”

“I never thought I pulled on my horses,” says Lucy. “But I know now I have to let go more and trust the horse can do it.”

By the fifth day the colts are being ridden out in the bush, crossing creeks, negotiating logs and steep terrain. The older horses have advanced considerably, but the important changes are in the people.

“It’s been great to see Joe use so many different tools and different ways of approaching problems,” says Leeonia who came with a bucking horse and left with a project she felt ready to handle. “Joe thinks outside the box and that’s what I have to do to help my horse.”

“We had five days to think, to stack it up and then sort it out,” says Pete. “The only way to advance is to have that kind of time with someone like Joe.”

Lucy and Richard agree. “We had enough time we were able to go away and work on something and come back and ask questions and go work on it again. Now we’re ready to apply it to outside horses. We work for our clients, but we want to ride for the horses – for what we can offer them.”

By the end of our time in Tawonga it was hard to tell the colts from the rest of the horses, and the rest of the horses were looking pretty good.

“Looking good and having it really be good are two different things,” Joe says as he climbs in the car for our last left-sided drive to Heath and Rachel’s gracious home. “The horse that’s really right has a different sort of expression.”

A lot of things in Australia might have seemed different to us, but that expression Joe spoke of is the same wherever you go.



Anne Timewell and Joe Wolter



Getting With the Feet Part 2 - Forward and Stopping

by Jan Young

In the first installment of "Getting With the Feet" (EH Issue #101 May/June '18), we looked at getting in sync with the horse's rhythm to improve our feel and timing. Noticing how your body moves with the horse's body, you can feel his feet with your body and, with light contact, through the reins. Using this feel helps you to get with the feet in lateral movements and to shape the horse with your body, avoiding overuse of the reins.

Getting with the feet also helps in forward movement, slowing, and stopping. We ride the whole horse—mind and body—with our whole mind and body. The mental image of "Hangerman" (made from a bent clothes hanger) is a tool that can help us understand how the body works as a unit, not as disconnected parts. He "looks" with his eyes, hands, and bellybutton lined up. His legs don't tap or bump on their own, but move with the horse's feet. He doesn't pull the reins; they are "attached" to his body.

The more unified your body is, the better your horse can read your mind—your intent—through your body language. The larger the muscle mass (such as your core), the smoother your body movement; relying on the smaller muscles of the arms, hands, legs or feet results in more "noise" and is more likely to cause your horse to anticipate and brace. Your core and seatbones telegraph their intentions through your thighs as your legs hang down, draped—feet not bracing on the stirrups, thus pushing the leg off the horse, but resting relaxed on the stirrup.

I feel all these things as my horse walks forward, even exaggerating the feel at first to help me get with him. As I get with the feel of his body, his body begins to reflect what I offer him. I try to influence his feet with my seat and legs rather than my reins. His feet are my feet. When I walk on the ground, my feet don't move aimlessly; they land where I plan my steps. Likewise, I choose a path for my horse, a line for our feet, whether a straight line or a curving one.

By imagining a line, I give my horse a job. I engage his mind which engages his feet. As my body moves with his rhythm, I "step" right where I want him to step—left, right, just like I walk on the ground. But now I don't step with my feet, because my lower leg hangs neutral for the most part; I step with my thigh, as if I had a foot at the bottom of my thigh. I am particular where I step because I want my horse to be particular.

What if he does not step where I plan? Let's say we are walking straight forward on my line, but on our next step, my horse's front foot strays to the right. I am Hangerman: I look at my line and line up my body with it—eyes, hands, and bellybutton. As he leaves my line and steps to the right, he runs into my right leg, which is lined up with my line. If I am wearing spurs, I don't spur him—he runs into a spur. I don't allow him to push through my right leg; I continue stepping my right leg firmly toward my line. He runs into the pressure he created but I don't apply extra pressure. Riding with light contact, I do not pull the reins—I let him run into my body, which I set up to stay on the line.

Previously, I went with his rhythm to get with his feet; now I am asking him to get with my rhythm and my feet. I let him run into the pressure he created by not



As Red's left front foot is on the ground, Jack's left seatbone is down; his left foot is lower and has swung in with the swing of the rib cage. His right seatbone rotates up and forward as Red's right front foot comes off the ground; his right foot has swung out and forward with the swing of the rib cage. He is looking up and out, like they are going somewhere.

staying with my body. As he corrects his path, he again finds that place of softness between my hands and legs where there is no pressure, where we are one. This is the good deal I offer him.

If I am paying attention to his attention, I notice it wandering before his feet wander, and correct it. When he looks away from my line, his attention takes his nose off my line and his body is no longer shaped like my body is shaped. Because I am riding like Hangerman, his nose moving off my line runs into firmer contact with one rein. As he looks, I feel a bulge in his rib cage, which contacts one leg (and possibly spur) more firmly, reminding it to shape itself to my body. Hangerman helps me use my whole body to get and keep his mind and feet without "doing things" to my horse—he does them to himself.

My seat and thighs telegraph energy from my core to my horse's feet. I can put a longer swing in my seatbones and thighs to lengthen his stride or a shorter swing to shorten it. I can put more energy into my seat and thighs to speed him up; I can change the rhythm of my seat and legs from a walking rhythm to a trotting rhythm or a loping rhythm.

If his feet speed up more than I ask, my body tries to maintain the speed I desire. I allow him to run into the bit and to get out of rhythm with my body, until he finds the good deal again and gets with me. If he pushes through the bit, I don't pull; I shorten my reins, maintain my position, and let the left-right of his feet run into the left-right of my body (one rein at a time) as he leans on the bit.

I choose a particular spot on my line where I want to stop our feet—maybe a weed, a rock or a piece of manure. Because I am planning to stop there, my horse feels my focus and intent and he can prepare his mind and body to stop also. I am no longer looking ahead on our line, with my eyes up; I look at my

spot and plan for my body to stop exactly on my spot.

I want his left front foot to stop on my spot on the next stride. My left seatbone sinks and his rib cage swings my right foot out; I stop the walking movement of my seatbones and thighs, and sit, which stops my shoulders, arms, hands and reins from continuing their swing. I freeze that left seatbone in the saddle over my spot and keep it there. My left foot and stirrup press down like a brake pedal toward my spot, leaving my right leg stopped in its outward swing.



Seth, 12, a beginning rider, concentrates on riding from his core. Not bad but by weighting his inside seatbone, he has dropped his inside shoulder.



As Spittfire's left front foot swings forward, Jack's left leg and foot swing slightly left with the swing of the ribcage as his right seatbone sinks a little. He's sitting erect, looking up and out, over his horse's ears and eyes.

Sinking my left seatbone into the saddle lifts my right seatbone, shoulder, hand and rein, stopping his right front foot, like another brake pedal. I don't pull on the bit—I let my horse run into it and create pressure on himself until he stops. That rein is connected to his foot; I do not let it move from over my spot. If I am not definite and particular, my horse will never really get with me, and I will never truly get with his feet. When I feel him stop and give to my body on my spot, I relax my body so that I give to him too. I release all pressure and let him stand there on a slack rein—his reward.

Riding is simplified when I feel how my body works as a unit rather than a bunch of separate parts. The mental image of Hangerman encompasses all the aids without having to actually apply individual aids. All the parts working smoothly together are more effective than many parts moving separately. Once I realize how this happens in my body's parts, it's time to stop focusing on my parts and what they should be doing. I focus instead on the rhythm of my horse's body. This leads to mental and physical relaxation, for both me and my horse.

When my horse is with my body, I can use my reins less, keeping his mouth light. I can focus on a job—working cows, working another horse, opening a gate, riding a pattern—without worrying about what each hand and leg should be doing. If I can't ride mostly with my body, I won't be as effective in the hackamore or moving up into the bridle. By that time, my horse is operating off my body and I can ride mostly with a slack rein.

Getting with the feet does not mean that I go with his feet wherever they decide to go, although I may do that at first. I feel what his feet are doing, and I get my body timed up with the feel of his feet. I get with his feet in order to eventually get him to go along with me. Then we go off together—one mind and one body.



The Power of the "Pre-cue"

By Nancy David Dillon

"Prepare to position for the transition" is an oft-repeated maxim at horsemanship clinics. It's one of those puzzling phrases to which I return every so often just to see if I have any new insights.

Some time ago, I saw the importance of having "the position for the transition," because the horse literally cannot make the transition unless his body is properly configured and the cue is well-timed. Learning what position is needed for any given transition, how to help the horse get there and how to time the cue have been challenging and oh so rewarding. But the riddle of "preparing to position" remained.

I have been stuck on the ground for the past ten weeks because of an injury, leaving me with more time to consider how I interact with my horses. I also have spent time coaching my assistant riding my horses and handling them in the stable. What I have observed may be the initial glimmer of understanding about "preparing to position."

Specifically, I am seeing how all the little things that I do leading up to an action have great meaning to the horses. "Be consistent," we say. But do we aspire to consistency at a detailed enough level? Horses are so much more sensitive than humans to small variations in routine that we may be tossing wild cards at them without even realizing it.

For example, my assistant was bridling a horse the other day and the horse raised her head as the bridle moved toward her. This struck me as odd because the same horse generally lowers her head when I begin the bridling process. I watched as my assistant quietly and tactfully completed the bridling and the horse complied calmly. But I was left to wonder what caused the less-than-ideal reaction.

