

HORSEMANSHIP IN PICTURES

This handbook was done by my friend, Susan E. Harris. She would introduce me at the ARIA conventions as "the owner of the Friesian with the best canter" which was our precious Beike fan 't Zand.

Susan gave me permission to use this old manual that she did in 70's as part of a college project. Pony Clubbers will recognize some of the drawings that also made their way into the USPC Manuals.

We lost Susan in 2021. The horse world has a huge hole in it without Susan here with us.

The Heart of a Horse – A Tribute to Susan Harris

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Susan E. Harris departed this world on March 8, 2021. She made her transition with the same quiet, peaceful balance with which she lived her entire life. I was honored to be allowed to be with her in her last hours, a situation that had been made difficult by the COVID regulations at that time.

In the late afternoon, I met a new hospice nurse, named Meenu, who had cared for Susan over the previous weekend. Meenu had been so taken by Susan's grace and spirit that she actually asked to be reassigned as Susan's caregiver. Susan's room had large glass doors which opened out to a view far across the fields and hills outside of Ithaca, New York, near Susan's home town of Homer. The room was well decorated by photos of Susan's beloved horses Max and Popov.

Meenu told me about several conversations she had had the previous day with Sue. She told me she felt that Susan was not like other people. She said she believed Susan held a special spirit, with a strong connection to the animal world. Meenu said she believed Susan did not have the heart of a human being, but rather that Susan possessed the heart of a horse.

Horses were the most important facet and passion of Susan Harris's life. While she held a strong devotion to family, her home town, and her friends, Susan lived fully within the body and spirit of horses. Her remarkable illustrations and art work reflect her acute knowledge of both the inside and the outside of the horse. Her scientific knowledge and research enabled her to capture the essence of horse movement and balance. Her horse heart allowed her to see deep inside, and to understand and to capture the emotions and the raw spirit of the horse. She knew horses inside out.

Susan's mission in life was to promote the humane treatment of the horse, and to improve the lives of horses worldwide. She accomplished these goals by teaching people how to read and understand horse behavior and movement, and to learn to work and communicate with the horse on the horse's level, in order to bring out the best in the horse.

Susan was the consummate horse woman; she admired and respected all breeds and disciplines within the horse world. Susan believed horses should be used for sport, for competition, and for pleasure. She believed horses should work – not be coddled, but worked in such a way that it is done in a fair, understanding and humane fashion. This is what she taught us.

Using the methods and techniques of her mentor Sally Swift and Centered Riding, Susan taught people how to take responsibility for the use of their own body, and their own balance and emotional responses, to allow the horse to move freely, in balance and with understanding. Susan almost never publicly criticized a rider, but rather she elicited change in riders guiding them almost imperceptively toward a quieter, more humane understanding of how to ride and how to work with horses. By changing the rider, Susan could change and improve the horse, and she could make the life of the horse happier and better.

Susan Harris was an activist; she rallied against the unfair treatment of human beings, animals, and especially horses. While she believed horses should be used and worked, she also believed they should be used fairly and humanely in all disciplines. She stood firm and tall against abusive horse training methods and care, and abusive competition techniques. Susan was known for her strength, but also for her profound, unwavering fairness to all, and for her ability to lift the self-esteem and confidence of both human and animal alike.

Susan Harris had the heart of a horse. She lived in the moment. She forgave the transgressions and mistakes of others. She did her best to embrace the beauty of the earth, of balance, of movement, of love of life, community, family, and most importantly, the love of her life, the horse.

Peggy S. Brown

FOREWORD

This is not just another horse book! It is not a picture book for toddlers to “see the pretty horsie”. It is an entirely new concept in educating riders. For anyone who has read very many of the vast array of horse books available, there have been numerous times when an illustration would have ended confusion as to meaning or would have clarified a statement. Here at last are illustrations that can help. For anyone teaching the difference between collection and flexion or any other principle of riding and horsemanship there have been countless times when a simple picture would have eliminated lengthy verbal descriptions and very probably would have also prevented the sense of frustration at finding out later the point was never really made. Here are such illustrations, together with short concise statements and descriptions to aid any reader, rider or instructor.

In a unique combination of artistic talent, knowledge of horses, riding and horsemanship together with a knowledge and practical ability to teach, Miss Harris has developed what surely must be considered a milestone in equine literature. Each of these drawings have been prepared to fill a need in the actual teaching of riding and horsemanship at the 5-H Acres School of Riding where she is Director of Riding. Because they were developed from need, they are designed to make specific points, which they do most admirably – otherwise they would have been rejected or replaced. Many of these illustrations are deceptively simple, therefore they must be studied as carefully as the written word. This also makes the content of this book as appropriate for the advanced or knowledgeable rider as for the beginner. Even the most sophisticated horseman can glean much from a careful study of this work. Many of the illustrations in this book are unique; they simply cannot be found elsewhere. No, this book should not be taken lightly. It is instead a book to be used and studied. It serves as a ready reference for other books; it is a refresher for half-remembered facts and a reminder of long forgotten facts and information.

The motto of the 5-H Acres School of Riding is “Riding with an Education.” The Hendricksons are thoroughly dedicated to this motto. Ample proof of this is the very existence of this book. This book is then commended to all riders, regardless of the type of saddle used, the number of ribbons won or the years of experience accumulated. If indeed a picture is worth a thousand words, here is a book with few words that actually communicates volumes.



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Ithaca, New York

PREFACE

This book was conceived by chance back in 1964, when I was a student instructor at 5-H Acres while completing my art education at Syracuse University. While casting about for a subject for a term paper required for the Instructor Certification course, I was asked to draw up a series of visual aids explaining basic riding theory. The resulting set of illustrations and notes fulfilled the term paper requirement, and were used for several years as teaching aids. Later they were expanded to cover the subjects most commonly taught in theory classes for college students, adults and children and student instructors at 5-H Acres. I have found that, quite often, it is easier to explain a difficult point visually than verbally, especially to beginning riders and young children. Too often, the novice hears the rules but not the reasons. I hope that the rider will find in this book some of the "whys" behind the "do's and don'ts" he hears in the ring. The instructor may discover some new ideas, or perhaps some new methods of explaining the old ones!

Thanks are due especially to Captain and Mrs. S.A. Hendrickson, the owners and directors of 5-H Acres School of Riding, without whom this book would not have been possible! Most of the information in this book came from Captain Hendrickson's theory classes and the curriculum of the Instructor Certification Course. I also wish to thank Dr. Sam Sabin, Dr. Steve Roberts, Harlan Abbey and Bertalan De Nementy for their advice and help, as well as the many others who have been generous with their time and encouragement.

This book is dedicated to Houlihan, who always "tried harder".

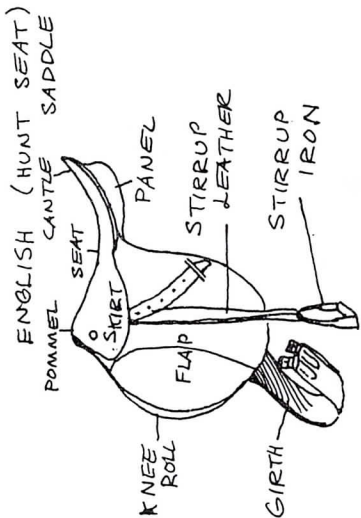
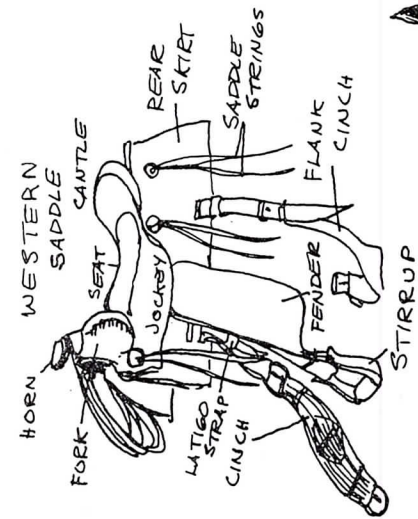


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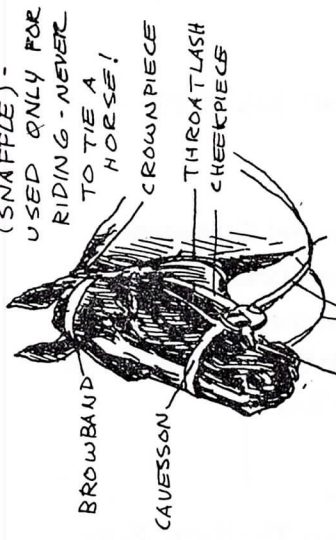
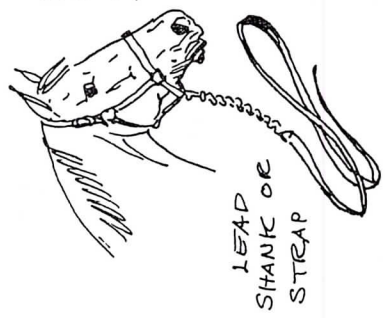
1. Parts of the Horse and Equipment
2. Color Patterns and Markings
3. Types of Riding Horses
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35. Anatomy of the Hind Leg
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37. Braiding Hunters

ALL SADDLES, BRIDLES AND EQUIPMENT ARE CALLED "TACK".

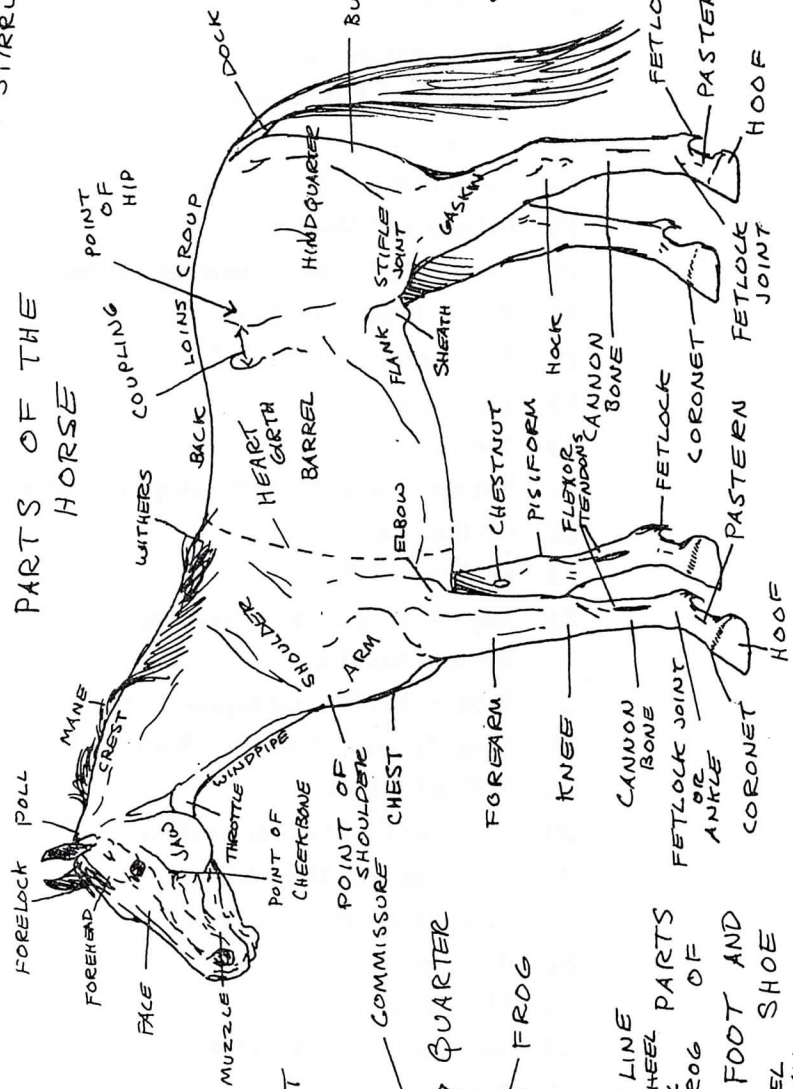
BRIDLE (SNAPPLE) - USED ONLY FOR RIDING - NEVER TO TIE A HORSE!



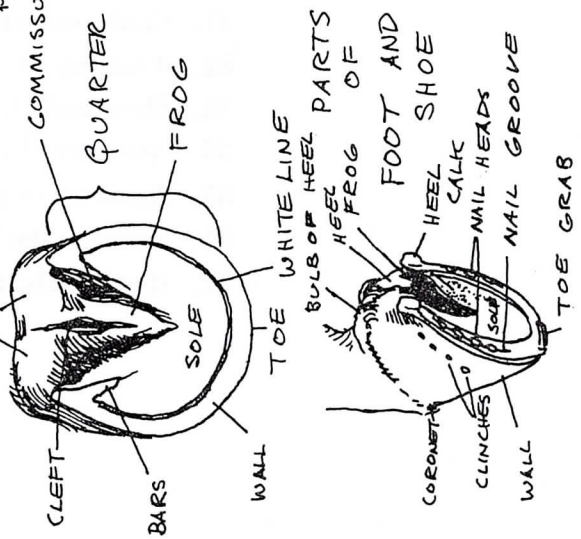
HALTER - USED TO LEAD OR TIE UP A HORSE - IT HAS NO BIT.



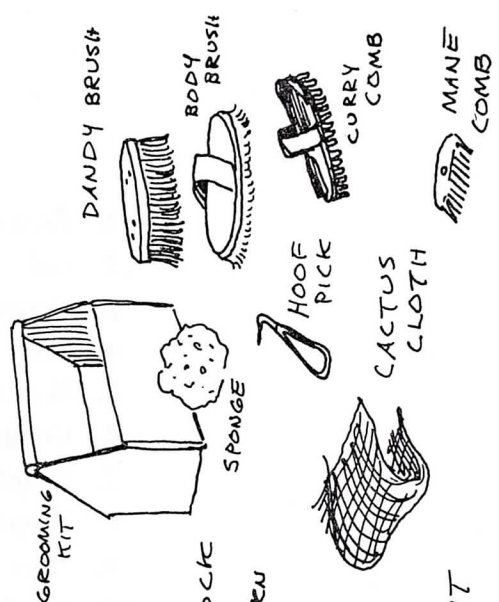
PARTS OF THE HORSE



PARTS OF THE FOOT



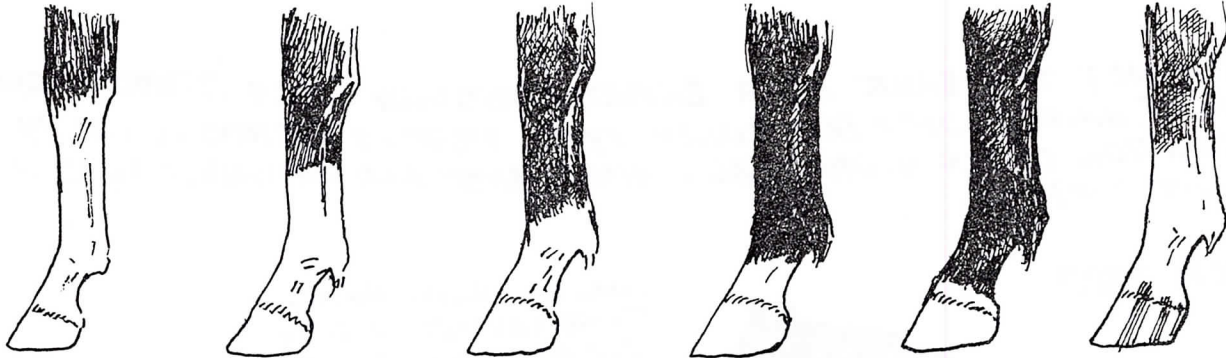
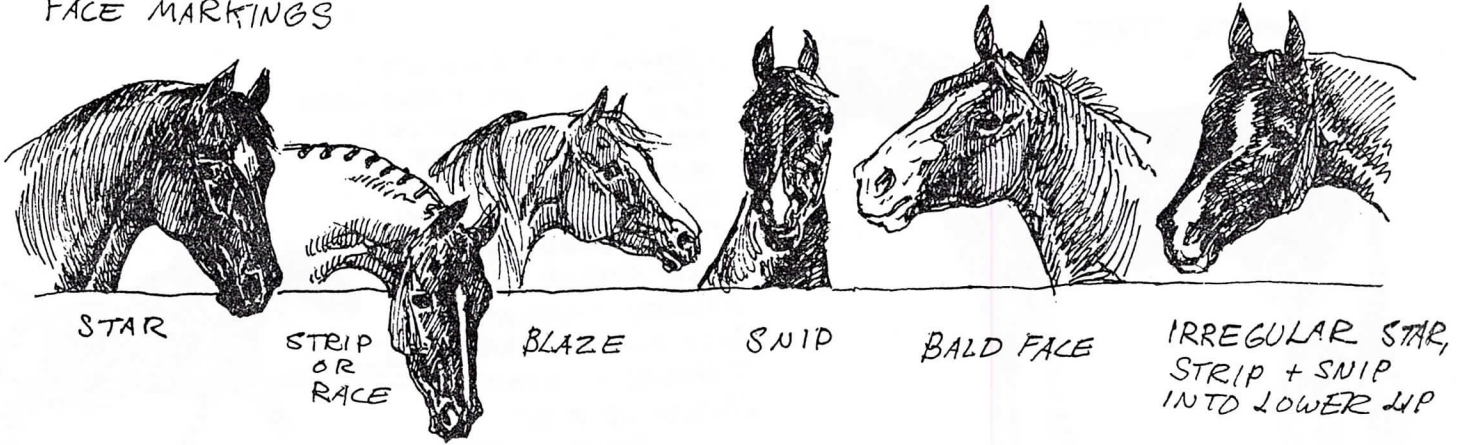
GROOMING TOOLS



HORSE TALK - NAMES AND PLACES ON THE HORSE AND HIS EQUIPMENT

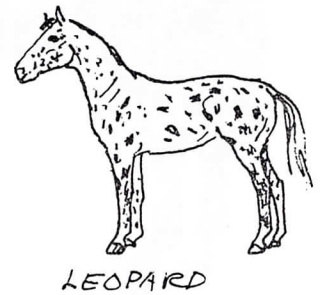
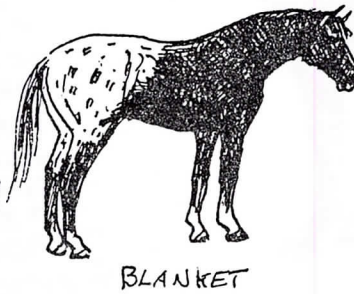
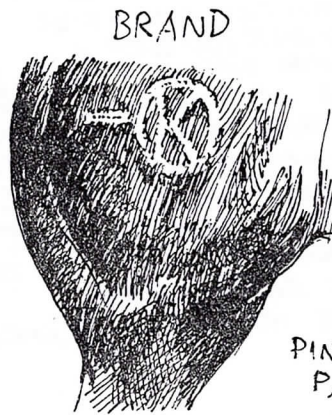
COLOR PATTERNS AND MARKINGS

FACE MARKINGS



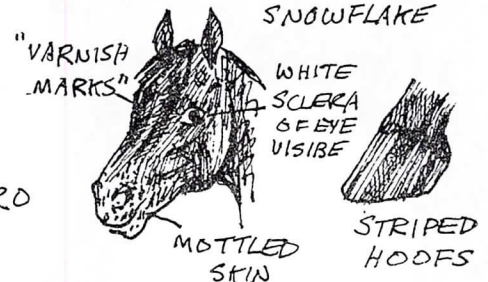
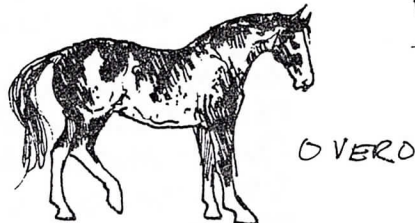
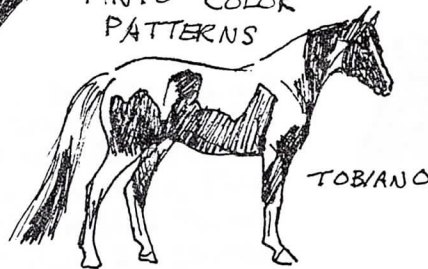
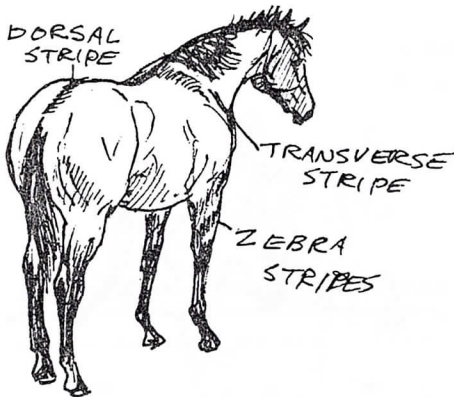
TYPICAL PINTO MARKINGS

APPALOOSA COLOR PATTERNS



DUN MARKINGS

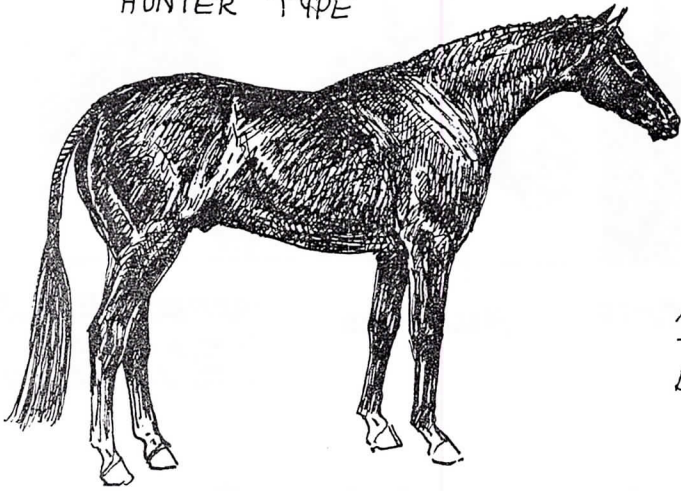
PINTO COLOR PATTERNS



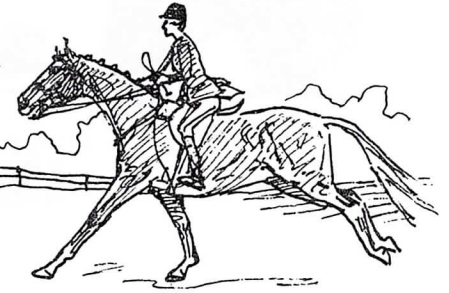
WHITE SCLERA & EYE VISIBLE

TYPES OF RIDING HORSES

HUNTER TYPE

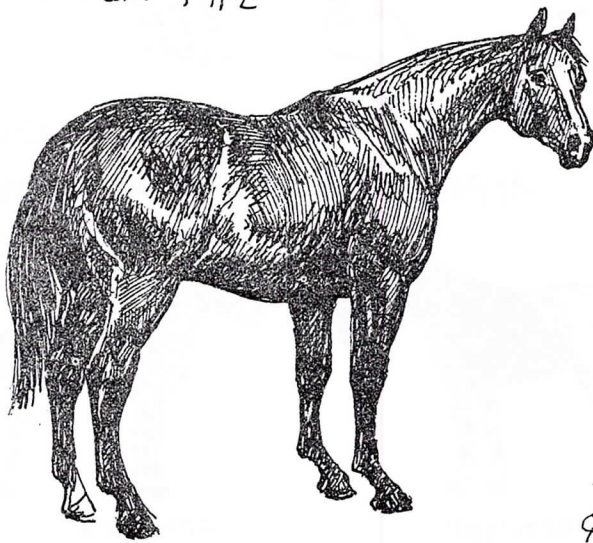


TALL, RANGY, LONG LEGS, LONG NECK. MUST HAVE LONG, LOW, EFFICIENT STRIDES, STAMINA AND ABILITY TO GALLOP ON. USED FOR HUNTING, JUMPING AND CROSS-COUNTRY RIDING. RACE HORSES AND STEEPLE CHASERS ARE ALSO HUNTER TYPES. TYPICAL HUNTER BREED IS THE THOROUGHBRED.



A TYPE IS NOT THE SAME AS A BREED, ALTHOUGH EACH BREED TENDS TO PRODUCE ANIMALS OF A PARTICULAR TYPE, TYPE IS DETERMINED BY THE CONFORMATION OF AN INDIVIDUAL WHICH MAKES HIM SUITABLE FOR A PARTICULAR PURPOSE.

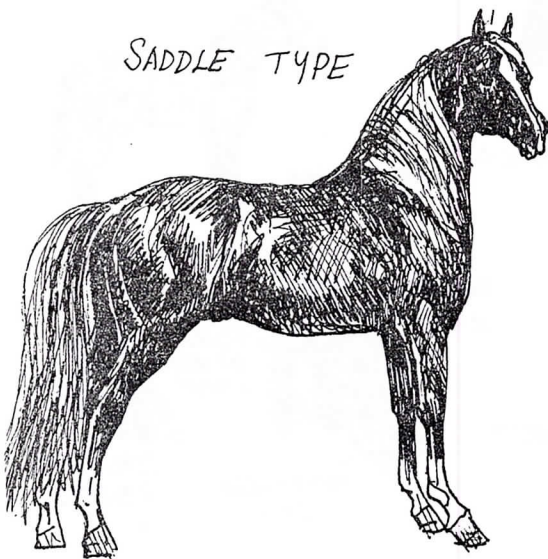
STOCK TYPE



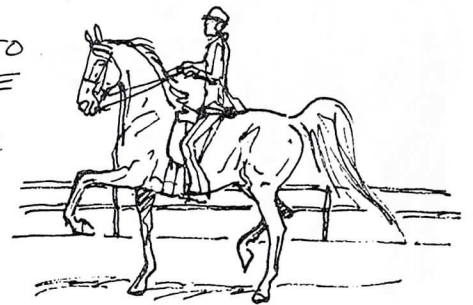
WELL BALANCED & MUSCULAR- CLOSE COUPLED AND BUILT "CLOSE TO THE GROUND." MASSIVE FOREARM AND HIND-QUARTER MUSCLES FOR SPRINTING ABILITY, POWER AND AGILITY. THE BEST CAN "TURN AROUND ON A DIME AND GIVE YOU BACK A NICKEL CHANGE." USED FOR WORKING CATTLE, ROPING, CUTTING, TRAILS, PLEASURE RIDING AND WESTERN EVENTS REQUIRING SPEED AND BALANCE. TYPICAL BREEDS ARE QUARTER HORSE, PAINT, APPALOOSA.



SADDLE TYPE

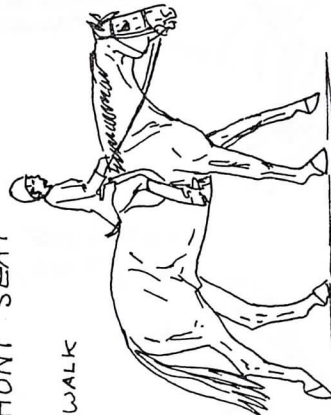


SMALL HEAD CARRIED PROUDLY, REFINEMENT, GRACE AND QUALITY. WELL PROPORTIONED BODY, ATTRACTIVE CARRIAGE, SHOWY GAITS & ACTION. SHOULD BE BEAUTIFUL TO LOOK AT & COMFORTABLE AND PLEASANT TO RIDE. USED FOR SHOW, PARK AND PLEASURE RIDING, USUALLY SADDLE SEAT. TYPICAL BREEDS ARE AMERICAN SADDLEBRED, MORGAN, ARABIAN.

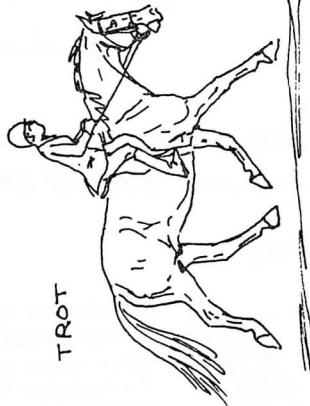


HUNT SEAT

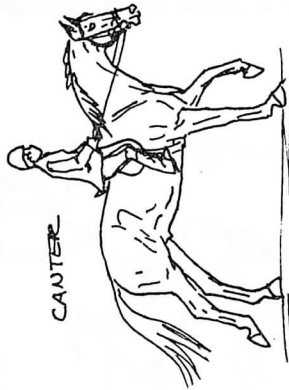
WALK



TROT



CANTER



JUMP



FORWARD POSITION

HUNT SEAT EQUITATION IS DESIGNED FOR CROSS-COUNTRY RIDING & JUMPING, AT FREE FORWARD GAITS. STIRRUPS ARE SHORTER THAN OTHER SEATS; FORWARD POSITION USED FOR GALLOPING AND JUMPING

SADDLE SEAT

WALK



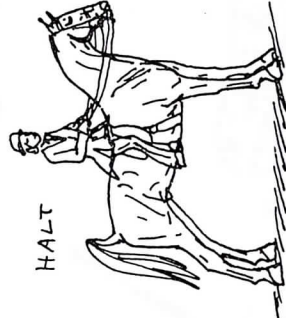
TROT



CANTER



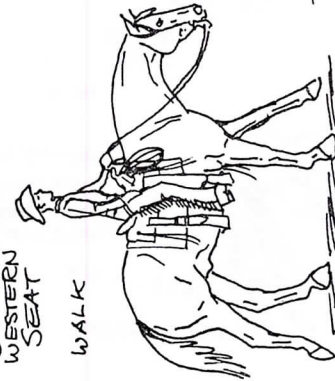
HALT



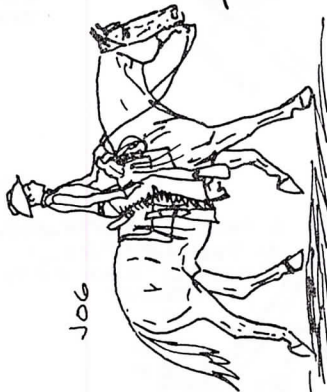
SADDLE SEAT IS USED PRIMARILY FOR SHOWING 3 AND 5 GAITED PLEASURE HORSES. SEAT IS THE SAME AS BASIC BALANCE SEAT, BUT RIDER IS PLACED FARTHER BACK ON THE HORSE FOR GREATER COLLECTION. STOCK OR WESTERN SEAT STIRRUPS ARE LONGER & HANDS HELD HIGHER.