The next day, I bridled the horse and realized that an early step in my routine is to lay my fingers on the horse's nose above her nostrils just before bringing the bridle toward her head. She lowers her head and begins to open her mouth for the bit before the bit approaches her mouth. I time my insertion of the bit with her offer, not the reverse.

There's that other horsemanship saying that goes something like, "eventually the last thing becomes the first thing" which I currently understand to mean that the horse learns after trying several responses that the last response - the one that results in a release - is the desired one and offers it sooner on subsequent attempts.

So it is not surprising then that if I am truly consistent in the steps leading to an action such as inserting the bit, the horse expects the entire process to occur once the first step occurs. The horses perceive the first step based on what we do, not on what we are thinking. The fact that we don't think of ourselves

as cueing the bridling process that early in no way invalidates the horse's idea of how it goes.

How wonderful that we can accept the horse's generous interpretation and begin to use it to our mutual advantage?!

So let's go back to "prepare to position for the transition." I might want the horse's head at a certain spot before I put the bridle on. This would be "the position for the transition." If it's a horse who doesn't know me, I might have to place the horse's head in the desired position using physical cues such as touching the poll area or the off-side jaw. The steps I use to move the horse's head into position are all part of the preparation and if I am very consistent over time, the horse will begin to skip steps and offer the position because he knows that's the answer.

Now, I no longer have to use all of the physical cues. I only need to show the horse my intention to begin the preparation. I think this is what was happening when I bridled my mare - she knew where I was going and she went right there. From her perspective, when she sees the bridle and I touch her nose in a certain way, I have "prepared to position" her for bridling. She then positions herself because she knows what comes next and is happy to offer it back to me.

In mounted work, when we position the horse for (say) a canter transition on a circle, the ideal would be that our intention to canter is communicated to the horse with a small pre-cue and the horse then positions itself for the transition and waits for the cue. My horses expect the rider's outside leg to move slightly back and rest on the barrel, followed by a light half-halt. Then a cue from the inside seat bone and leg at the girth initiates the departure. I am sure that I unconsciously offer subtler pre-cues and the horses use those so that the entire process can occur within two strides.

I described the conscious steps to my assistant and she was able to perform them so that the horses positioned themselves and cantered off obediently. Since I am not entirely conscious of my pre-cues, I can't instruct my assistant how to mimic them. But, the horses' generosity means that they offer the canter when the cues are "close enough," even if they don't precisely meet all their expectations. In the absence of a recognizable pre-cue, the departure may be delayed by a stride as the horse positions in response to the cue. The horse offers the canter believing it is the desired response and the rider acknowledges the try.

So not only do I want to offer my horses consistency, but I want to refine my consciousness of the pre-cues that have meaning for the horses. The horses are offering "to position for the transition" when my pre-cue conveys what I am preparing. I am eager to explore the power of the pre-cue and to learn what doors it opens for me and the horses.



SADDLING FALLACIES PART 1:

"ENGLISH," "WESTERN," AND THE "OLD WEST" THAT NEVER WAS

By Deb Bennett, Ph.D.

A BOGUS DISTINCTION

Before the coming of the automobile circa 1910, nobody who owned a horse thought in terms of “Western” vs. “English.” Old tack catalogs did not advertise “western” saddles, and they advertised saddles as “English” only if they were manufactured in England. There were stock saddles – but no “western” saddles. Back then, saddles were named or classified according to their intended use, so that besides stock saddles designed for handling livestock, one may also find police saddles, military saddles, buena vista saddles for plantation overseers and mounted bird-hunting, Hungarian saddles for coursing deer, English foxhunting saddles, Spanish saddles for the mounted bullfight, and English and French park-pleasure saddles.

I often declare to students that there is no such thing as “Western” or “English”—even though I know a statement like that is provocative – and of course what I’m trying to provoke is curiosity and analytical thinking. The ability to properly fit a saddle certainly depends upon knowledge of the anatomy and biomechanics of the horse’s back, but it also depends upon understanding how and why saddles are designed the way they are. And perhaps surprisingly, that begins with learning some history. Every horse owner needs to realize that things have not always been as they now are. History matters to horsemanship; knowledge of history empowers; and in the specific area of saddling, historical knowledge will revolutionize not only your thinking, but your ability to identify quality equipment that fits your horse properly.

CHARITY HORSE SHOW



Millions of television viewers have recently watched a British royal princess make, at her wedding, the first of what we hope will be many statements to the world: Meghan refused to be “given away” like a possession (“chattel”) by her father or anyone else. This is in vast contrast to the way things were in 1896, when this watercolor was made for Leslie’s Weekly Magazine. It depicts the lineup after a hack class, “ladies to ride,” at Madison Square Garden. Horse, costume, tack, and demeanor are judged exclusively by men.



An interior view of the Garden, also made for Leslie’s Weekly, showing the hack championship being judged (both men and women to ride). The class is supposed to be on the rail at a trot, but note a few “arguments” around the end turn, a couple of horses cantering, and one has come up lame: typical events at horse shows even today.



BOGUS IDEAS IN HORSEMANSHIP

A FEW WHO COULD REALLY RIDE

Saddle design and fitting is a big topic and it's going to take us three installments just to give a reasonably balanced overview. This article is intended to help you realize that "western," "English," and "Australian" are not in-depth categories and not the most useful. The second installment will go into the nuts and bolts of a much better and more historically valid way to classify saddles and the riding styles that go with them. Understanding these styles – "Brida," "Jineta," and "Estradiota" – is a question of understanding different approaches to the design of the saddle's internal skeleton, called the tree. This leads directly to our third installment, which teaches you how to choose and fit saddles to your own horses.

HORSE SHOWS PROMOTE ARTIFICIAL CATEGORIES

The beginning of the last century marked a time when the world was changing from a place where horses were present everywhere because they were needed for every kind of practical purpose – for warfare, transportation, agriculture, and commerce. There was no getting away from horses in the 19th century; people smelled them, touched them, took care of them and lived with them every day of their lives. The very architecture of every town and city had to accommodate horses, for they were an essential part of the infrastructure. The primary purpose of 99% of America's horses in 1895 had nothing to do with shows, ribbons, scores, tests, patterns, or points – the great majority of people simply did not think in those terms. Yet today, it is very difficult for many horse owners to conceive of any use for their horse, or any way to value it or get pleasure and enjoyment from it, apart from "showing." How did this change come about?

The years between 1910 and 1950 were hard on horses the world over. First the mechanization of farm equipment, and then the Great Depression and Dust Bowl years, caused the near-extinction of draft horses in the U.S. and a large drop in the total number of saddle horses as well. The two World Wars prompted great advances in the design and power of both motorized vehicles and guns, as a result of which mounted cavalry became largely irrelevant. The decommissioning of the cavalry left a huge knowledge vacuum, because all the experienced and properly trained men who inspected horses for purchase by the cavalry, or for use in the U.S. Army Remount Service, suddenly had no jobs. Likewise, civilians who practiced good, humane, long-proven ways to train saddle horses could not get apprentices to whom they could pass on their knowledge: young people found automobiles much more exciting and relevant. Into this vacuum stepped two organizations: the International Olympic Committee (founded 1894), and the American Horse Shows Association (incorporated in 1917).



Let's begin with a leading citizen who could really ride: Theodore Roosevelt, who in his early years actually worked as a cowboy, and who in his forties (in this photo, taken in 1898) was colonel to the 1st U.S. Volunteer Cavalry, nicknamed the "Rough Riders." Despite their real participation in the Spanish-American War, considerable glamor attached to Roosevelt's troop which certainly helped him later in winning the Presidency. Note the McClellan saddle with covered stirrups, Army-style halter-bridle combo, and S-shanked bit.



"Buffalo Bill" Cody and a Native American actor in a sharpshooting act, part of Cody's "wild west" show about 1900. Cody loved to ride fast, and in this photo is aboard the Arabian stallion Columbus, trained by one of the all-time best: Tom Bass, a former slave who made his home in Mexico, Missouri.



Tom Mix was a working cowhand before becoming a movie actor. His father was a fine horseman who taught him to train and ride. In his twenties Tom moved to Oklahoma and worked for the Miller Brothers' 101 Wild West Show. "Tony the Wonder Horse" was trained by Mix himself, who also performed all his own stunt-riding.



Leonard Sly, hero of movies and TV in his lifelong role as Roy Rogers. With the coming of the TV heroes we lose connection with the historical "Old West": Trigger's silver-studded tack is not that of any working cowboy – more like the Rose Bowl Parade. Here Rogers performs a sliding stop and fast dismount from the original Trigger. During an interview, Roy told me that Trigger fit him "like a glove"; decades after Trigger no. 1's death, Rogers still expressed how much he missed him, and how much better that horse was than others who played the role. Rogers stood about five foot ten with a lithe athletic body, could train to a certain extent, and enjoyed performing many of his own on-screen stunts. The original Trigger was mostly trained by Rogers, but he later engaged Glen Randall who produced rather stiff "dancing" Triggers, such as the one who appeared with Rogers in the 1952 Bob Hope comedy "Son of Paleface."



America's most beloved humorist of the 1930's, Will Rogers was a famous trick-roper. This photo shows him on horse-back just after he moved to New York City in 1904 to begin his career as a Vaudeville performer. Rogers was born on a ranch in Oklahoma, but in his early years honed his trick-roping and trick-horse acts while working for "wild west" shows in South Africa and Australia.



Will Rogers "in action with his lasso" in 1917. This faded publicity shot was taken in Central Park, New York City.



The obligatory fast gallop. Whatever the original Trigger's actual breeding may have been – and this was a matter deliberately obscured by Rogers and his publicists – he looks to me like an old-fashioned, stout-bodied American Saddlebred, and had the golden color, elastic gallop and high intelligence characteristic of this breed.



BOGUS IDEAS IN HORSEMANSHIP

The first modern Olympic games were held in Athens, Greece in 1896, although the first mounted competitions – in Polo, Grand Prix jumping, High Jump (Puissance), and Long Jump—did not occur until the 1900 Games in Paris. The now-familiar Dressage, Three-Day Eventing (Military Trial), and Show Jumping were not competed at all until 1912. There were no “official” dressage tests nor rule book until this time; indeed the first rule book for dressage competition was written by German army officers specifically for use at the 1912 Games. And not until Hitler’s Games – Berlin, 1936 – did the Grand Prix de Dressage include such maneuvers as piaffe, extended trot, and tempe changes, because until that time German trainers considered such things as “unnatural” tricks contrived by the Frenchman Baucher. Those “movements” were not written into the rule book until the same cavalry officers at last figured out

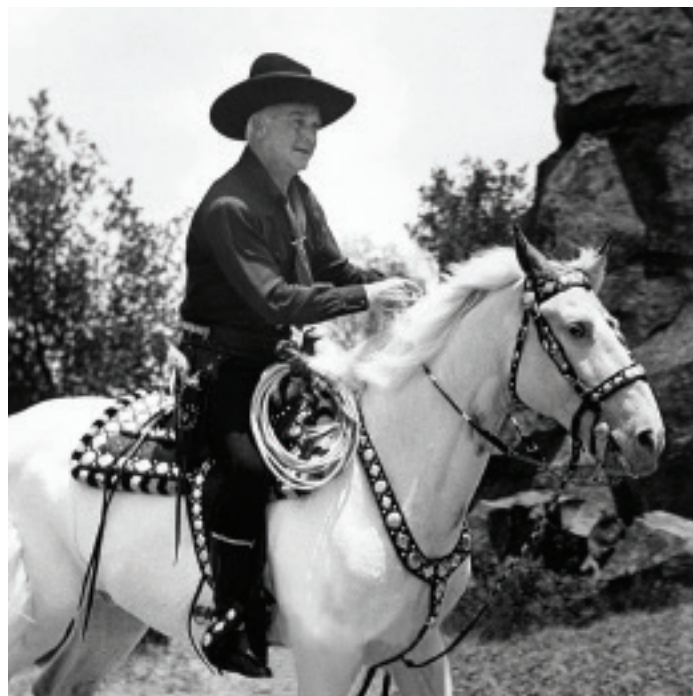
how to train them. Don’t ever let anyone tell you that Germans invented “dressage”; what they contributed was rules, regulations, and hierarchy (“levels”) – exactly what you would expect career Army officers to be good at.

Horse showing of a more general type already existed in the U.S. before the modern Olympics. It began in the 1850’s with the inception of the county fair system. The main attraction at nearly every fair was horse racing – harness racing over a two-to four-mile oval, plus quarter-mile mounted sprints. There were agricultural exhibits too, of course, as well as much-anticipated auctions of all classes of livestock. Draft, carriage, wagon, roadster, and saddle horses were inspected and judged in tents and yards scattered around the fairgrounds. Sometime in the 1870’s, somebody in the front office of the Missouri State Fair had the bright idea of bringing the saddle-horse exhibits out from

SOME WHO JUST LOOKED GOOD



The handsome Guy Williams in his “Zorro/Don Diego de la Vega” role for Disney TV productions. Born Armando Joseph Catalano, he was of Italian descent and prior to becoming an actor had been a furniture salesman and male model. He could not ride a lick and anytime “Zorro” is seen galloping on screen, the black horse playing the role of “Tornado” is ridden by a lookalike stuntman.



The first of the TV heroes especially tailored to a children’s audience, this studio shot captures actor William Boyd as Hopalong Cassidy aboard an American Albino gelding in the role of “Topper.” Prior to becoming an actor, the friendly faced Boyd had been an orange picker, tool dresser, and automobile salesman, but after becoming “Hoppy” he took enough riding lessons to be presentable on horseback. This began a long tradition recently culminated in the “Lord of the Rings” epic, where producer Peter Jackson provided riding lessons for actors and Viggo Mortensen (Aragorn) and Bernard Hill (King Théoden) became good riders.

behind the grandstands. Using portable panels, they blocked off the ends of the home stretch, thus creating a long rectangular “arena” directly in front of the grandstand. At first, horses were paraded up and down in view of spectators, both in-hand and under saddle—just as they would have been at a livestock auction—while a barker extolled each horse’s merits. Later, the “show of horses” morphed from an auction-like event where the animals were exhibited one at a time, to a group ride – a horse show, somewhat similar to a circus—with all the horses going in the same direction, reversing or changing gaits simultaneously at the command of an announcer.

The county fair horse show was staged twice per day when attendance was likely to be highest – once in mid-afternoon, during the break between the harness and sprint races, and once in the evening beginning about 7 p.m. when the last race of the

day was over: hence the origin of “afternoon” and “evening” attire in saddle-seat competition. Indeed, anyone reading this who has ever exhibited Saddlebreds will recognize the origin of many features of the old show ring: for example, traditionally the judge faced in only one direction – toward the infield, with his back to the grandstands, because horses moving along the wall that forms the front of the grandstand were below the line of sight of people sitting in the bleachers above. So riders made sure to have whatever “arguments” with their mounts while they were hidden in the shadow of that wall, and try to make sure their horse was “hitting his lick” after he emerged through the end turn, when he got out “on the rail” in full view of spectators, potential buyers, and the judge.

The American Horse Shows Association was organized in 1917 in New York under the aegis of tycoon Reginald C.



Leo Carillo in the role of Pancho and Duncan Renaldo in the role of Cisco in a publicity still for “The Cisco Kid” TV show. Born Renault Renaldo Duncan, “Cisco” was of Romanian descent. He came to the U.S. in the 1920’s as an illegal immigrant, was caught and convicted and spent time in prison. After his release, he first acted the “Cisco” role on the big screen in 1948 and then played the same character for television beginning in 1950 – he is 46 years old in this shot. Though he knew nothing about horses when he began the “Cisco” role, Renaldo took lessons and became capable of riding most of his scenes. Leo Carillo, by contrast, was of Mexican heritage and the son of a famous California rancher. He grew up on horseback and was an expert rider. In this shot he is over 70 years old – his white hair dyed black for the role of the lugubrious “Pancho.”



This snapshot was taken of Orvon Grover “Gene” Autry and “Champion” at a county fair appearance in the early 1940’s, before Autry enlisted in the Army. Roy Rogers and Gene Autry both toured extensively, giving live shows across the country. Autry was a good rider who grew up on an Oklahoma ranch. Possessed of a lyric tenor voice and genius-level IQ, he became the first of the “singing cowboys”; his film career and later investments made him a multi-millionaire. Here he presents “Champion” (another handsome horse of mostly American Saddlebred lineage) in passage and Spanish Walk; later in the show, Autry would dismount and have the horse jump through the hoop. These moves are, of course, part of the circus and not in the rangeman’s repertoire.



BOGUS IDEAS IN HORSEMANSHIP

Vanderbilt. An outgrowth of the “charity” horse show system, it was one facet of the old so-called “debutante experience.” A debutante, or “deb,” is a young woman from a wealthy family who “comes out” into society in a series of balls and other gala events where her father’s wealth and her own talents and finishing-school refinements can be conspicuously displayed. Since at the beginning of the 20th century women were generally denied careers outside the home, and could not obtain a loan or own property in their own right, the debutante’s father “brought her out” in order to display her to eligible bachelors and their families in hopes of arranging a suitably advantageous marriage. The horse event for this social elite thus had to be of the most elegant kind: either park-pleasure (the mount being an American Saddlebred, Thoroughbred, or Arabian), or else over a low course of jumps, originally with the young lady riding sidesaddle, corseted and in habit (see photos page 15). In the interest of good public relations, it was desirable if the show could be advertised in newspapers as a way of raising money for some philanthropic cause – hence the “charity horse show.”

However positive this idea, the history of horse showing is also an excellent example of how the ambition to win—and thereby gain public recognition and approval—can tempt participants to cheat. Vanderbilt and his committee wanted to promote clean competition. They were not alone in this, and they were not the first: already in the 1890’s governance committees for numerous racing organizations and various State Fairs had written rule books banning sharp spurs and bits, the use of tacks, weights, bands, eye drops, caustics, tight overchecks, and certain drugs, and forbidding interference and fouling. Not until 1927, however, did the AHSA finally agree on a rule book – consisting of all of six pages. The Rulebook grew along with the number of shows that affiliated with the AHSA; by 1960 it contained 168 pages.

It is from the AHSA Rulebook that the terms “Western” and “English” come, in the sense that they are almost universally used today. From the 1940’s, the Rule book was divided into two sections, Western and English, each requiring different saddle, biting, costume, and manner of handling the reins. After the end of World War II, saddle horses in America had very few practical uses, but horse showing and the AHSA experienced explosive growth. As “horseback riding” more and more became synonymous with “horse showing,” the very vocabulary heard at the stable shifted to that used at shows; for example, the so-called “correct” canter lead or “correct” posting diagonal are not biomechanical imperatives but merely show conventions. The horse equipment section of the widely circulated Sears and Roebuck Catalog was reorganized at this time to align it with AHSA norms: the variety of saddle types represented in older catalogs was stripped down and simplified, so that consumers from 1947 onward could choose from just two designs – Western or English. The “English” division was further subdivided

into hunt-seat and saddle-seat. The categories “Western” and “English,” as the reader may now realize, are entirely unhistorical – created very recently in the artificial milieu of horse showing.