STOCK OR WESTERN SEAT

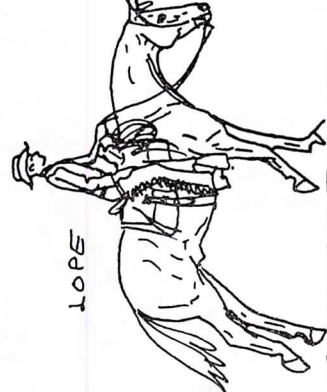
WALK



JOG



LOPE



SLIDING STOP

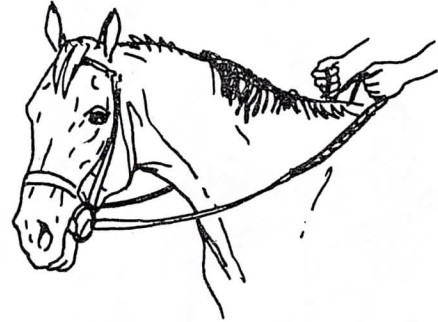
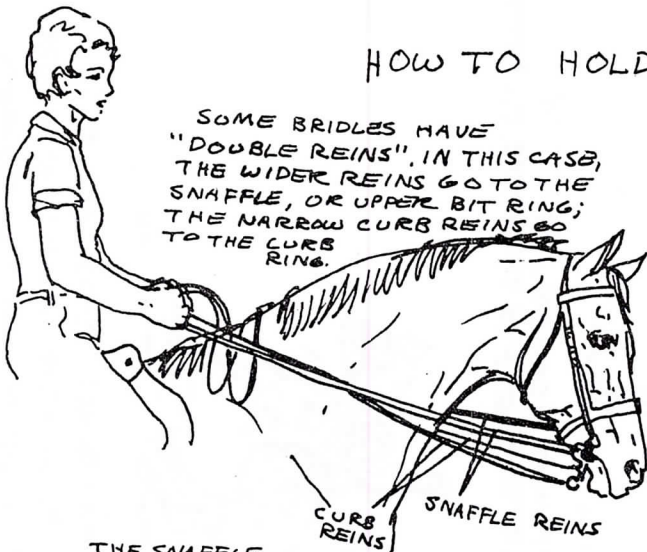


SEAT

STOCK SEAT IS A WORKING SEAT, USED FOR ALL-DAY RIDING AND HANDLING CATTLE. IT IS SIMILAR TO ENGLISH SEAT IN POSITION, BUT A LONGER STIRRUP IS REQUIRED AND THE RIDER DOES NOT POST THE TROT. THE REINS ARE KEPT LOOSE & HELD IN ONE HAND. THE RIDER'S WEIGHT IS FURTHER BACK WHEN THE HORSE IS WORKING OFF HIS HOCKS - AS IN A SLIDING STOP.

HOW TO HOLD THE REINS

SOME BRIDLES HAVE "DOUBLE REINS". IN THIS CASE, THE WIDER REINS GO TO THE SNAFFLE, OR UPPER BIT RING; THE NARROW CURB REINS GO TO THE CURB RING.

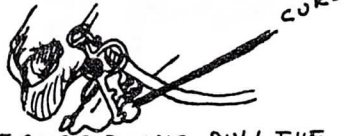


SINGLE REINS ARE USED WITH A SNAFFLE BIT. THEY ARE HELD IN BOTH HANDS. LACED OR BRAIDED REINS ARE OFTEN USED FOR BETTER GRIP.

THE SNAFFLE REINS PULL THE BIT STRAIGHT BACK IN THE MOUTH.

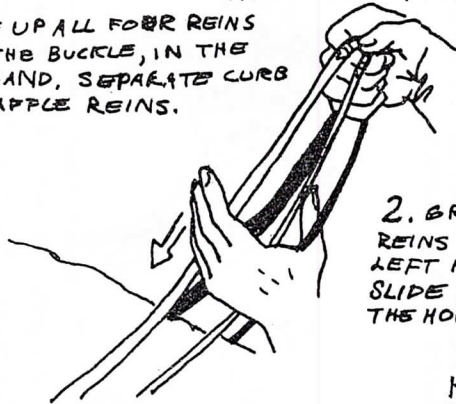


THE CURB REINS PULL THE CURB CHAIN TIGHT AND SQUEEZE THE LOWER JAW.

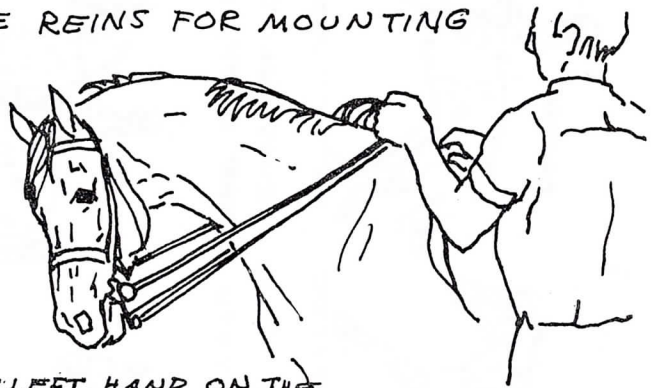


HOW TO PICK UP THE REINS FOR MOUNTING

1. TAKE UP ALL FOUR REINS NEAR THE BUCKLE, IN THE RIGHT HAND. SEPARATE CURB AND SNAFFLE REINS.



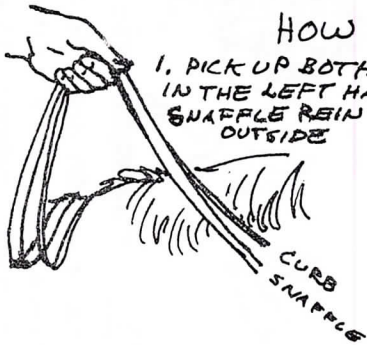
2. GRASP ALL FOUR REINS WITH THE LEFT HAND AND SLIDE IT DOWN TO THE HORSE'S NECK.



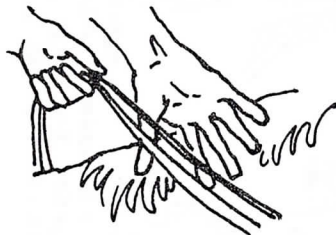
3. REST THE LEFT HAND ON THE HORSE'S NECK, KEEPING A LIGHT, EVEN TENSION ON ALL FOUR REINS. THROW THE BIGHT, OR LOOP OF THE REINS OVER TO THE RIGHT SIDE.

HOW TO PICK UP DOUBLE REINS

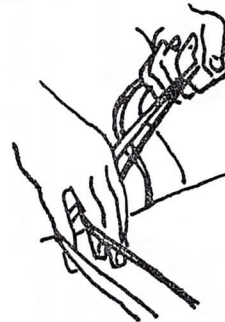
1. PICK UP BOTH REINS IN THE LEFT HAND - SNAFFLE REIN ON THE OUTSIDE



2. PUT THE RIGHT HAND INSIDE THE REINS, PALM OUT.



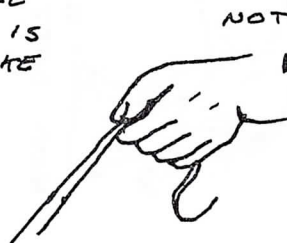
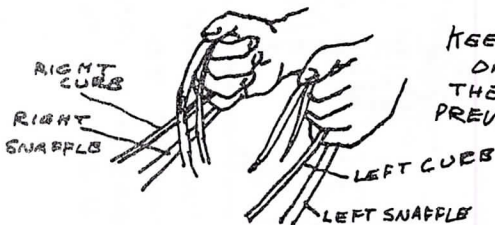
3. SEPARATE THE CURB & SNAFFLE WITH THE LITTLE FINGER, SNAFFLE ON THE OUTSIDE.



KEEP YOUR THUMBS ON THE ENDS OF THE REINS TO PREVENT SLIPPING.

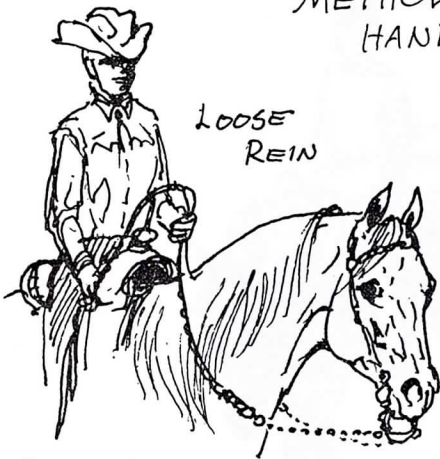
A SINGLE REIN IS HELD LIKE THIS...

NOT LIKE THIS!



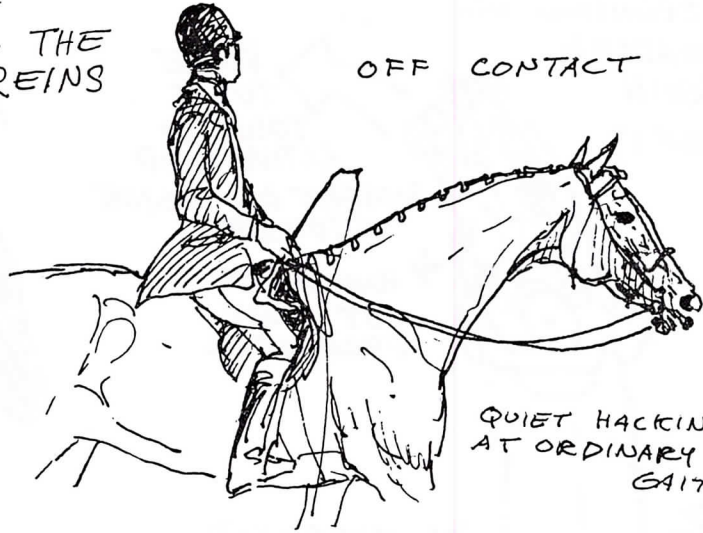
GOOD HANDS

METHODS OF HANDLING THE REINS



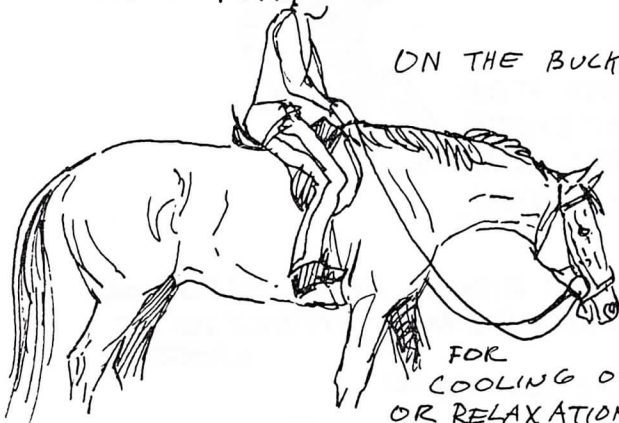
LOOSE REIN

RIDER GIVES ALL SIGNALS ON A SLACK REIN, WITH ONLY MOMENTARY PRESSURE



OFF CONTACT

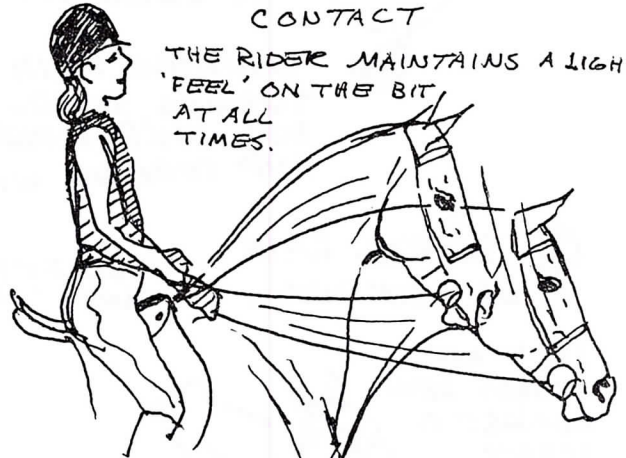
QUIET HACKING AT ORDINARY GAITS



ON THE BUCKLE

FOR COOLING OUT OR RELAXATION

THERE SHOULD BE A STRAIGHT LINE FROM THE BIT TO THE RIDER'S ELBOW - THIS MAKES THE BIT ACT AT THE PROPER ANGLE.



CONTACT

THE RIDER MAINTAINS A LIGHT 'FEEL' ON THE BIT AT ALL TIMES.

IN ORDER TO KEEP CONTACT, THE RIDER'S HANDS AND ARMS MUST FOLLOW THE MOTIONS OF THE HORSE'S HEAD AND NECK.

"HIGH-LOW OR PULLEY REIN"

AVOID:



ELBOWS OUT AND "BROKEN WRISTS"



FLAT OR "PIANO HANDS"



TIGHT, CLENCHED FISTS



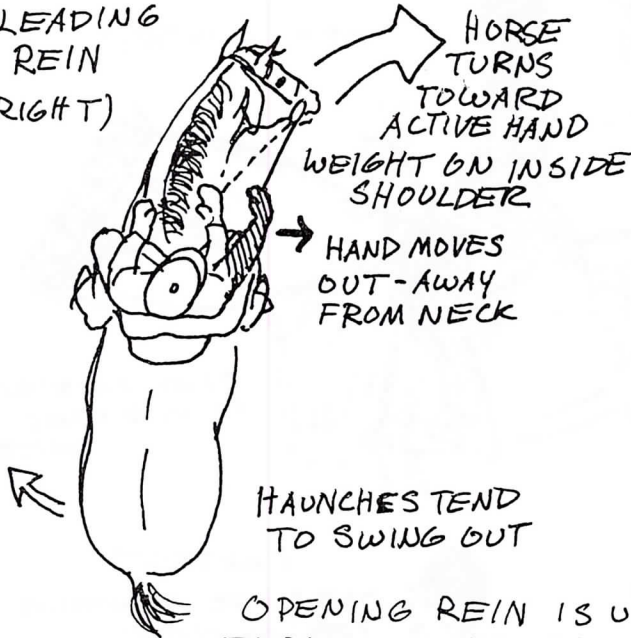
OPEN FINGERS



SEVERE - USED TO STOP IN AN EMERGENCY

SIMPLE REIN AIDS

① OPENING OR LEADING REIN (RIGHT)

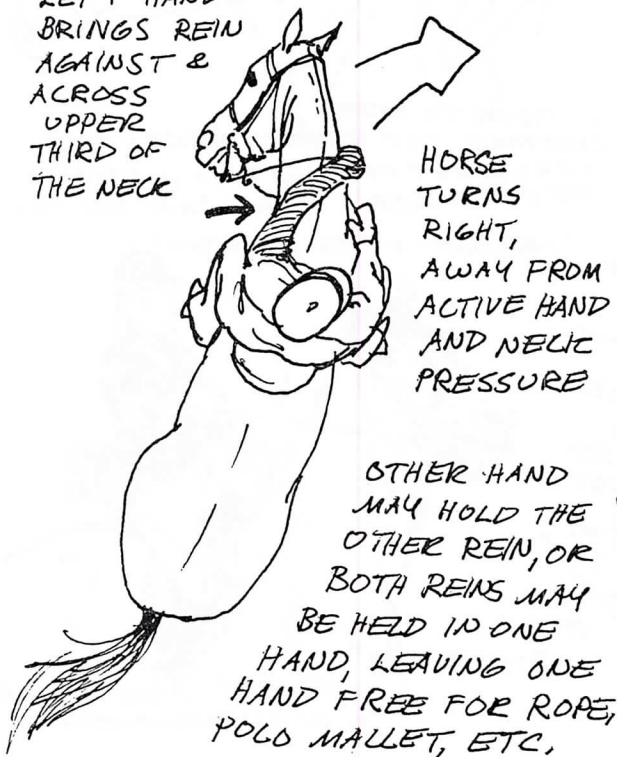


OPENING REIN IS USED FOR TURNING WITHOUT LOSS OF SPEED, BEGINNER RIDERS, GREEN HORSES AND TURNING WHILE JUMPING.