THE DECLINE OF THE AHSA

In the 1980’s the AHSA began to lose its grip on American horse showing. Many shows disaffiliated with the AHSA because they felt that they were not getting much value for their dues. By this date, the major functions of AHSA were to provide shows with accredited judges and stewards. In face of steep increases in the amount of prize money up for grabs and the high market value of champion horses, stewards faced increasing pressure to look the other way when competitors cheated by drug-ging, numbing tails, using sand or soap to create mouth foam, or using illegal bits or forms of shoeing. At the same time, performance standards drifted farther and farther away from what would really be required to foxhunt across country, carry orders back to headquarters, or work effectively with cattle; for example, in Reining (thanks to the influence of Bob Loomis) the rollback became the spin, and Western Pleasure became a mere caricature of real collection involving three gaits called the walk, wog, and jope. Similarly egregious examples from every breed and form of competition could, in fact, be cited.

As to the judges, although Don Burt and Peter Cameron stood out as longtime icons of knowledgeability and ethics, many others were not so highly qualified. Scandals over the ease of obtaining judges’ cards, along with questions about the quality of the training provided to judges by the AHSA, made the judges’ list look to many people like nothing more than a good-old-boys’ club. Championships frequently went to the daughters of men who bought the most page-space in magazines read by judges.

In the thirty years following the end of WWII, horse showing changed from what it had been in the 1950’s and 1960’s – a family pastime where neighbors met on weekends for a bit of friendly rivalry – to deadly serious point-chasing. Horses of riders in contention for championships were in such real danger of being maimed or killed by jealous rivals that grooms took to sleeping in the stabling area at night. Many good people were shocked and discouraged by the increasingly sour atmosphere, as well as the huge number of entries in some classes. They quit the show game, abandoning the field to so-called “professionals” who worked for investor-owners who demanded wins, yet knew – or cared – very little about horsemanship or the real needs of horses.

The mid-1970’s marked the time when Dressage really took off in the U.S. The AHSA sponsored Dressage shows and a new section appeared in its Rule book to govern this form of horse competition, but the AHSA became less and less relevant as many prestigious shows were sponsored instead by the United

States Dressage Federation (USDF), and also separately by many breed clubs such as the Appaloosa Horse Club and the now-defunct "International" (actually American) Arabian Horse Association (IAHA).

Another new development in the 1970's was the advent in the U.S. of Australian stock saddles; widely perceived to be an "intermediate" style, they are typically presented in tack catalogs in between the English and Western sections. There are no shows in the U.S. featuring "Aussie" events that are actually competed in Australia (camp-drafting or adult gymkhana for example); the saddles are viewed here as useful for police work, trailriding, and "enduro." Endurance competition expanded during the 1970's and 1980's with two major sponsoring organizations, The National Association of Trail Ride Conferences (NATRC) and the American Endurance Ride Conference (AERC). Initially they too had little to do with the AHSA.

In more recent years, the AHSA and the USET (United States Equestrian Team) have gone through several growth phases to

become the USEF (United States Equestrian Federation), a.k.a. "U.S.A. Equestrian," which bills itself as the governing body for all equestrian competition in the U.S. In actuality, however, they concern themselves only with the so-called Olympic "disciplines," which now include Dressage, Show Jumping, Three-Day Event, and Enduro, while the vast majority of horse shows in America are sanctioned by breed-based organizations, the largest of which is the AQHA (American Quarter Horse Association).

THE "WEST" THAT NEVER WAS

Anyone who was a little kid during the 1950's or early 1960's, as I was, will remember the clarion call heard at the beginning of every episode of "The Lone Ranger" TV show:

A fiery horse with the speed of light....

A cloud of dust....

And a hearty "Hi-Yo Silver, Awaaaaaay!"

Doubtless this raises happy memories of a simpler time, but for most of us, it was long before we learned that it takes knowledge, personal discipline, patience, and time to train a horse. My own naïve acceptance of what I had seen on the small screen as a child held me up for years, because it caused me to expect that horses would "just do it" FOR me – like I'd seen Trigger, Champion, and Silver do it for Roy Rogers, Gene Autry, and the Lone Ranger. In truth, the half-dozen animals who played each



A BOW TO THE CIRCUS

As a historical researcher, I have never seen any photo of a real rangeman's horse performing the passage, Spanish Walk, or circus bow, but the latter move (which is relatively easy and safe to train) became an expected part of the repertory of every movie and TV "wonder horse":

Tom Mix and "Tony the Wonder Horse" in a deep bow called an obeisance. The caption on this fan card says "on the range," but that, of course, is pure theater.



Two photos have been cleverly composited together to create this Roy Rogers "fan card" from the 1940's. One shot is of the singing cowboy playing the guitar, sitting at the end of the white fence. The second, which has been superimposed, shows Trigger bowing on one knee in circus style. The studio forgot to dub out Rogers' white whip and part of his shadow which still show on the left side of the horse.



Actor Jack "Clayton" Moore aboard one of the several American Albino horses who played the role of "Silver." The horse performs the circus bow while Moore gives a military-style salute. Patriotism was one of the tenets of Gene Autry's "cowboy code." Moore was one of the best of the actor-riders: highly athletic, as a boy he had been a circus acrobat and he worked as a Hollywood stuntman before gaining the "Lone Ranger" lead for TV.

of these roles were trained by people who understood what educators now call “task analysis” – how to break down the desired finished performance into component parts which must each be perfected separately, one at a time.

William “Buffalo Bill” Cody’s live outdoor equestrian circus ran in various forms from 1883 to 1906. Billed as a “wild west” show, it was one of the earliest meldings of circus arts and a cowboy-and-Indians theme. This was followed by cowboy-themed radio shows, then the “B” cowboy flicks of the 1940’s, and finally television. The latter probably did even more than the AHSA or the Olympic movement to color Americans’ attitude toward horses. While the fondly remembered cowboy heroes of our childhood deliberately taught citizenship and WWII-inspired patriotism – here we may cite Gene Autry’s “cowboy code” for example, which no real cowboy of the cattle-drive era ever heard of – they did absolutely nothing to teach horsemanship. There are two reasons for this, the first being that TV is theater, the art of make-believe. The second reason is that in most cases, the actor himself was not a horseman but merely an icon. His

horses were trained behind the scenes, by professionals who in many cases had learned the art in the circus. There is a strong circus flavor to many of the feats performed before the camera by the Wonder Horses of the big and small screens. How many mounts belonging to real working cowboys during the cattle drive era do you expect could, or regularly did, rear or bow?

As a way of inducing readers to question the origins of some of their own assumptions about horses, I conclude this article with a series of sidebars featuring images from my personal collection of TV-cowboy memorabilia. If you will take the time to walk down memory lane, you may begin to appreciate something Roy Rogers said to me when I mentioned to him during an interview that, as a child, it had confused me to see Dale Evans step off a Greyhound bus, or Pat Brady buzzing around the Double R-Bar Ranch in a refitted Army jeep called Nellybelle. Weren’t Roy Rogers’ adventures supposed to have occurred in the Old West, I asked? “It was the ‘new’ Old West,” replied Roy.

Next: Real Historical Saddles and Riding Styles

THE OBLIGATORY REAR

An even greater thrill for fans than the obligatory circus bow was the high, dramatic rear. This had such appeal to American children that both Roy Rogers and Clayton Moore felt it necessary to produce short spots in which they emphasized, “Kids, please don’t try this at home.”



Duncan Renaldo aboard “Diablo,” an Overo of mixed Quarter Horse and Mustang ancestry. Diablo’s rear is crooked and stiff; it is being produced by an off-screen trainer with a whip, flag, or BB gun.



A 1940’s movie still with Roy Rogers and the original Trigger in a sharp stop-and-rear, essentially a pesade. After the horse bounds down, they will perform a roll-back to take off after “bad guys” plaguing an “Old West” that never was.



Clayton Moore and “Silver” in a high-quality rear with draping reins and a degree of “roundness” and collection. This rear, like that of Trigger in the previous image, is being produced by the rider. The animals who played “Silver” were purchased by Warner Brothers from the White Horse Ranch in Naper, Nebraska, and trained by Caleb Thompson. Thompson’s “white horse troop” were descendants of a stallion called Old King, and were of mostly Morgan ancestry.



Visits With Bryan

By Pat Gleeson

Some of you may have read my report on a Bryan Neubert home clinic in the EH #92 November/December 2016 edition of this most valuable magazine, *Eclectic Horseman*! Over my time visiting with Bryan, I have discovered many things, including aspects of myself, observation powers, changing the Aussie language or turn of phrase into something an American can understand, feel, confidence, that Tootsie Rolls are yummy and one of Bryan's favourites, rewarding a try, reading horses and cattle, stepping up to a challenge, and the list goes on. Some of what you may read in this article may appear basic to some and that is fine. Sometimes we need a reminder about the basics, sometimes we need a reminder about what it was like back then, when we were venturing into getting better and being better at our horsemanship. For others, my interpretation may have a resonance for you, or might be the catalyst to visit with Bryan and see for yourself!

I often read or hear people asking the following;

"I am going to X's clinic, what do I need to know, what should I be doing, or how should I prepare beforehand?" My general answer to that question is, go with an open mind, be observant, ask questions when you are there, immerse yourself in the process and don't have preconceived ideas or expectations.

That is kinda how I approached my first visit to Bryan's place over 4 years ago. Besides getting lost and Patty Neubert having to come rescue me and be my guide to their place, I arrived not knowing what to expect. What was I looking for by being there? I wanted to be better for the horse. I think I finally understood what Ray Hunt meant when he would say, "I'm here for the horse." I wanted to be a better person in order to become a better horseman. I had, had the good fortune to ride at the Padlock Ranch a couple of years in a row and gained a friendship with the Head Wrangler at the time, Jesse Ballantyne. Both Jesse and his daughter Hannah Ballantyne were and still are an inspiration and people I greatly respect. Their horsemanship

skills and how they managed their day to day tasks really had a major effect upon me, created an influence and sparked my desire to be that better person and better horseperson! Jesse had worked for Bryan many years ago and is a good friend of Bryan and credits him as his mentor. Jesse was that catalyst that supported and encouraged me to take that step and go visit with Bryan. Jesse even told me that if I went there open minded, displaying a keenness and eagerness to learn, Bryan will open the bag and just give it. As I have progressed and demonstrated achievements, Bryan each time gives that bit more and bit more.

My first visit was a nervous challenge. I was nervous (and probably self-conscious). Bryan wanted to challenge and see what this Aussie had in him and maybe I was the next Man From Snowy River. Our first morning gathering the horses to bring to the arena proved that sadly, I was not the next Man From Snowy River!!

I did find out what it was to go out to do a job horseback. At the Padlock Ranch we were going out to do a job, but owing to the need to cater for varying levels of riding experience, it is done rather slow and easy. With Bryan, I got to experience

really going out to do a job and I can imagine his days cowboy-ing or running a ranch and what it would have been like. That was a wake-up call and a welcome to reality fella!! The horse I was riding was one of the clinic participant's horses as they had brought along two. The mare I rode apparently needed to get out and experience being out in the open. I didn't even have time to check this horse out; it was straight into riding up the hill and off seeking the horses. Whilst Bryan trotted, I was loping to keep up, and with a horse that sort of had an expression like "what fresh hell is this?"! We got the job done and I learnt a couple of lessons, such as what it's like to really go out and do a job horseback and also a better way to sit and use the reins to help an excited horse not to run with the herd.



THAT WORD "FEEL"

We have all heard the word, probably had it explained to us, read about it, seen other people demonstrate it. Then there is actually experiencing it. You think you know about it, you think you have demonstrated it to yourself and then you come across an example that sticks in your mind or demonstrates itself to you, and then, it does make you look a little deeper within.

I had asked Bryan if we could visit about catching difficult horses, or loose horses. In Bryan's exuberant fashion his response was "well, let's do that now." Rather than put it off or allow you to build it up in your mind, for him it can be a case of "let's strike while the iron is hot" and, "this person is keen to go." It doesn't step on or delay any set program and also allows other participants the opportunity to observe. There were a number of loose young horses in the round corral. One in particular was small and flighty, a little Arab filly. Bryan's instruction was, catch the Arab filly. Of course, with other horses in the round corral, the filly was adept at using them for cover. Bryan was able to provide instruction to me and a running commentary to any onlookers about the filly using the other horses, how I needed to position myself, start recognising when the filly was trying. We got to a point where the filly stopped and looked back at me. This little girl was still wary and still fully charged for flight if she felt the need. A couple of times she was prepared to leave and I backed off and we got to a calmer point. Trouble is, the human element came out. I got a little confident and approached in, I guess, an attitude of "yep, I've done all the right things, I'll just show this girl I am confident and can handle it all." I am guessing at this point in your reading, you have slapped your hand to your forehead and thought "you idiot!" Yes, the filly took off again. All I could hear was Bryan's voice saying in an observation type tone, "well, you didn't approach her with any feel." I was not being chastised or criticised it was an observation and it not only brought the message home, it cut through me like a knife. Yes, it did humble me immensely and instantly it had me looking deeper into myself to bring up the awareness of providing actual feel and leaving the insecurities (which we all have from time to time) behind and digging that bit deeper to see "what I got" to use one of Bryan's terms.

This little exercise also allowed Bryan to demonstrate with me an approach that works, yet we don't know exactly why. Bryan instructed me to approach the filly again and use my left hand making little circles in the air looking to want to give the filly a nice scratch on her neck. Bryan will say he doesn't know why it works: it is just something that can help in these situations where the horse is very flighty. I was able to approach being more feeling to the horse and also really wanting to give her that scratch. As I was scratching her neck, I was just inching the lead rope over her mane with my right hand until I could reach and grab the tail of the lead rope and just gently bring the horse's neck a little closer to me. Thus, the filly understood I had some aspect of moving her and preparing her for the halter to be placed upon her. Once she was haltered we also then explored where her real scratching spot was on her body. I am pleased to say I found it. That aspect of feel also helped that filly. I was taking things a little more from her perspective and provided a place where she could feel some calm.

One other little example on catching a loose horse happened not so long ago when Pete (the horse) had come back to

the Neuberts after being away somewhere else. Pete is a very gentle horse, big and gentle and usually very accommodating. He was feeling pretty fresh and was using the other horses in the round corral to get me to work a little harder. Bryan just asked this question, "would you like some thoughts on this?" Of course, the answer was yes. I think Bryan could see that I was making the right approach and using feel: it is just that Pete had some other ideas that day. You will note, Bryan did not start coming in with instructions or directions. He made an offer; I had the choice to either accept or not. Having chosen the former, Bryan gave me the instructions to chase Pete's tail, using enough energy to go to the tail and keep Pete moving so it created some effort on Pete's behalf. It was using that feel to bring up some life and if you like make the undesired action change to the desired action. As the desired action was starting to come, I physically, and Bryan verbally, noted when Pete was slowing down the back end and starting to roll the hip and face up to me. As Pete is a seasoned horse, he is aware about rolling the hip away and facing up, plus many horses will face up to something in pursuit albeit in this case not really in a predatory manner! For those who took the time to look on, they discovered a new opportunity and a new approach with Bryan explaining the simplicity of this approach and its benefits. The lesson in feel and approaching with feel stays with me regularly and even working a tight little colt back home here in Australia I get reminded about that Arab filly and dig a bit deeper within to see how I can present feel to the little tight colt I have here.

Side note: I was not riding Pete that day. We were catching him for Patty, as Pete is Patty's horse. We needed to take him down to the stable and saddle him up for Patty. I had suggested to Bryan who was looking for a saddle to use, why not use the little kid's saddle, and when Patty asked why he put that saddle on, Bryan could explain that he still views her as a slip of a girl who can fit that little saddle. Although I did receive a bemused look from Bryan, a more reasoned approach was made that also ensured peace and an evening meal!!! Yes, there is time for a bit of silliness and using one's imagination.

FREEING UP THE SHOULDERS

This isn't about the horses' shoulders; it is about the humans' shoulders. At times with our riding we can tend to get a bit tight in our own bodies. Those that may have received riding instruction in a form where the elbows stayed rigid and by your side may also relate to the fact that at times the elbows can tend to be tight against your side and create tension that then radiates upwards to the shoulders. Hence, our shoulders can lock up. Bryan will at clinics demonstrate backing up a horse and then helping the horse back up effectively rather than just shuffle back. You can view a great segment about this with Bryan in the Horseman's Gazette Summer 2016 edition at about the 53-minute mark. The intent of this manoeuvre is to help the horse get off your hands, have energy and move/back with some life. Bryan demonstrates using one rein then the next to bring the horse up and moving off the hands and backwards. Further life can be introduced by using a rowel from your spur up the barrel of the horse.

When I was first attempting this and subsequently when I have watched others attempt it, the arms are locked, the elbows pressed into your own sides. If you watch Bryan carefully, he is

making a fluid movement. It is not harsh and it is not see-sawing the bit in the mouth. What does happen when the arms are locked is more of a harsh movement, lacking in feel and potential for the see-sawing action. When I was first attempting this move I think Bryan could see I was working way harder than I needed to and he made a comment about loosening the shoulders. Just that little suggestion was like someone giving me permission to be loose in the shoulders. For me, it was a bit of a revelation and from there, allowed my brain to start reasoning that in fact my body should not be tight anywhere on a horse. It needs to remain loose and supple just as I expect the horse to be loose and supple. Where I have tension can, in fact, cause a brace in the horse. Later on I read an article from Joe Wolter about feet in the stirrup and the amount of weight that you place in the stirrup. I discussed this with Bryan and also observed Bryan's feet in the stirrups. I started to change a lot of perceptions and actions when riding. Not only did it make riding more pleasurable for me, it was for the horse, and there was such a greater capacity from both of us to move freely.

From one small comment and the ongoing exposure to riding with Bryan, it has created a capacity for me to think a bit more, observe a bit more and do the math or comparison, remember it and change. What might appear insignificant to some, can be so ground breaking for others.

I hope this little insight has created some thought or inspiration for others. Next time you step up in the saddle and start to ride out, check in with yourself and where your body is at. Do you carry any tension? Even when riding, are you aware of the feel your horse puts out to you and can you present some feel back? Are you heavy in the stirrups? Do you have a horse that tends to play a bit of a game when you go to catch it/halter it? How is your reaction when that occurs; what is the feel you are sending out? Next time we will visit about a few other exercises that are real handy on colts as well as seasoned horses.