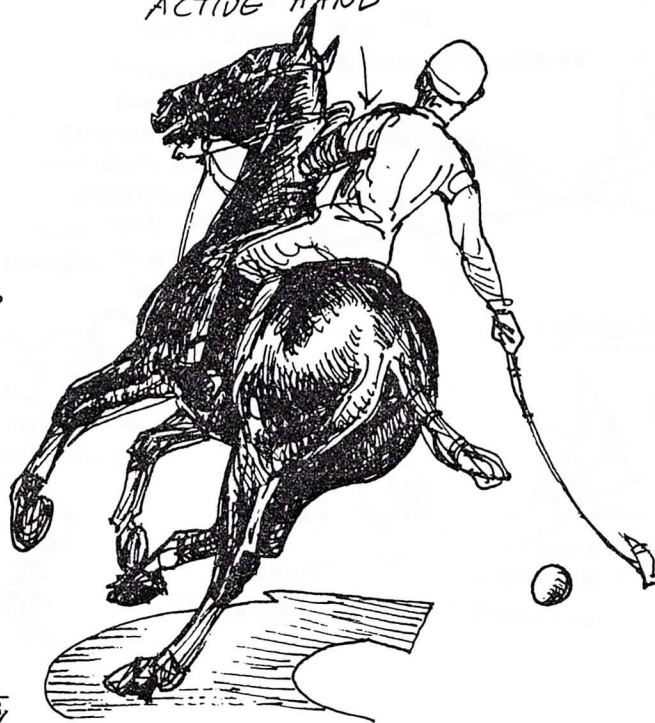
② BEARING REIN OR NECK REIN

- USED FOR WESTERN RIDING, POLO, GAMES OR ANY "ONE-HANDED" RIDING. EFFECTIVE AT SPEED.

LEFT HAND BRINGS REIN AGAINST & ACROSS UPPER THIRD OF THE NECK



ACTIVE HAND

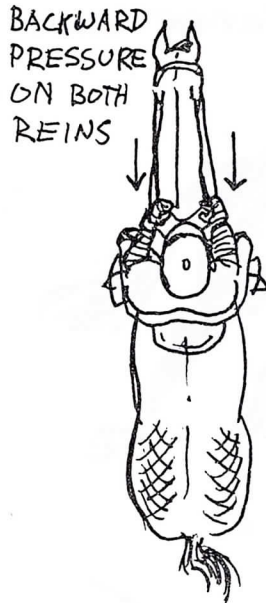


OTHER HAND MAY HOLD THE OTHER REIN, OR BOTH REINS MAY BE HELD IN ONE HAND, LEAVING ONE HAND FREE FOR ROPE, POLO Mallet, ETC.

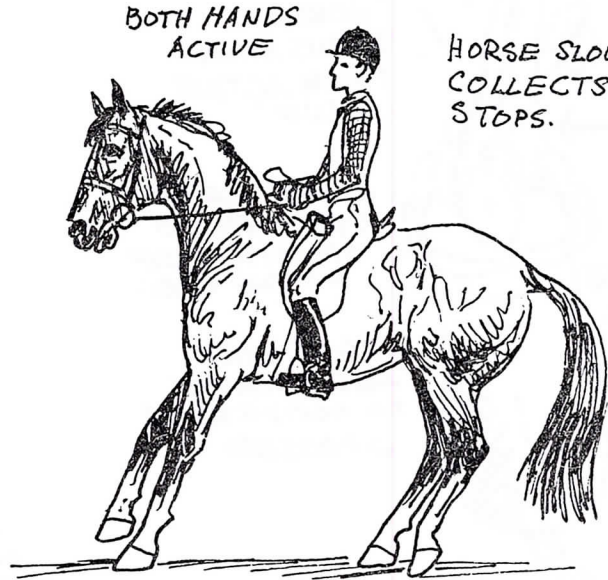
SIMPLE REIN AIDS - THE DIRECT REINS

③ DIRECT REIN OF OPPOSITION (USING BOTH REINS)

- USED FOR STOPPING, SLOWING THE GAIT, AND FOR COLLECTION



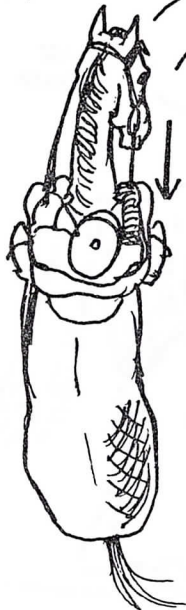
ACTION OF BOTH HIND LEGS IS OPPOSED - HORSE SLOWS OR STOPS



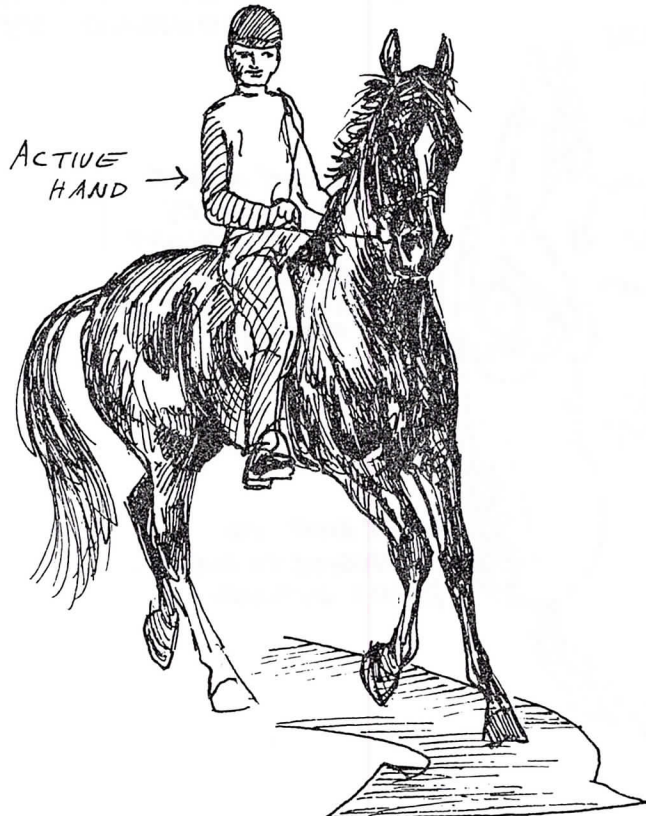
④ DIRECT REIN OF OPPOSITION (USING ONE REIN)

- USED FOR TURNING, BENDING, SUPPLING EXERCISES

RIGHT DIRECT REIN

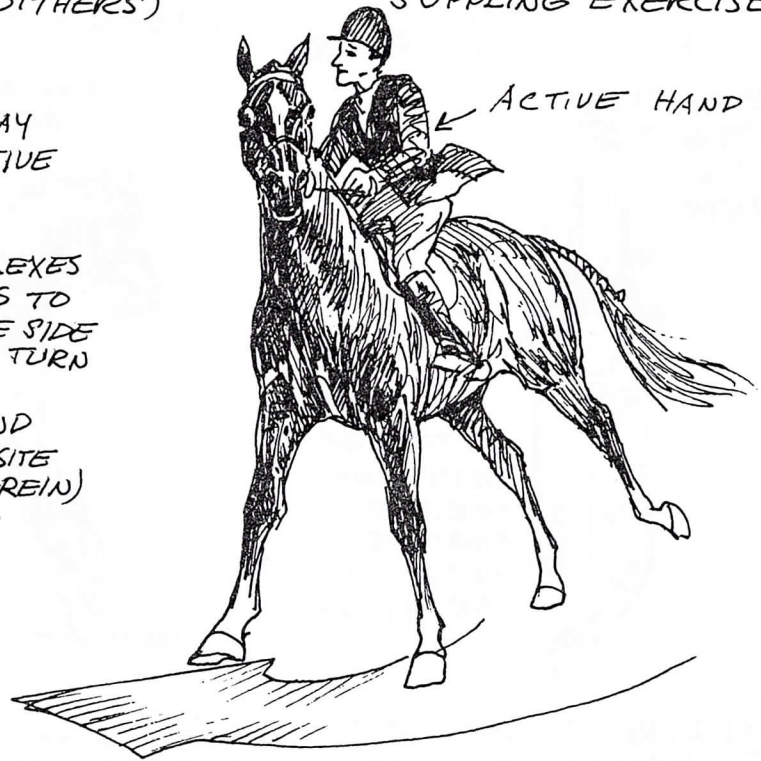
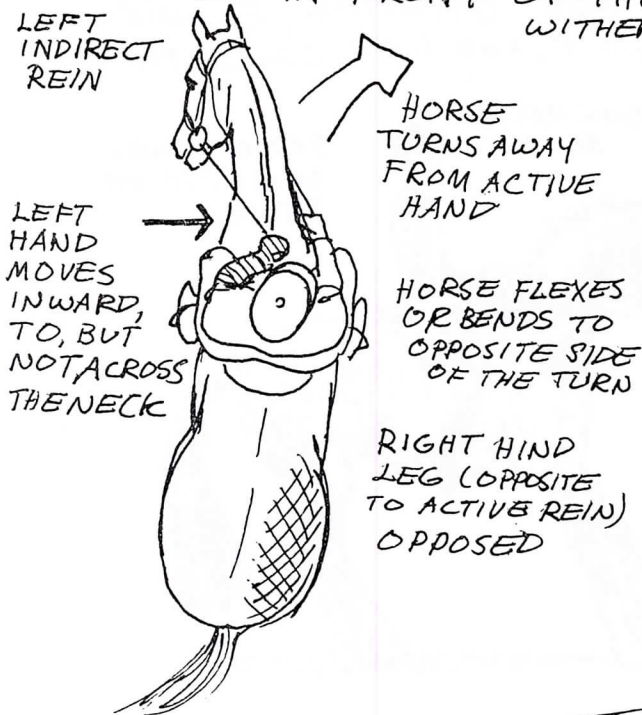


HORSE TURNS TOWARD ACTIVE REIN

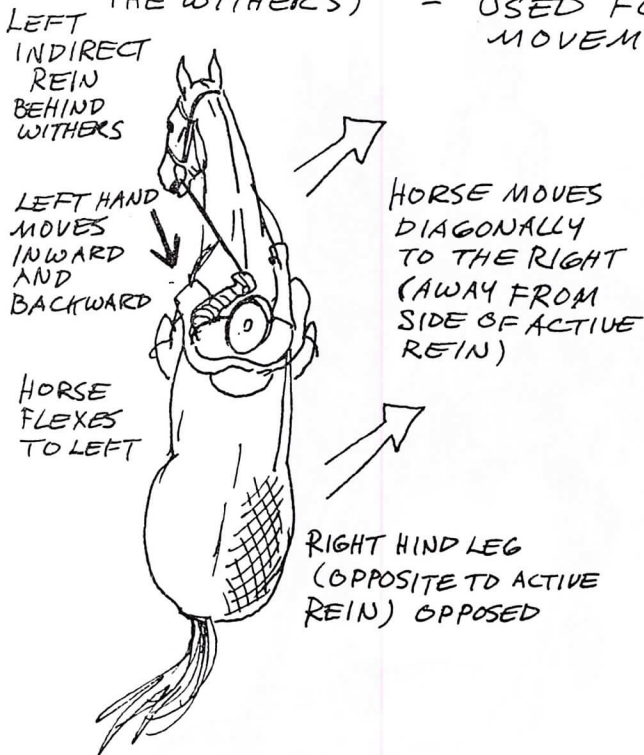


MORE REIN AIDS - THE INDIRECT REINS

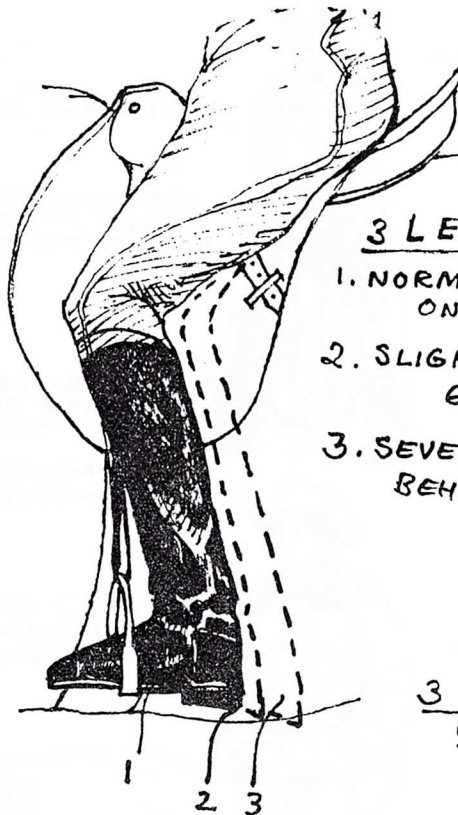
⑤ INDIRECT REIN OF OPPOSITION - USED FOR SHARP TURNS, TURNS AT SPEED AND SUPPLING EXERCISES
(USED IN FRONT OF THE WITHERS)



⑥ INDIRECT REIN OF OPPOSITION (USED BEHIND THE WITHERS) - USED FOR SUPPLING EXERCISES, LATERAL MOVEMENTS AND CORRECTION

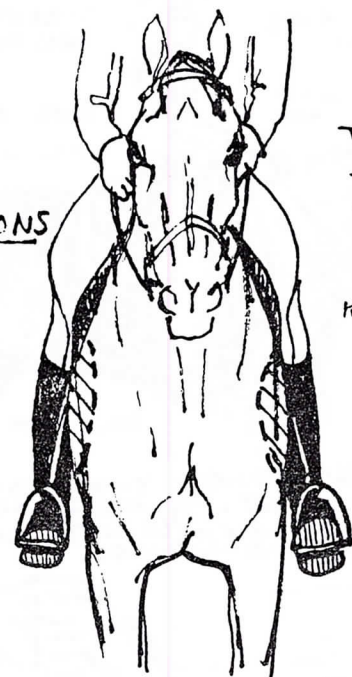


LEG AIDS



3 LEG AID POSITIONS

1. NORMAL POSITION - ON GIRTH
2. SLIGHTLY BEHIND GIRTH
3. SEVERAL INCHES BEHIND GIRTH



THIGHS ROLL IN SO THAT THEY LIE FLAT AGAINST SADDLE

KNEETURNED STRAIGHT AHEAD

INSIDE OF CALF USED TO CONTACT & SIGNAL HORSE

TOES POINT AHEAD ANKLES RELAXED

HEELS DOWN

SHADED AREA INDICATES AREA OF PRESSURE FOR LEG SIGNALS

3 DEGREES OF LEG AIDS



A. PASSIVE

LEG MAINTAINS CONTACT BUT DOES NOT ACT AS AN AID



B. ACTIVE

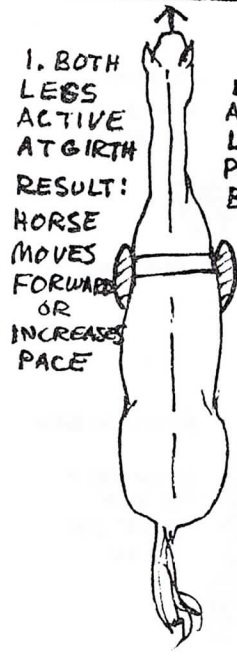
LEG SQUEEZES OR KICKS - ACTIVELY SIGNALS HORSE