Classified Ads

Stunning Kentucky Bluegrass Horse Property Gated, 4-board fencing, majestic trees & creek, 18-ac, private lane. Eight broodmare stalls and 2 BR/2BA in-barn condo - exquisite design, new construction, reclaimed 1880's barn wood touches. Overlooks indoor arena. Gourmet kitchen - granite, stainless, custom. Outdoor arena. Trails. Great for custom build. Zoned agricultural. Robinson/Sothebys Intl, Clint Copenhaver 513-379-3467 KY

Two working student opportunities available for young women who are passionate and single-minded about quality horsemanship. Duties include starting colts, riding training horses, farm chores and helping with the cattle operation. Need strong riders to do groundwork and ride daily! West central Georgia, one-year commitment. Contact Kathleen Beckham Kathleen@greyhorsellc.com 970-219-9760 GA

For Sale: A beautiful 16: Wade Saddle by Andy Knight saddle maker. See Tom Moates interview. New condition \$3200, pictures available. 360-301-4312 WA

Wanted: Lightweight Lady's Wade saddle with finished 14 1/2" seat. Please call 720-320-2716 CO

Custom Woman's Saddle - \$2500.00 plus shipping. Unique light reddish brown. Wade tree with buck'n'rolls, a bars a bit wider made to fit a larger mustang. 15 1/2 inch padded burgandy leather seat. Seat and leg placement is skived into the under layers of leather to fit a woman's legs and seat. This is the most comfortable saddle that keeps knees happy for hours of riding. Beautiful and artistic design of wild roses on skirt, back of cantle, and stirrup leathers, and matching breastplate. Mohair cinch. Excellent condition. For pictures and more info email: Call Sara 970-481-5857 or sara@prairiewinds.com

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

COMMUNITY LISTINGS

California

Dave Ellis and
Jody Grimm
Porterville, California
LSRanchNaturally.com
303-503-2911

Colorado

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

Annette Coker Horsemanship, CV
Equine Ventures
406-889-9875
CVEquineVentures.com

Florida

Ken Newman Horsemanship QED
407-617-3473
kennewmanllc@yahoo.com

Massachusetts

Double B Ranch - Bob Burrelli
Natural Horsemanship Trainer
bobburrelli.com 508-224-9430

New Hampshire

Kim and Warren Meyer
Star Lit Hollow Farm
603-642-5418
Starlith@aol.com
Starlithollowfarm.com

Oregon

Alice Trindle
Developing a Willing Partnership
tnthorsemanship.com
tnthorse@eoni.com 541-856-3356

Charley Snell Horsemanship
charleysnellhorsemanship.com
charleysnellhorsemanship@gmail.com
541-705-7240

Virginia

Briar Creek Farm
Suzanne Petrie Liscouski
202-253-2644
briarcreekfarm@verizon.net

Europe

Arnulf Koegler
Alpenrod, Germany
www.arnulf-koegler.com
arnulfkoegler@gmail.com
+49 (0) 1765-3241675

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.

Arizona

11/9-11 Jody Grimm, advancing your horsemanship clinic, Casa Grande, contact Tammi 520-836-3106

11/16-18 Annette "Netty" Coker horsemanship and cow working clinic, 12th Street Ranch, contact Lisa Clapp 602 741-3687

California

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 626-524-3166 onegman@att.net

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

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

10/5-7 Dave Weaver and Gwynn Turnbull Weaver cow working clinic, Orland, contact 530-865-2610 info@thecalifornios.com

10/9-11 Dave Weaver and Gwynn Turnbull Weaver ranch roping clinic, Orland, contact 530-865-2610 info@thecalifornios.com

10/12-13 Dave Weaver and Gwynn Turnbull Weaver advanced ranch roping clinic, Orland, contact 530-865-2610 info@thecalifornios.com

10/12-14 David Ellis finals cowboy dressage, Rancho Murietta contact Dave 661-805-7114

10/13-14 Trina Campbell horsemanship 1 and cow working clinic, Ojai, 805-798-1991 scoeler@roadrunner.com

10/14-15 Wendy Murdoch open clinic, Horse of the Sun Ranch, Pine Valley, contact Ken Callaway 619-302-7280 kcallaway@horseofthesun.org

10/15-17 Dave Weaver and Gwynn Turnbull Weaver ranch

roping clinic, Rancho Mora, Santa Ynez, contact Rich Boyd 805-691-9691 rdboyd3@comcast.net

10/18-22 Bryan Neubert colt starting, horsemanship and cow working clinic, Neubert Home, Alturas, contact Patty Neubert 530-233-3582 bpneubert@yahoo.com

10/19-20 David Ellis natural elements of cowboy dressage clinic, Valley Center, contact Margit 619-987-4803

10/19-21 Wrangler/Brannaman Pro-Am Vaquero Roping, Santa Ynez, proamroping.com

10/26-28 Ricky Quinn horsemanship 1 and cow working clinic, Santa Cruz, contact Kristi Fredrickson 831-596-5858 KristiF@got.net or Lisa Boyer 831-359-3796 bayareahorsemanship@gmail.com

11/2-4 Joe Wolter colt starting/green horse, horsemanship and cow work/ranch roping clinic, Cottonwood Equestrian Center, Cottonwood, contact Gail Bixham 530-347-0212 cottonwoodcreekequest@gmail.com

11/9-11 Dave Weaver and Gwynn Turnbull Weaver horsemanship clinic, Orland, contact 530-865-2610 info@thecalifornios.com

Colorado

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

10/7-9 Best Horse Practices Summit, Durango www.besthorsepracticessummit.org

10/12-15 Paul Dietz Ranch Clinics, Glade Park/Grand Junction, contact Sandra Sims 970-985-137

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

11/1-4 Martin Black fall session, Y6 Ranch, Bruneau, contact 208-845-2606 clinics@martinblack.net

11/5-8 Martin Black fall session, Y6 Ranch, Bruneau, contact 208-845-2607 clinics@martinblack.net

11/15-18 Martin Black fall session, 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 Baldwin 224-678-7112 gail.buckbrannamanmidwest@gmail.com or Barb Gerbitz 815-542-6035 barb.buckbrannamanmidwest@gmail.com

Iowa

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

Kentucky

10/20-21 Trina Campbell foundation horsemanship and horsemanship 1 clinic, Lancaster, contact Faye 859-321-2133 krdirtydreamer@gmail.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

10/3-8 Martin Black clinic, Brunswick, contact Kim Stone shinanatu@yahoo.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

10/5-7 Bryan Neubert horsemanship and cow working clinic, Middleboro, contact Jason Dress 781-910-9597 drass@hotmail.com

10/10-14 Martin Black clinic, Martha's Vineyard, contact 208-845-2606 clinics@martinblack.net

Michigan

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

Missouri

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

10/26-28 Joe Wolter colt starting/green horse, horsemanship 1 and horsemanship 2/cow work clinic, Southwest Arena, Archie, contact Donnie Chulufas 816-223-2766 or Roxanne Hill 816-868-4413 roxsuzuspets@yahoo.com

Montana

9/5-7 Dave Weaver and Gwynn Turnbull Weaver ranch roping clinic, Hinsdale, contact Chad Remmich 406-648-5487 cremmich@hotmail.com

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

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

11/5-7 Buck Brannaman horsemanship 2 clinic, Standing Heart Ranch, Whitefish, contact Dave Gamble 406-220-2534 D.Gamble39@yahoo.com or Shayne Jackson 406-293-5000

Nevada

10/6-7 Trina Campbell foundation horsemanship, horsemanship 1 and cow working clinic, Lincoln, contact Cindee 402-980-6590 cindee105@gmail.com

New Hampshire

10/18-21 Martin Black horsemanship clinic, Ladd Farm, Bridgewater, contact 603-217-0205 laddfarmllc@me.com

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 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

11/18-19 Joe Wolter colt starting/green horse and horsemanship clinic, Sullivan Farm, Walkertown, contact Susan Hopkins 919-210-7473 hopkin6136@triad.rr.com

Ohio

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

10/6-8 David Ellis Californio/Vaquero style cow working, Port Clinton, contact Mary Ann 419-341-2372

Oregon

9/22-23 Alice Trindle dressage clinic/lesson sessions and group activities clinic, T & T Ranch, Haines, contact 541-856-3356 541-519-7234 tnthorse@eoni.com

10/6-7 Alice Trindle build your own clinic, T & T Ranch, Haines, contact 541-856-3356 541-519-7234 tnthorse@eoni.com

10/26-28 Bryan Neubert horsemanship and cow working clinic, Junction City, contact Jami 541-659-7830

10/27-28 Alice Trindle dressage clinic/lesson sessions and group activities clinic, T & T Ranch, Haines, contact 541-856-3356 541-519-7234 tnthorse@eoni.com

11/2-4 Ricky Quinn horsemanship 1 and horsemanship 2 with cattle clinic, Banks, contact Nick and Jessie Donahue 503-593-8775 info@DonahueHorsemanship.com

South Carolina

11/9-12 Buster McLaury clinic, Pendleton, contact Dottie Davis 828-891-4372 larryanddottie1@bellsouth.net

Tennessee

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

10/12-14 Buck Brannaman foundation horsemanship and horsemanship 1 clinic, Clearview Horse Farm, Shelbyville, contact Kerry Lawrence 256-658-9244 jkpm-lawrence@bellsouth.net