C. DRIVING

LEG STRONGLY SQUEEZES OR KICKS, DEMANDING IMMEDIATE EFFORT FROM HORSE

SPECIFIC LEG AIDS



1. BOTH LEGS ACTIVE AT GIRTH
RESULT: HORSE MOVES FORWARD OR INCREASES PACE



2. RIGHT LEG ACTIVE AT GIRTH; LEFT LEG PASSIVE BEHIND GIRTH.
RESULT: HORSE BENDS TO RIGHT



3. LEFT LEG ACTIVE BEHIND GIRTH; RIGHT LEG PASSIVE ON GIRTH.
RESULT: HORSE SWINGS QUARTERS TO RIGHT

CORRECT APPLICATION OF LEG AID



INCORRECT

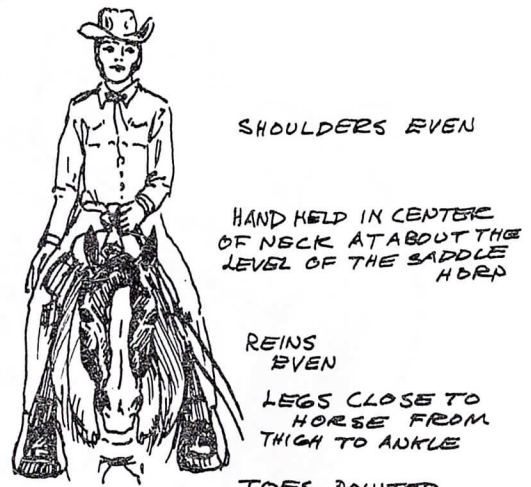
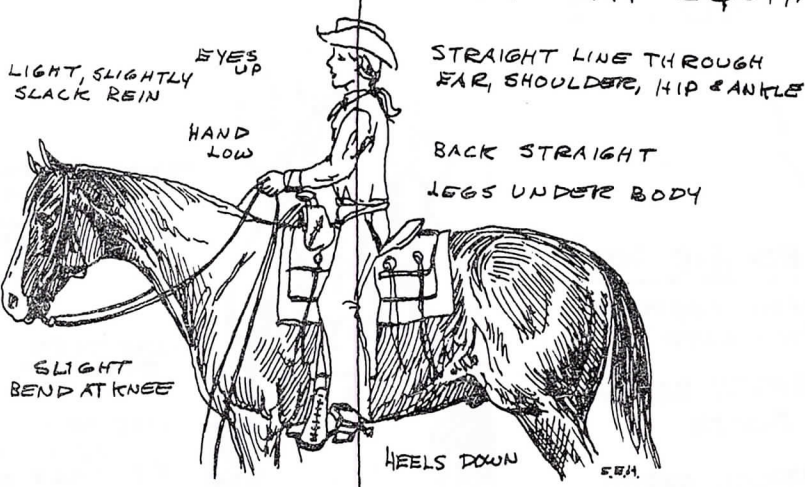


DON'T DIG IN HEELS OR TURN TOES OUT TO APPLY A LEG AID!

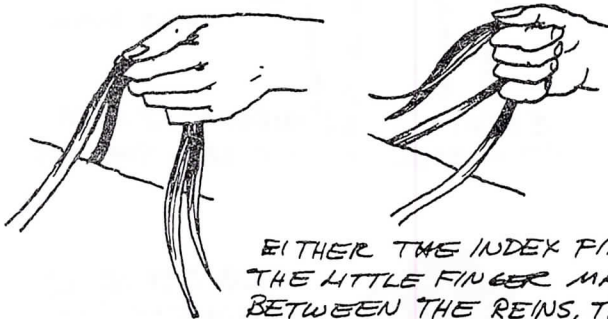


LEGS CAN BE REINFORCED BY SPURS OR WHIP.

BASIC STOCK SEAT EQUITATION

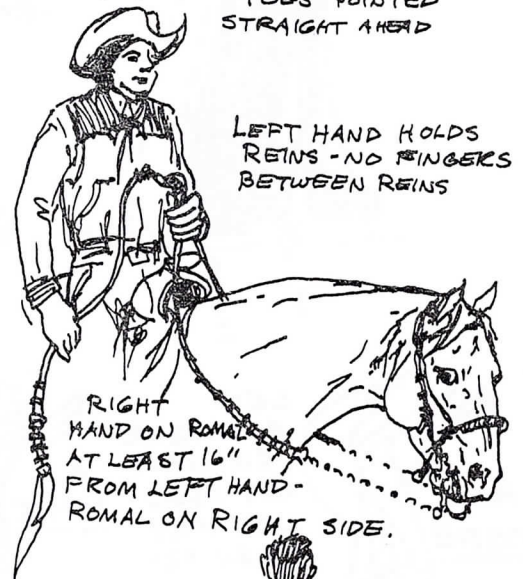


HOLDING SPLIT REINS - THE END OF THE REINS SHOULD FALL ON THE LEFT, OR THE SIDE AWAY FROM THE ROPE. REINS ARE HELD IN THE LEFT HAND IF THE RIGHT IS USED FOR ROPING.

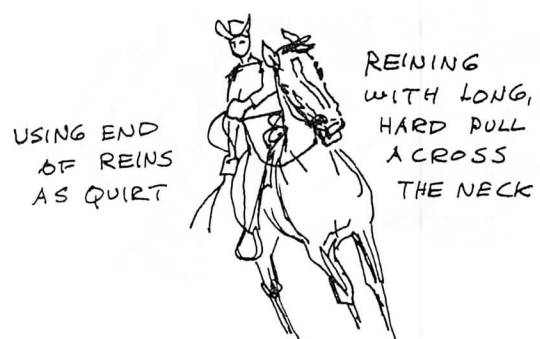
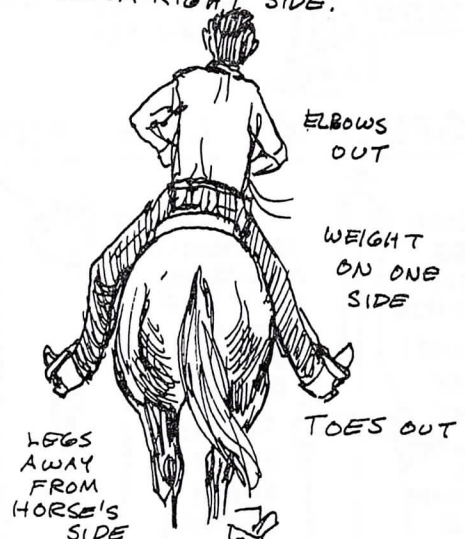
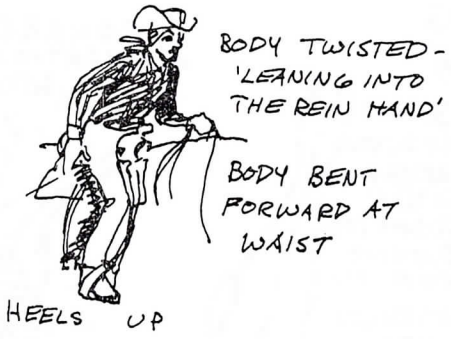
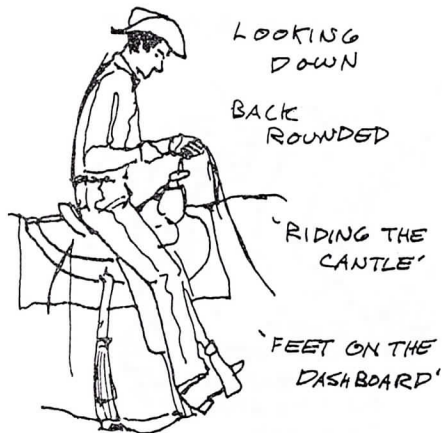


HOLDING ROMAL REINS

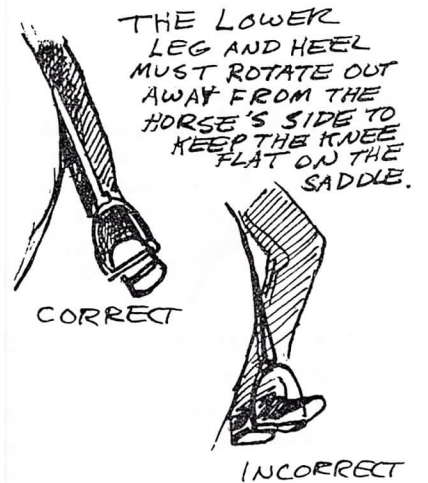
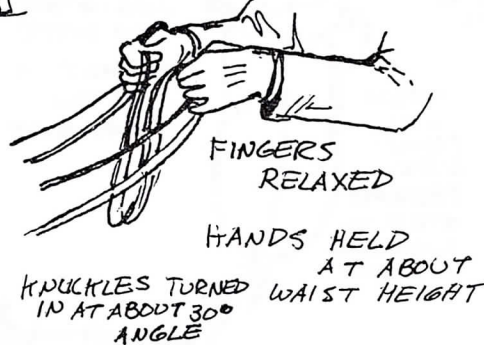
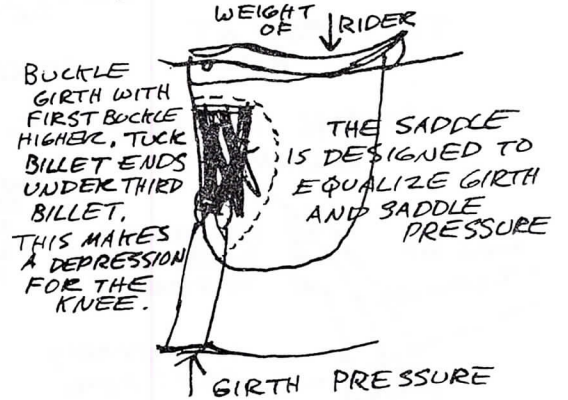
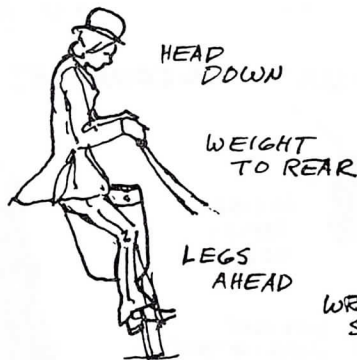
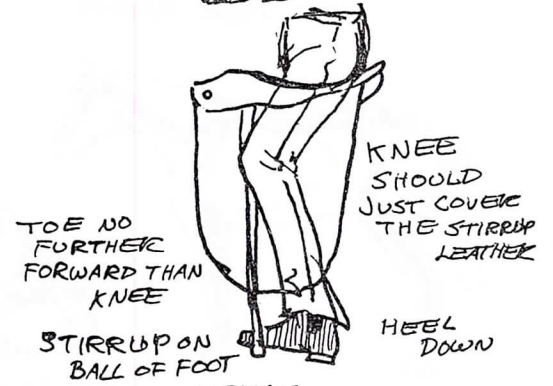
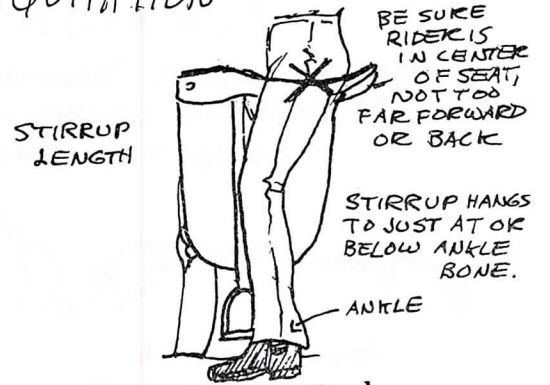
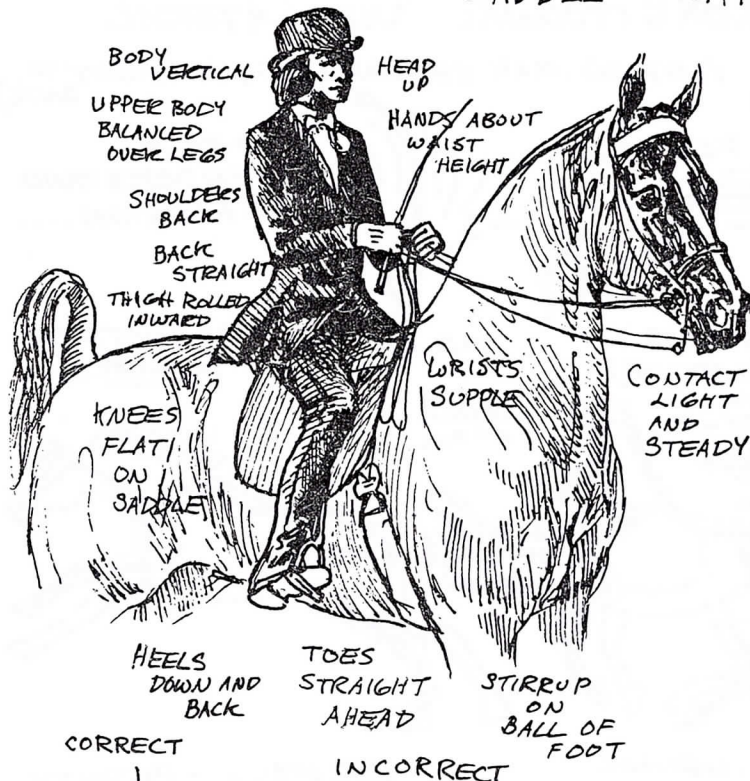
EITHER THE INDEX FINGER OR THE LITTLE FINGER MAY BE KEPT BETWEEN THE REINS, THE OTHER HAND MUST NOT TOUCH THE REINS WHEN SPLIT REINS ARE USED



COMMON FAULTS IN WESTERN RIDING



SADDLE SEAT EQUITATION



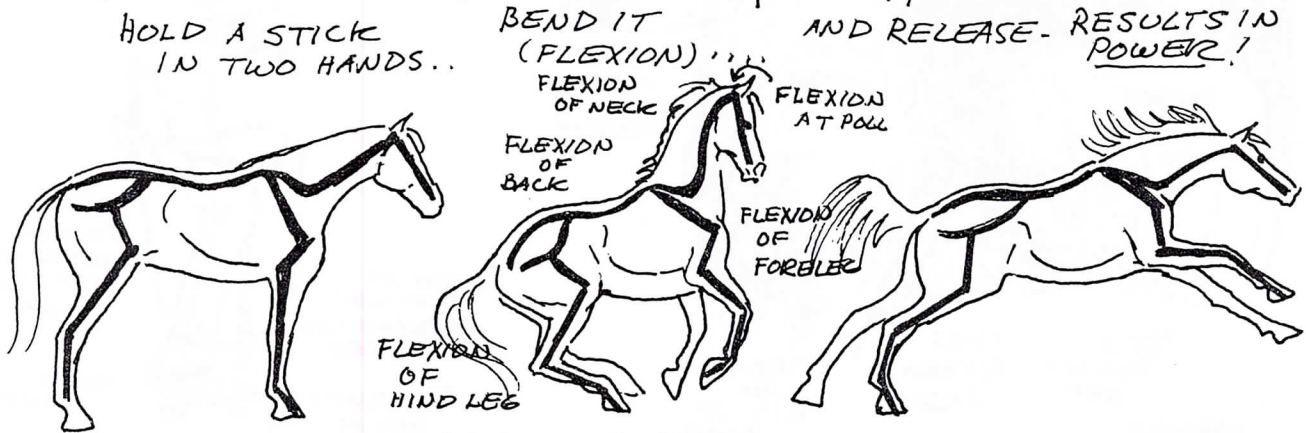
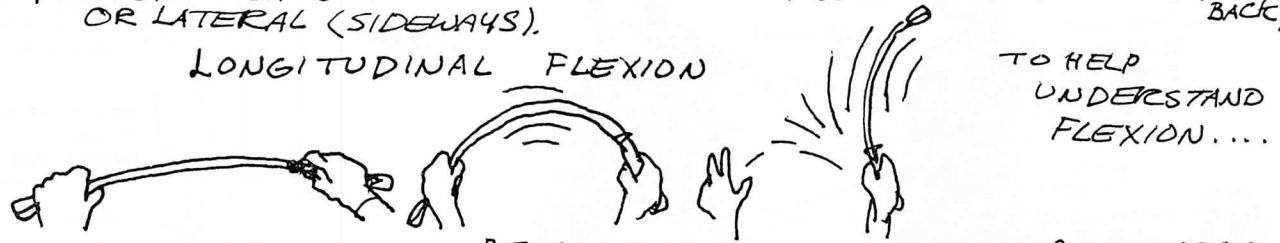
POSTING MOTION IS VERTICAL, NOT FORWARD

SINCE THE HORSE IS RIDDEN IN COLLECTION, THE RIDER IS PLACED FARTHER BACK THAN IN OTHER STYLES OF RIDING.