Texas

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

10/2-6 Buster McLaury home clinic, Paducah, 806-773-2159 or 806-773-1649 mclaury_clinics@yahoo.com

10/13-15 Buster McLaury horsemanship 2 and cow working clinic, Bastrop, contact Julie Singer 713-392-3264 JulieLSinger@gmail.com

10/19-22 Joe Wolter horsemanship, stockmanship and roping clinic, Anchor Ranch, Alpine, contact Jimmie Wolter 806-777-2766 or 940-989-2570 jimmie@joewolter.com

10/26-28 Brent Graef foundation and advancing horsemanship clinic, Manvel, contact Dorothy Wynne sundanceranch04@sbc-global.net

11/9-11 Tom Curtin horsemanship and cow working clinic, McCall Ranch, Bastrop, contact Karen Miller 254-913-4651 kpmiller4900@yahoo.com

11/27-19 Trina Campbell foundation horsemanship, horsemanship 1 and cow working clinic, Giddings, contact 361-510-4884 robbie@bellohranch.com

12/1-5 Martin Black horsemanship and cattle working clinic, Hempstead

12/7-9 Martin Black/Dr. Stephen Peters Evidence-Based Horsemanship Seminar, Weatherford, contact Theresa Fincher theresafincher@aol.com

12/7-9 Brent Graef foundation and advancing horsemanship clinic, Sanger, contact BrentGraef@yahoo.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@dream-weaverfarms.net

10/4-7 Jody Grimm natural horsemanship lessons and workshop, Lovettesville, contact Kathleen 703-599-3069

10/5-7 Buck Brannaman foundation horsemanship and horsemanship 1 clinic, Virginia Horse Center, Lexington, contact Taylor Ford 304-520-2669 taylorlf7@vt.edu

Washington

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

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

10/5-7 Joe Wolter colt starting/green horse, horsemanship 1 and horsemanship 2/trail horse clinic, Cherry Wood BB and B, Zillah, contact Pepper Fewel 509-829-3500 info@cherrywood-bbandb.com

10/12-14 Ricky Quinn horsemanship 1 and horsemanship 2 clinic, Creston, contact Haley Ross 253-302-1214 Haleyross27@gmail.com

10/26-28 Buck Brannaman horsemanship 1 and horsemanship 1.5 clinic, Tacoma Unit Horseman's Arena, Spanaway, contact buckclinicspanaway@gmail.com

10/30-11/1 Buck Brannaman horsemanship 1 and horsemanship 1.5 combined clinic, Tacoma Unit Horseman's Arena, Spanaway, contact buckclinic-spanaway@gmail.com

Wisconsin

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

11/2-4 Kip and Missy Fladland special clinic, Arena, contact Lindsey Kuzma 608-658-4086 lrkuzma@gmail.com

Australia

10/16-17 Tom Curtin TBD, Adelaide, South AU

10/11-14 Tom Curtin ground working and colt starting/horsemanship clinic, Burong Indoor Arena, Victoria, contact Steve and Heidi Crowe 0-408973910 stevecrowe@live.com.au

10/16-17 Tom Curtin stockmanship clinic, Mansfield, VIC, contact Steve and Heidi Crowe 0-408973910 stevecrowe@live.com.au

10/19-21 Tom Curtin ranch horse versatility and ranch roping clinic, Howlon Vic, NSW contact Steve and Heidi Crowe 0-408973910stevecrowe@libevom.au

Canada

10/27-28 Trina Campbell foundation horsemanship and horsemanship 1 clinic, Cochrane, AB, contact Daniel 403-652-0348 dsmorris@xplornet.com

Italy

11/16-18 Buck Brannaman clinic, Scuderie della Malaspina, Milan, contact Natalia Estrada Natalia@ranch-academy.com +39-389-240-9474 or Drew Mischianti

Ireland

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

New Zealand

10/27-28 Tom Curtin TBD, contact Kate and Avid Baillie yranchee@outlook.com

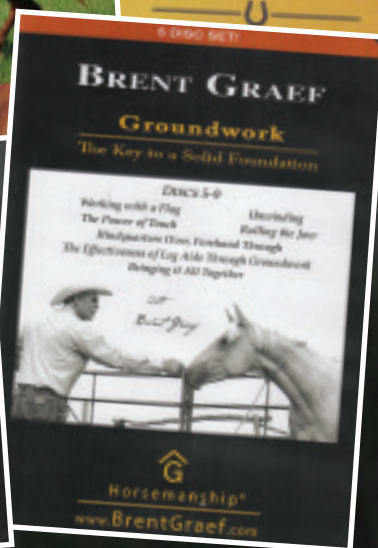
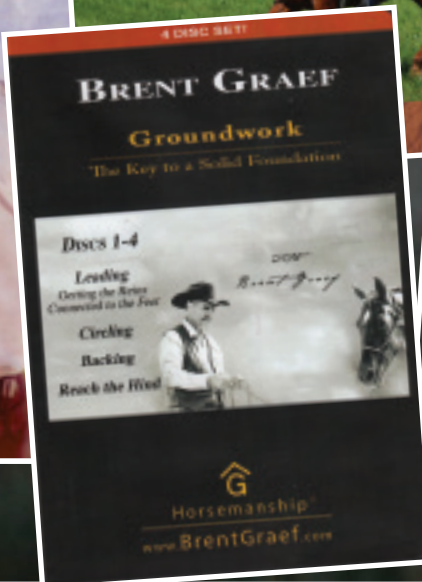
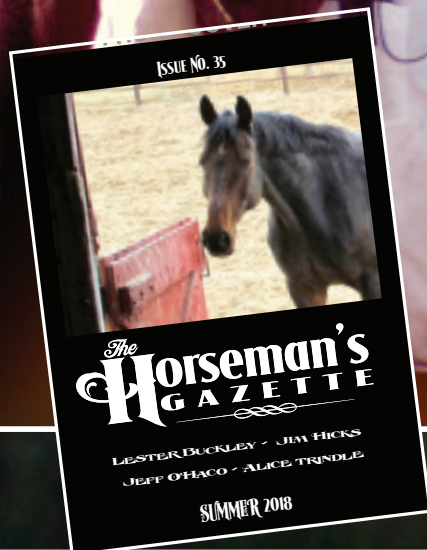
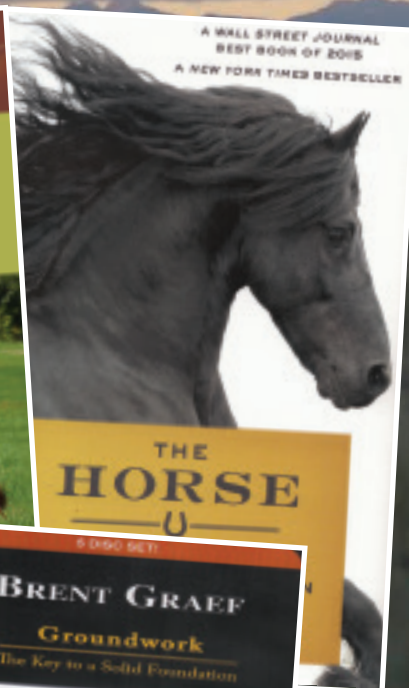
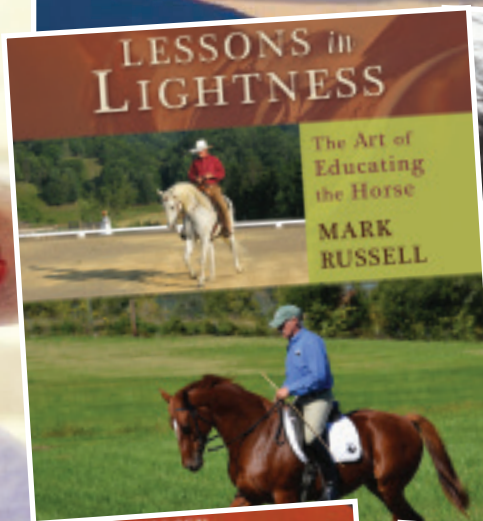
Sweden

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

THE MERCANTILE

Visit our site to see a COMPLETE SELECTION of Great Books, DVDs & CDs for horse people.

A FEW THINGS WE BELIEVE YOU'LL LIKE



Brannaman Collection Halters - with 12' Lead Rope \$50 Available in Brannaman collection colors and Reata colors, call for availability.

The Horseman's Gazette Issue #35-Spring 2018 \$35 or start your quarterly subscription with this issue \$130/year.