FLEXION - LONGITUDINAL AND LATERAL

FLEXION MEANS "BENDING". FLEXION MAY BE LONGITUDINAL (FRONT TO BACK) OR LATERAL (SIDWAYS).

LONGITUDINAL FLEXION

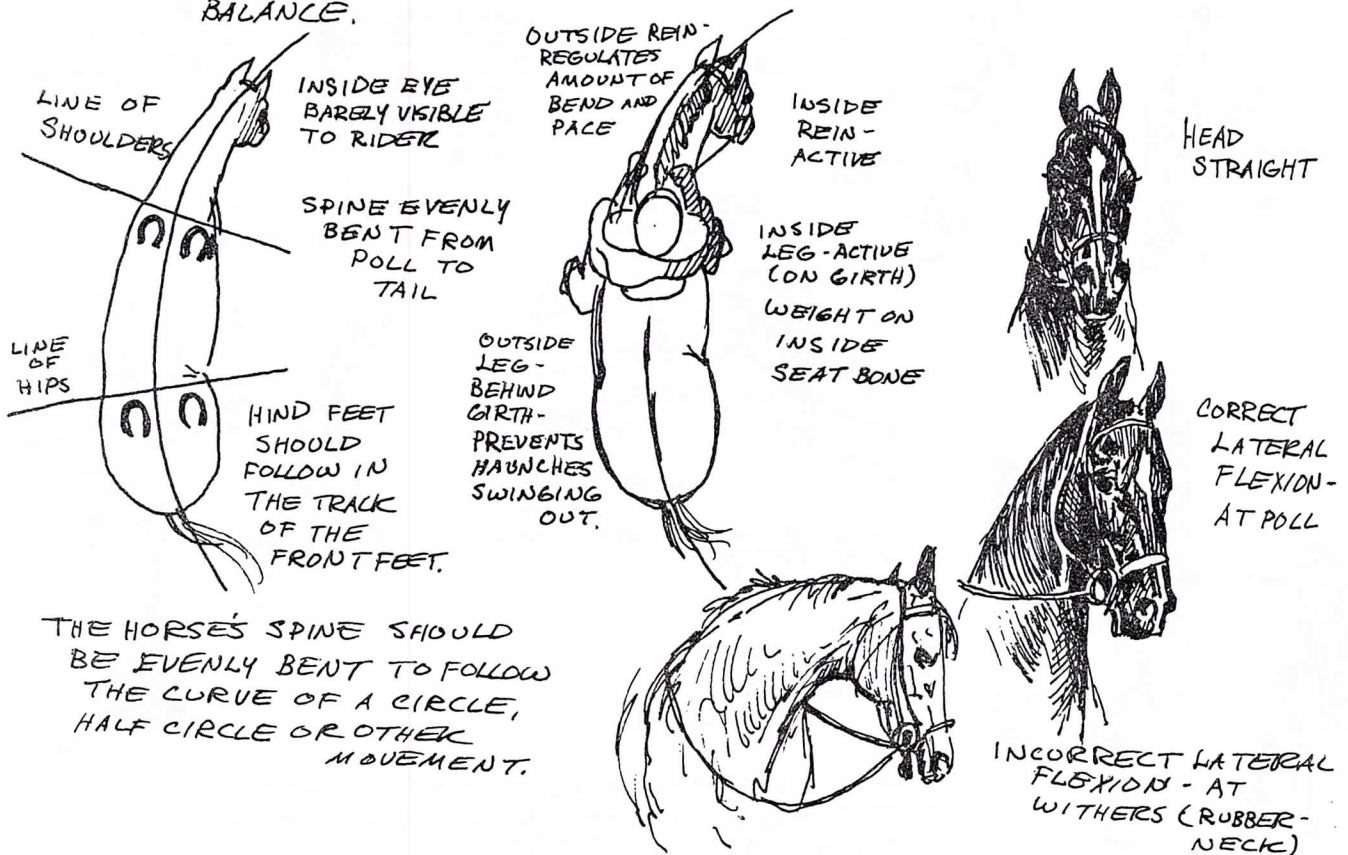


THE HORSE AT REST...

LONGITUDINAL FLEXION ... (COLLECTION)

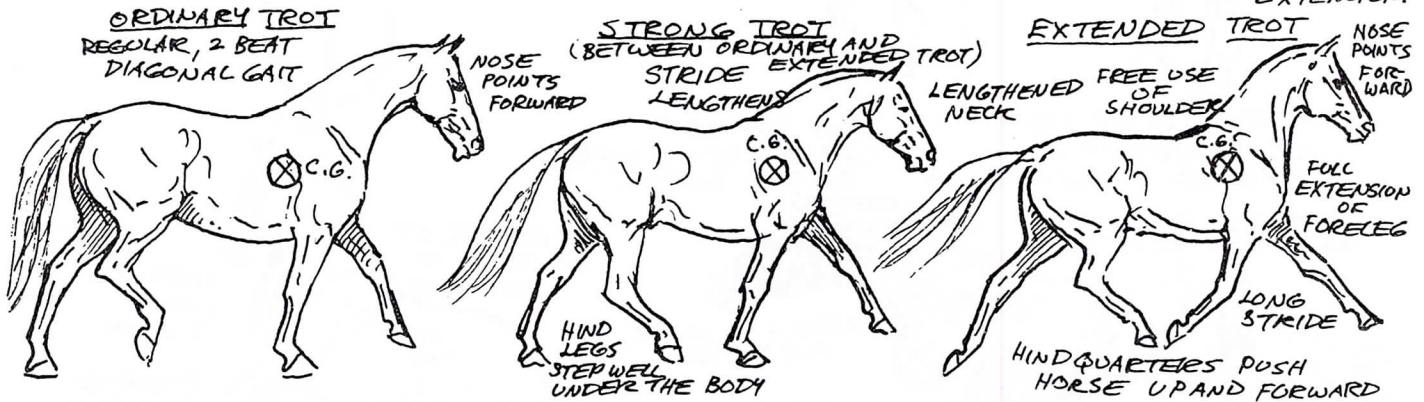
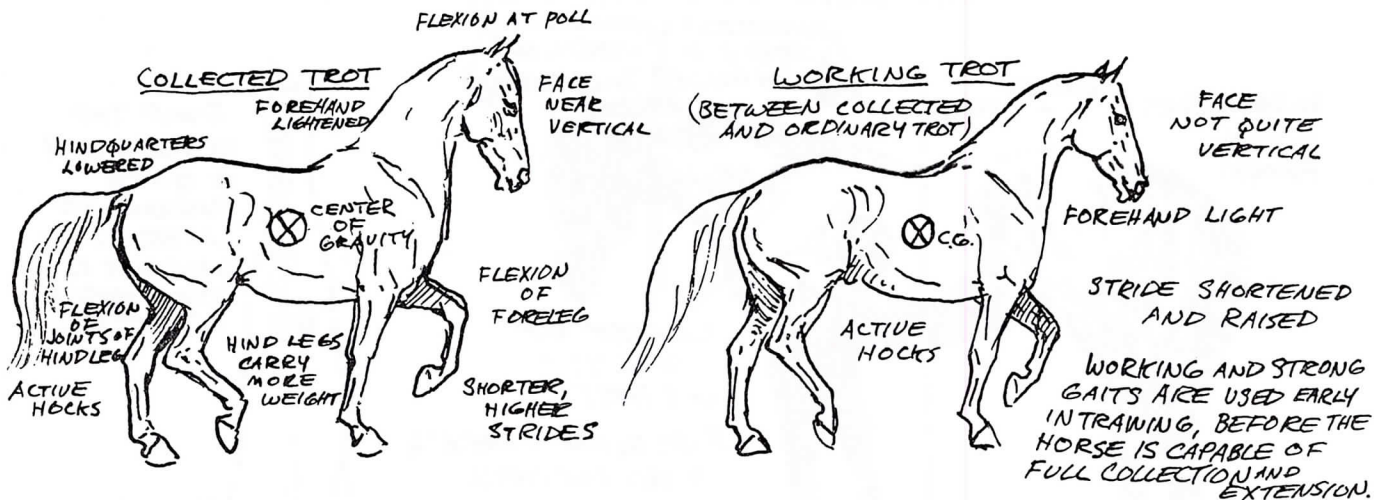
RELEASE - RESULTS IN IMPULSION!

LATERAL FLEXION OR "BENDING" - ENCOURAGES SUPPLENESS AND BALANCE.

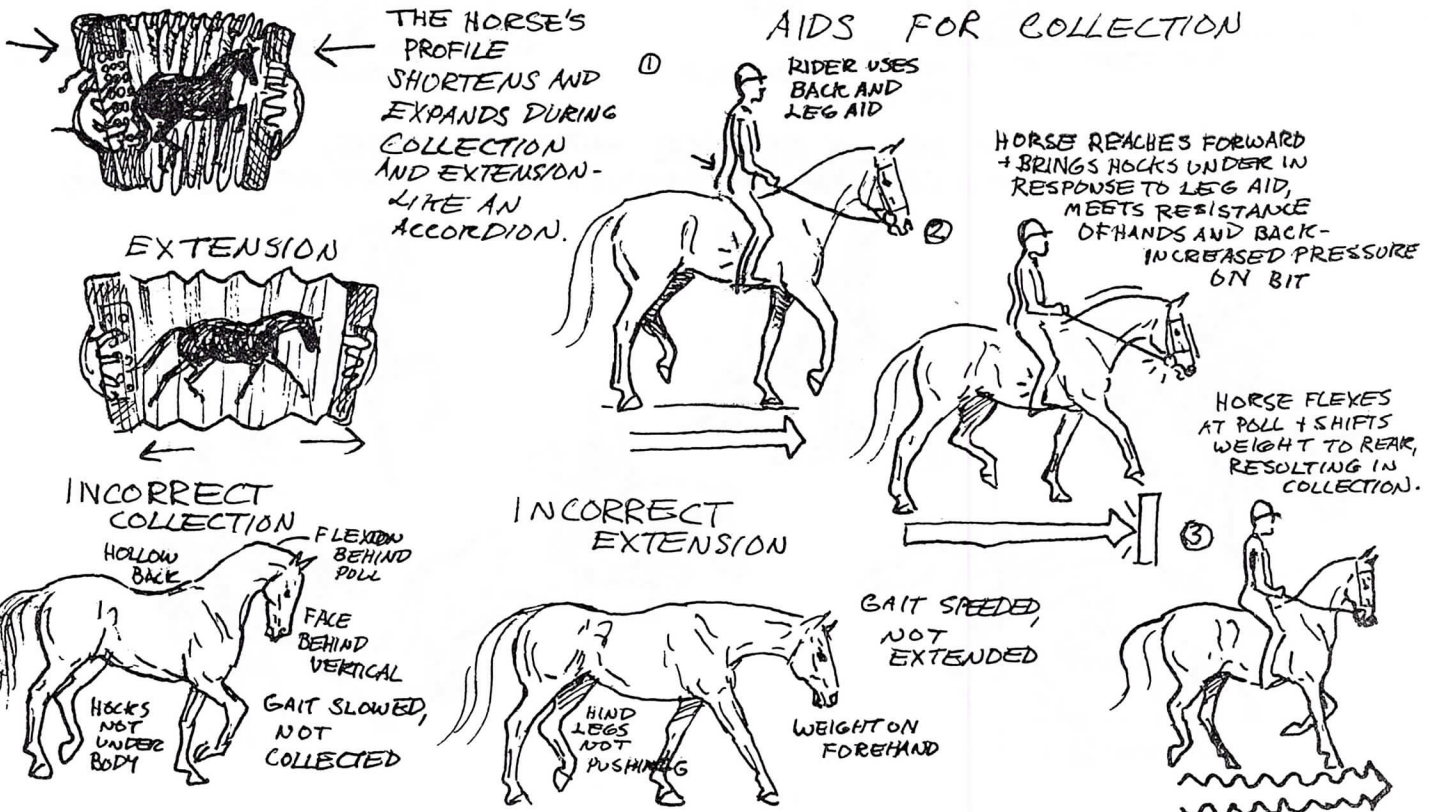


THE HORSE'S SPINE SHOULD BE EVENLY BENT TO FOLLOW THE CURVE OF A CIRCLE, HALF CIRCLE OR OTHER MOVEMENT.

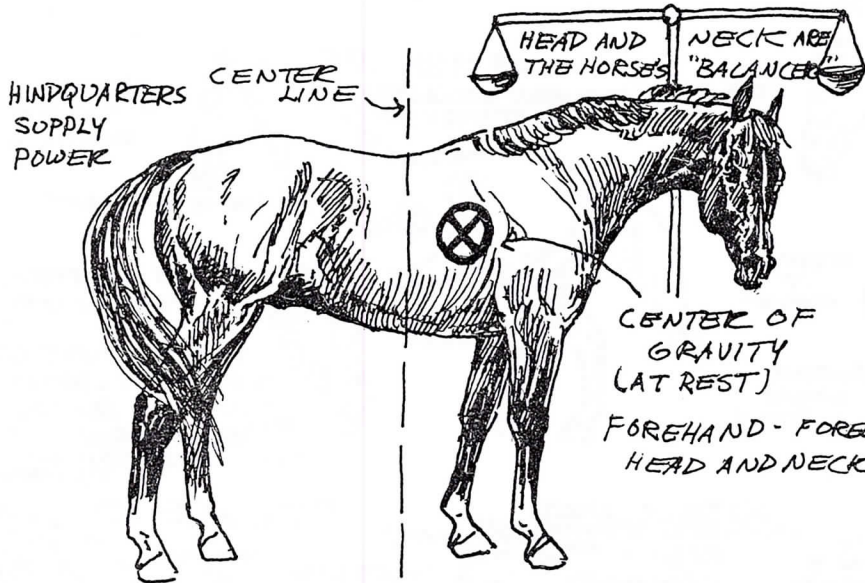
COLLECTION AND EXTENSION



IN ALL VARIATIONS OF THE TROT, THE RYTHM SHOULD REMAIN THE SAME. ONLY THE HEIGHT AND LENGTH OF STRIDE SHOULD CHANGE.



BALANCE AND MOTION



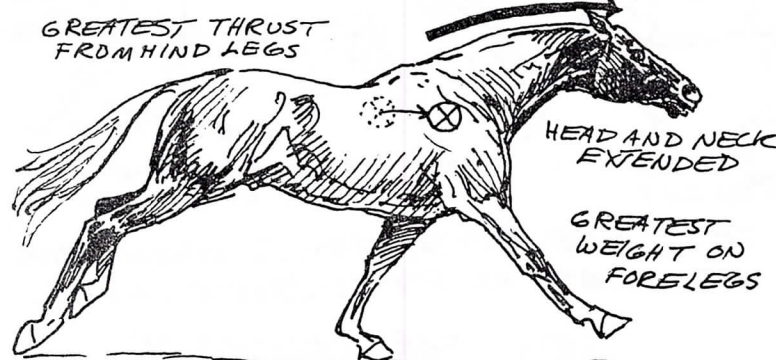
SINCE THE HORSE'S BODY IS QUITE NARROW, HIS LATERAL BALANCE IS VERY EASILY AFFECTED.



CENTER OF GRAVITY (AT REST)
FOREHAND - FORELEGS, HEAD AND NECK

ABOUT 40% OF THE HORSE'S WEIGHT IS CARRIED BY THE HINDLEGS

THE FORELEGS CARRY ABOUT 60% OF THE WEIGHT.

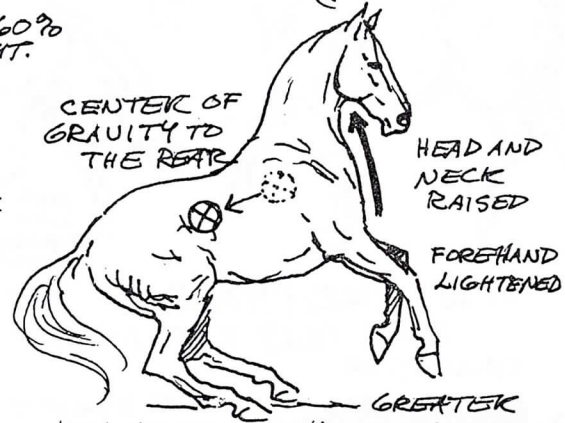


GREATEST THRUST FROM HIND LEGS

HEAD AND NECK EXTENDED

GREATEST WEIGHT ON FORELEGS

CENTER OF GRAVITY FORWARD - AT SPEED



CENTER OF GRAVITY TO THE REAR

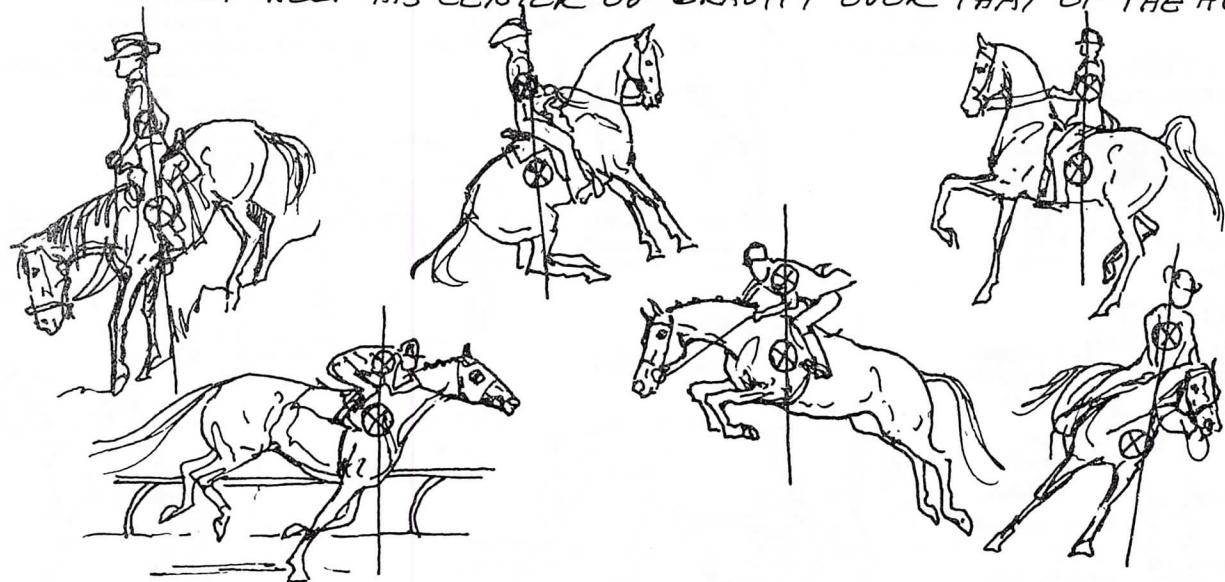
HEAD AND NECK RAISED

FOREHAND LIGHTENED

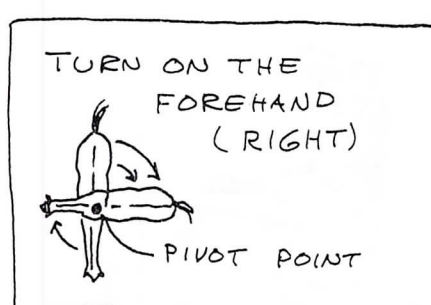
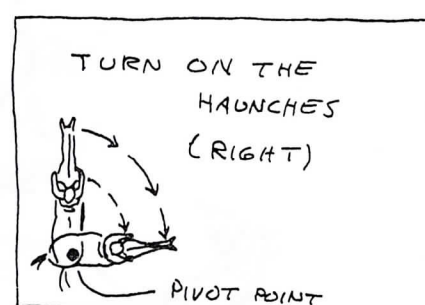
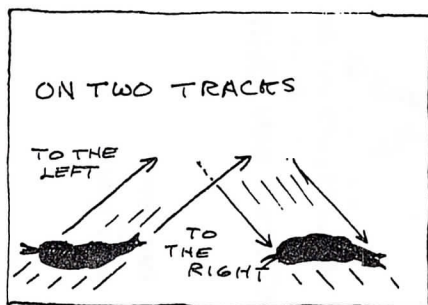
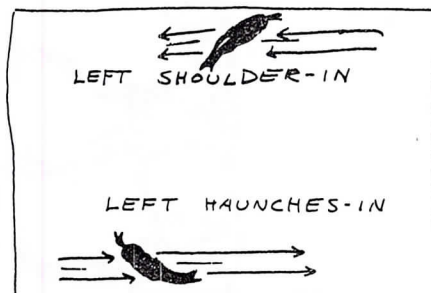
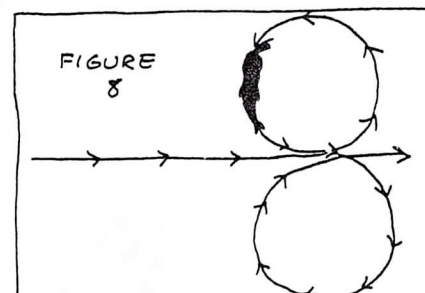
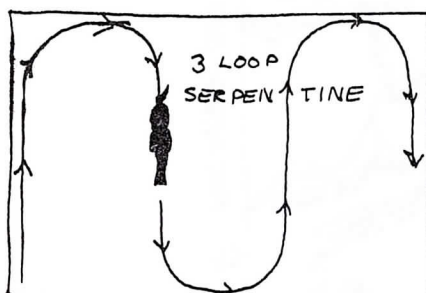
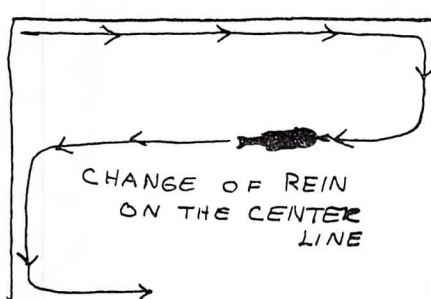
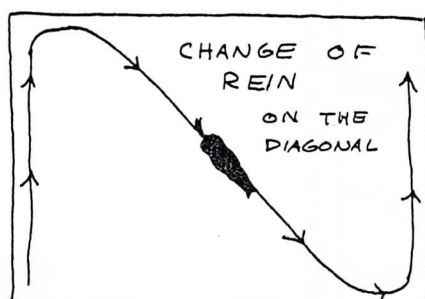
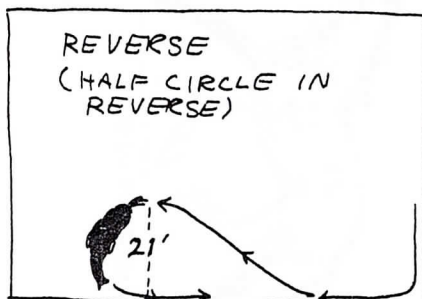
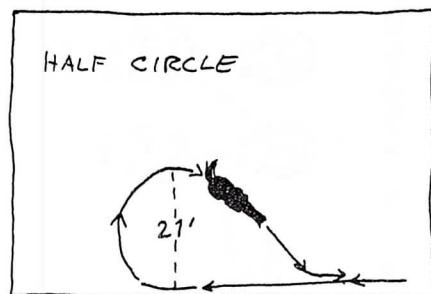
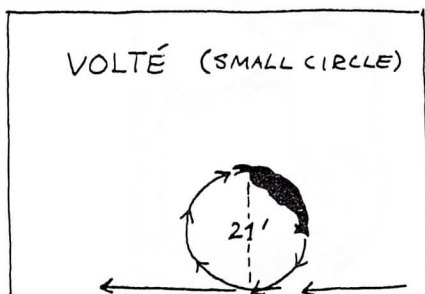
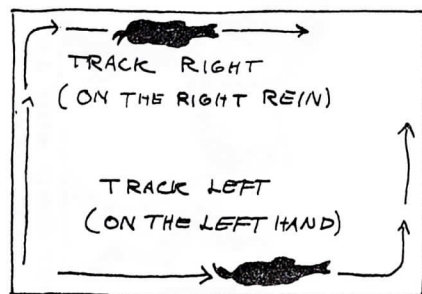
HIND LEGS CARRY MORE WEIGHT

GREATER MANEUVERABILITY

IN ORDER TO BE IN BALANCE WITH HIS HORSE, THE RIDER MUST KEEP HIS CENTER OF GRAVITY OVER THAT OF THE HORSE!

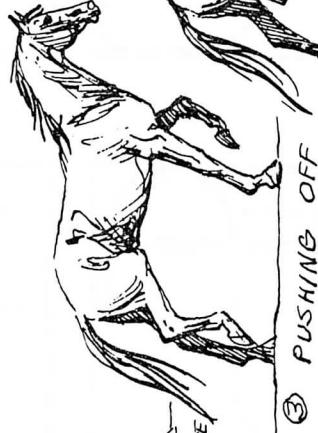
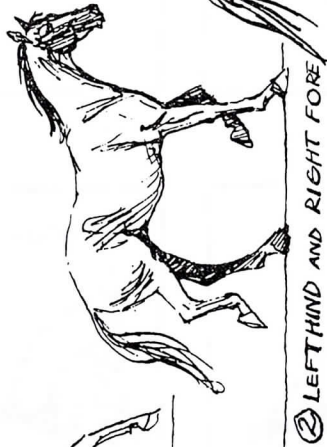
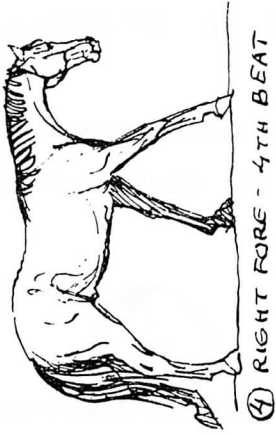
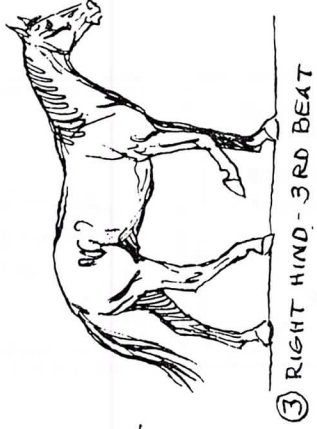
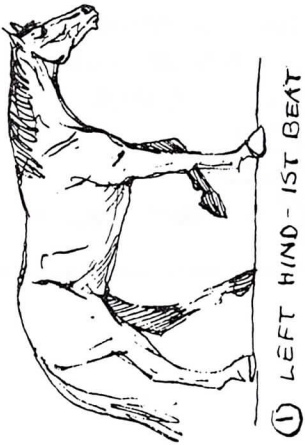
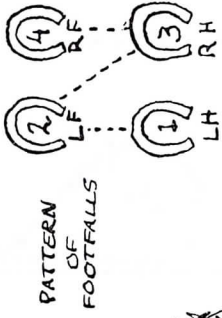


BASIC RING FIGURES & DRESSAGE TERMS

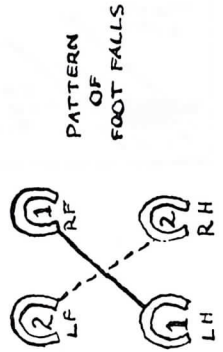


GAITS AND MOVEMENT

THE WALK - A 4-BEAT GAIT



THE TROT - A 2-BEAT, TRUE DIAGONAL GAIT

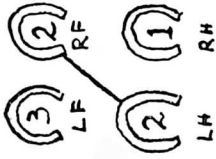


GAITS AND MOVEMENT

THE CANTER

3 BEAT GAIT

PATTERN OF FOOTFALLS



① RIGHT HIND - 1ST BEAT



② LEFT HIND AND RIGHT FORE - 2ND BEAT



③ LEFT FORE (LEADING LEG) - 3RD BEAT



④ PUSHING OFF - SUPPORTED ONLY BY LEFT FORE



⑤ SUSPENSION



① RIGHT HIND - 1ST BEAT



② LEFT HIND - 2ND BEAT



③ RIGHT FORE - 3RD BEAT

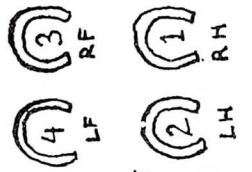


④ LEFT FORE (LEADING LEG) - 4TH BEAT



⑤ PUSHING OFF - SUPPORTED ONLY BY LEFT FORE

THE GALLOP - 4 BEAT GAIT (LEFT LEAD)



PATTERN OF FOOTFALLS

⑥ SUSPENSION

GAITS AND MOVEMENTS - THE JUMP



① TAKEOFF - HIND LEGS ENGAGE



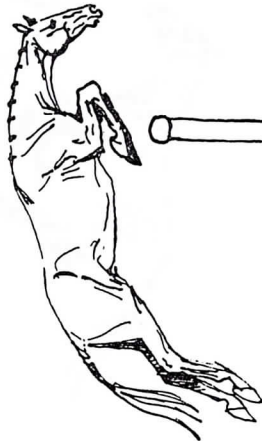
② HIND LEGS LINED UP; FORE HAND RISES



③ THRUST OF HIND QUARTERS LIFTS FOREHAND STILL MORE...



④ FLIGHT - FORELEGS FOLD - HINDLEGS LEAVE GROUND



⑤ BASCULE - BACK ARCHES, HEAD & NECK STRETCH OUT AND DOWN, FORELEGS FOLDED TIGHTLY AS FOREHAND CLEARS FENCE.



⑥ FORELEGS UNFOLD, HIND LEGS BEGIN TO FOLD



⑦ HIND LEGS TIGHTLY FOLDED, HEAD COMES UP & BACK HOLLONS TO EXTEND FORELEGS AND RAISE HIND LEGS.



⑧ NECK STRETCHES AS FORELEGS PREPARE TO LAND.