- Warm-up in Hand with Alice Trindle (20:58)
- Introducing the Half-Pass with Jim Hicks (20:48)
- Leading Exercise with Jeff O'Haco (20:21)
- Ride a New Horse with Lester Buckley (1:03:10)

Groundwork: The Key to a Solid Foundation with Brent Graef Discs 1-4 \$85.00

Groundwork: The Key to a Solid Foundation with Brent Graef Discs 5-9 \$95.00

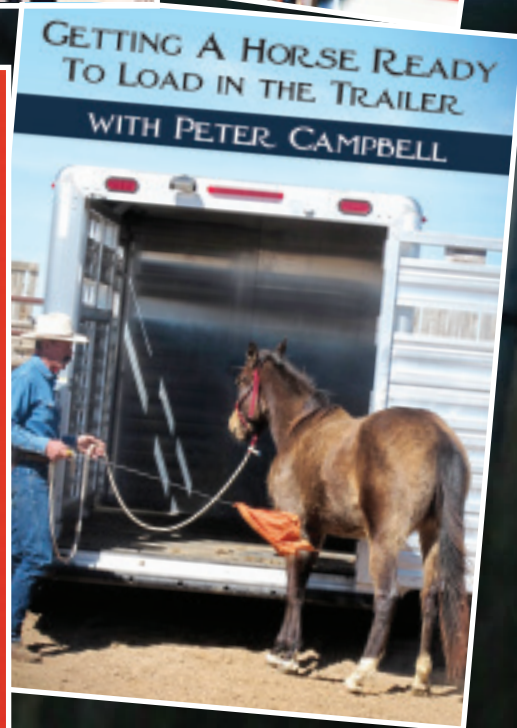
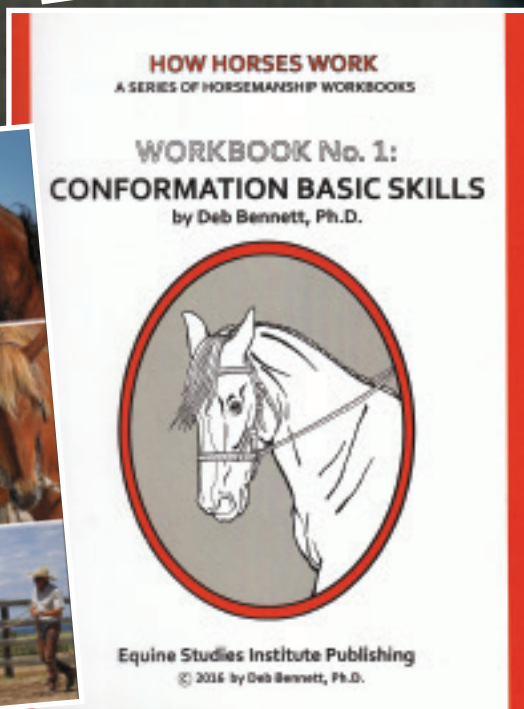
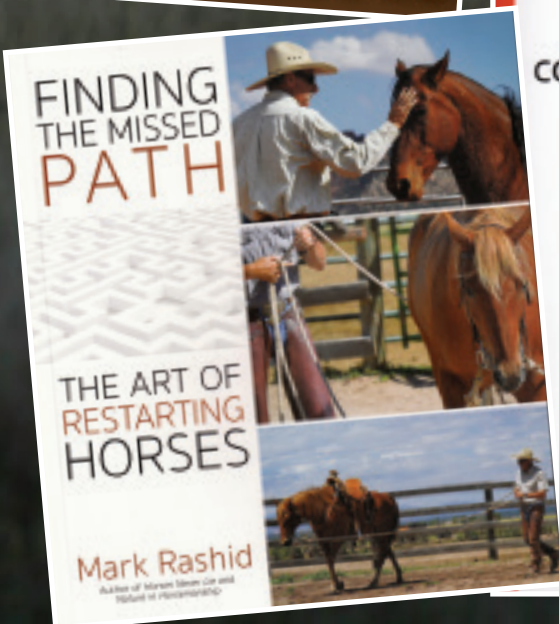
- Working with a Flag (Includes instruction on getting your horse to pick you up off the fence)
- Unwinding
- The Power of Touch
- Rolling the Jaw (and lateral flexion)
- Hindquarters Over, Forehand Through (Includes a Yearling's first tying lesson)
- The Effectiveness of Leg Aids Through Groundwork
- Bringing It All Together

LESSONS IN LIGHTNESS -The Art of Educating the Horse by Mark Russell

Mark Russell demonstrates not only how to attain relaxation but also how to maintain it throughout the horse's education. *Lessons in Lightness* offers the rider the concept of educating rather than training the horse using relaxation as the cornerstone. Paperback.

The Horse: The Epic History of Our Noble Companion \$16

Williams chronicles the 56-million-year journey of horses as she visits with experts around the world, exploring what our biological affinities and differences can tell us about the bond between horses and humans. Paperback.



Exposure to New Ideas with Tom Dorrance \$49.95

In this vintage footage, Tom directs Bryan Neubert and Harry Whitney in projects with colts and obstacles.

Horsemanship with Ray Hunt 2-DVD Set \$69.95

Take an arena-side seat as Ray works with students in several clinic settings, offering forthright instruction, brilliant observations and an insight into horses and people. Over 4 hours of footage!

Remembering Ray Hunt DVD \$29.95

Loading A Horse Into A Trailer \$29.95

Finding the Missed Path: The Art of Restarting Horses by Mark Rashid \$24.95

Horses often grow up with "gaps" in their education making it difficult for the horse to be a willing partner to a human, and he may need to be "restarted"—given a second chance to learn what is expected. Paperback.

Getting a Horse Ready to Load in the Trailer DVD with Peter Campbell \$59.95

Peter demonstrates how you might get a horse ready to load using four fresh horses just in from pasture. He gets each one ready in the time that horse needs to feel comfortable about loading.

How Horses Work - WORKBOOK No. 1 -- CONFORMATION BASIC SKILLS by Deb Bennett Ph.D. \$49.95

This Workbook takes you through all the steps in learning how to find palpation points; to master the palpation of structures in the limbs and on the surface of the body; to learn how tooth eruption and malocclusions of the teeth may affect your horse; parts of the hoof and their functions; parts of the horse skeleton and their role in creating the appearance we see on the outside; and how to mark, measure, and analyze a photo of your horse or one that you're considering for purchase. Spiral bound paperback with illustrations, 103 pages.

The SMALL ECLECTIC

Advertising quality products to the right audience works...



The Buck Brannaman Collection

Introduces Horsemanship Flags



Buck Brannaman Products Include:

- ♦ Halters ♦ Parachute ♦ Videos
- ♦ Lead Ropes Cord Mecates ♦ Books
- ♦ Flags ♦ Slobber Straps

Since 1985 • Made In Montana • Call for a Dealer Nearest You
406-582-0706 • Fax: 406-582-0707
P.O. Box 126, Gallatin Gateway, Montana 59730

www.doublediamondhalters.com

VISIT OUR NEW WEBSITE!

SCOTT & STACI
GROSSKOPF

B/BUCKAROO BUSINESSES
Keeping the Traditions

1-888-955-ROPE

www.BUCKAROOBUSINESSES.com

A Legacy Of Legends 2019

March 8-10th — Fort Worth, Texas



Tickets on sale at: ALegacyofLegends.com



Atelier Silver
LEAF

etsy.com/shop/AtelierSilverLeaf



WILD WILD RAGS
Original Design Silk Scarves

The perfect Holiday Gift for lovers of fine horsemanship
Additional Designs Available

www.WildWildRags.com 224-678-7112



Make plans today to attend the
Best Horse Practices Summit
bringing together the best of equine
research and sound horsemanship.

PRESENTERS INCLUDE

Dr. Temple Grandin
Dr. Gerd Heuschmann
Dr. Rebecca Gimenez
Dr. Steve Peters
Dr. Sheryl King
West Taylor
Amy Skinner
Katrin Silva

OCTOBER 7 - 9, 2018 • DURANGO, COLORADO

Learn more at www.besthorsepracticessummit.org

BUSINESS DIRECTORY

contact Emily for rates and available space!

Guardian Of Tradition
J.M. CAPRIOLA Co.
 Since 1929
 All your Cowboy Gear
 In one Store!
 888.738.5816
www.capriolas.com




PAUL DIETZ HORSEMANSHIP
Teaching Horses and People
 Sponsor a clinic in your area today!
 International Clinician * Training * All Disciplines
www.pauldietzhorsemanship.com
 (602) 680-7176 * (602) 332-5038 * (623) 742-7285



Hand-Crafting Fine Hats for over 40 Years.



We Build Adventures.

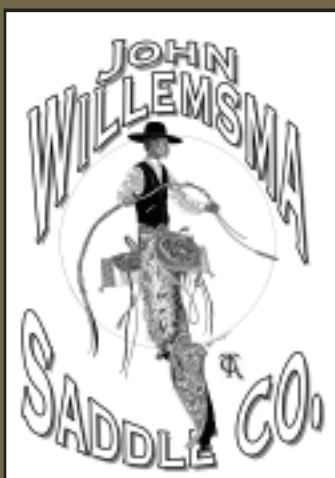
RAND'S
 BILLINGS, MT

An S bar J Family Company

800.346.9815 www.randhats.com

**CUSTOM BRAIDED
 RAWHIDE GEAR**
 At the Ranch,
 In the Ring,
 On the Wall
Vince Donley
 Parkman, Wyoming
 Braiding rawhide for over 45 years!

Donley Rawhide on Facebook
vdonleyrawhidebraider@gmail.com
 (307) 655-2223

LJSADDLERY.com



**NEW LOCATION
 WESTCLIFFE, CO**

405-282-5336

Eclectic-Horseman.com

Eclectic Horseman Communications, Inc.



Post Office Box 174
Elbert, Colorado 80106

If you move please **contact us to update your address**; don't miss an issue! This magazine is mailed 3rd class and **will not be forwarded**.

What were they thinking?



"I was thinking about how with all his history of abuse, how forgiving he is and how amazing it would be if as a person I could learn from that."

Cosette Moormans is a Legacy of Legends scholarship recipient who is currently studying with Mindy Bower in Kiowa, Colo. Mithril was the first equine she ever purchased. He was an unintentional rescue project that spurred them both on an incredible journey of growth. Look for their full story in a future issue of *Eclectic Horseman*.