⑨ LANDING - ONE FORELEG LANDS, TAKING ALL THE WEIGHT



⑩ 1ST FORELEGS PICKED UP AS 2ND LANDS

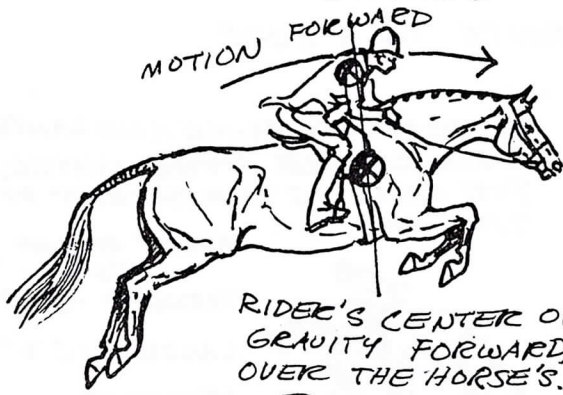


⑪ FORELEGS ARE PICKED UP AS HIND LEGS PREPARE TO LAND



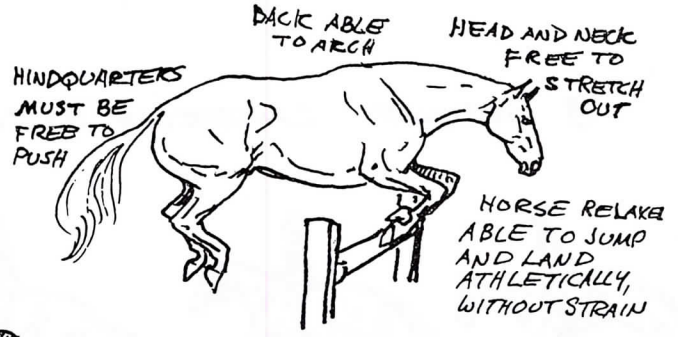
⑫ 1ST BEAT OF CANTER

JUMPING POSITION

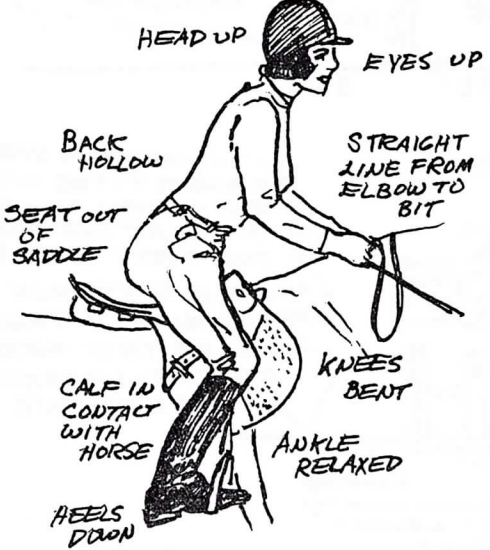


RIDER'S CENTER OF GRAVITY FORWARD, OVER THE HORSE'S.

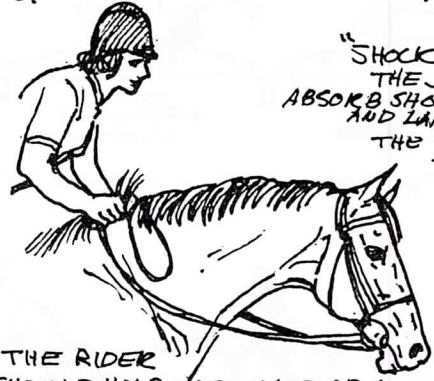
GOOD POSITION ALLOWS THE HORSE TO JUMP FREELY AND NATURALLY



HINDQUARTERS MUST BE FREE TO PUSH



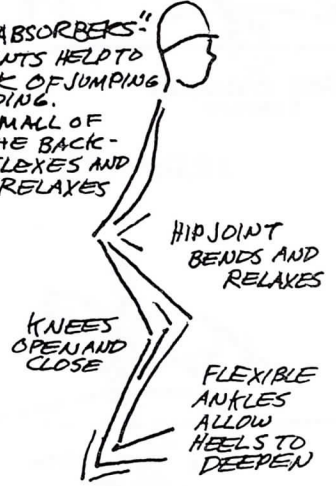
HEAD UP EYES UP
BACK HOLLOW
SEAT OUT OF SADDLE
CALF IN CONTACT WITH HORSE
HEELS DOWN
KNEES BENT
ANKLE RELAXED



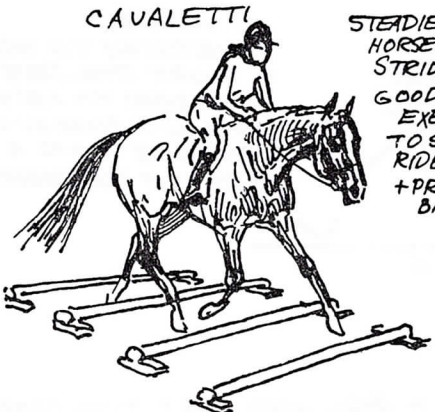
THE RIDER SHOULD HOLD THE MANE OR A NECK STRAP WHILE LEARNING, TO AVOID ACCIDENTAL ABUSE OF THE HORSE'S MOUTH. REINS SHOULD BE SLIGHTLY SLACK.

"SHOCK ABSORBERS" - THE JOINTS HELD TO ABSORB SHOCK OF JUMPING AND LANDING.

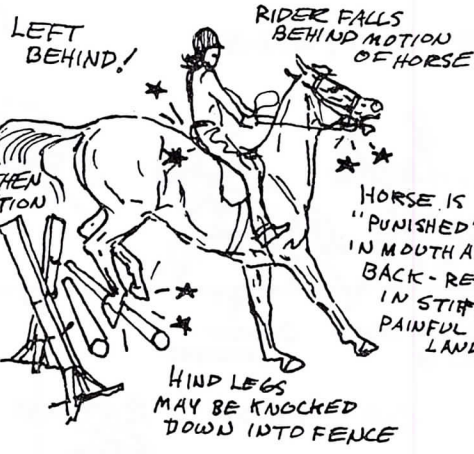
THE SMALL OF THE BACK - FLEXES AND RELAXES



HIP JOINT BENDS AND RELAXES
KNEES OPEN AND CLOSE
FLEXIBLE ANKLES ALLOW HEELS TO DEEPEN



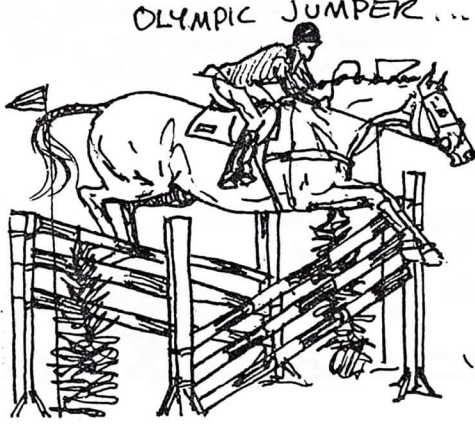
CAVALETTI
STEADIES HORSE'S STRIDE - GOOD EXERCISE TO STRENGTHEN RIDER'S POSITION + PRACTICE BALANCE



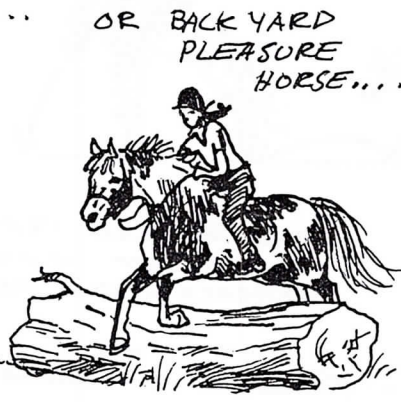
LEFT BEHIND!
RIDER FALLS BEHIND MOTION OF HORSE
HORSE IS "PUNISHED" IN MOUTH AND BACK - RESULTS IN STIFF, PAINFUL LANDING
HIND LEGS MAY BE KNOCKED DOWN INTO FENCE



JUMPING WITHOUT REINS
GOOD EXERCISE FOR BALANCE AND TIMING.



OLYMPIC JUMPER.....



OR BACK YARD PLEASURE HORSE....



GOOD JUMPING POSITION IS IMPORTANT!

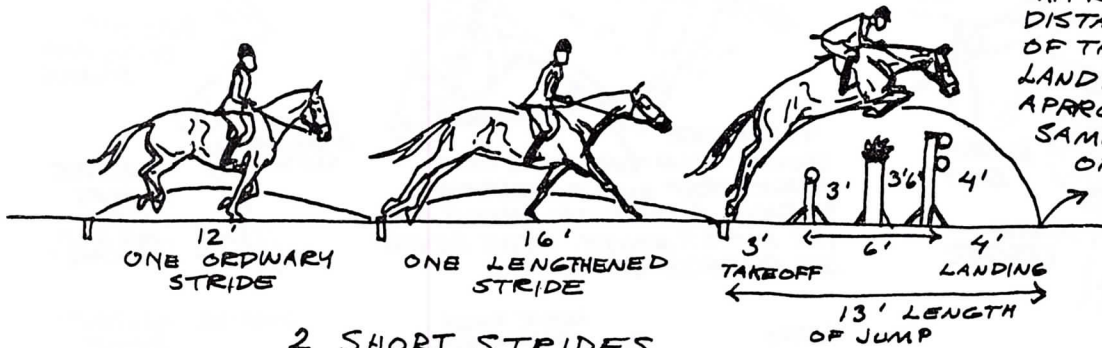
RATING - CONTROLLING THE APPROACH TO A JUMP

3 ORDINARY CANTERING STRIDES



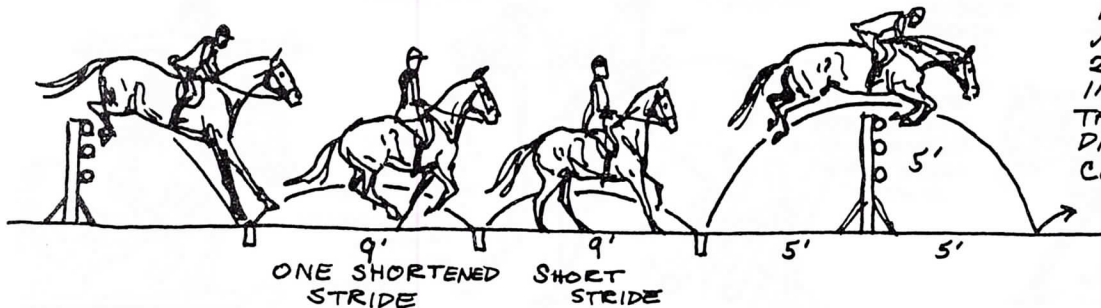
TAKEOFF DISTANCE AND LANDING DISTANCE ARE APPROXIMATELY THE SAME AS THE HEIGHT OF THE JUMP.

1 ORDINARY STRIDE AND 1 LONG STRIDE



IN JUMPING A SPREAD, THE HORSE TAKES OFF AT APPROXIMATELY THE SAME DISTANCE AS THE HEIGHT OF THE FIRST ELEMENT. LANDING DISTANCE IS APPROXIMATELY THE SAME AS THE HEIGHT OF THE SECOND ELEMENT.

2 SHORT STRIDES



IT MAY BE NECESSARY TO TAKE 2 SHORT STRIDES IN ORDER TO LEAVE THE RIGHT AMOUNT OF DISTANCE FOR A CORRECT TAKEOFF.

RESULTS OF POOR RATING

"PROPPING" - HORSE TAKES SEVERAL SHORT, "BRAKING" STRIDES BEFORE JUMPING

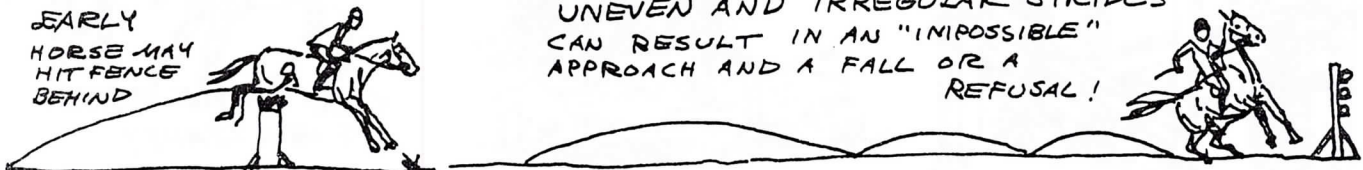


HORSE MAY GET TOO CLOSE TO FENCE, REQUIRING EXTRA EFFORT TO CLEAR IT - MAY HIT FENCE IN FRONT.

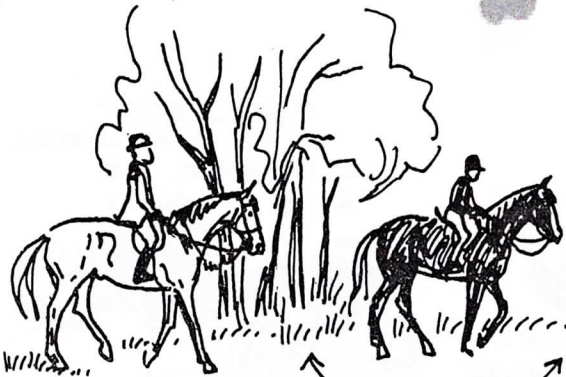
TAKEOFF TOO EARLY
 HORSE MAY HIT FENCE BEHIND



UNEVEN AND IRREGULAR STRIDES CAN RESULT IN AN "IMPOSSIBLE" APPROACH AND A FALL OR A REFUSAL!



ON THE TRAIL

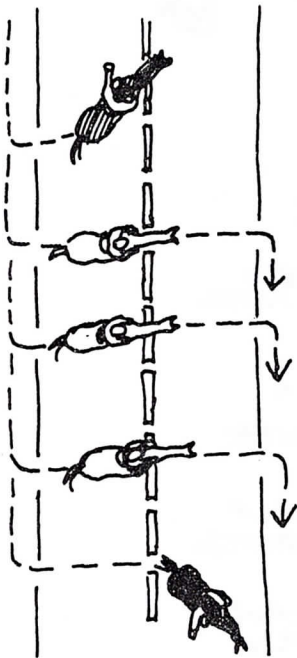


"REAR GUARD"-OR ASSISTANT INSTRUCTOR RIDES AT REAR; WATCHES SPACING & CALLS SLOWING-DOWN COMMANDS WHEN NECESSARY.

KEEP PROPER DISTANCE - 1 OR MORE HORSE LENGTHS AT WALK OR TROT, MORE AT FASTER GAITS.

HEAD INSTRUCTOR - RIDES AT FRONT, SETS PACE TO WEAKEST RIDER, GIVES COMMANDS & PASSES BACK WARNING OF HAZARDS.

FLANK MOVEMENT - USED TO CROSS ROADS; 2 INSTRUCTORS STOP TRAFFIC WHILE CLASS CROSSES TOGETHER.



A HAND RAISED SUDDENLY, OR THE COMMAND, "HOLD HARD!" INDICATES A SUDDEN STOP.



BOTH INSTRUCTORS SHOULD CARRY LEAD ROPES IN A CAVALRY-STYLE KNOT. ON LONGER RIDES, REMOVE CAVESSON AND LEAVE HALTER ON FOR EASY TYING. ALSO, CARRY A SMALL FIRST AID KIT.

DON'T TRY TO HOLD BACK A BRANCH FOR THE RIDER BEHIND YOU... IT WILL PROBABLY SWING BACK AT HIM!



WALK DOWN STEEP INCLINES - RIDER STANDS IN STIRRUPS TO ALLOW HORSE TO GET HIS HIND LEGS UNDER HIM FOR BALANCE.



ALL HORSES KEEP A SLOW PACE UNTIL ALL ARE OFF THE HILL.

"WARE HOLE" - POINT OUT ALL HAZARDS AND PASS WARNING BACK TO ALL RIDERS.

IF PAVED ROADS CANNOT BE AVOIDED, RIDE ON SHOULDER, MOVING WITH THE TRAFFIC; OBEY ALL TRAFFIC LAWS.

AVOID RIDING ON BLACKTOP - IT IS SLIPPERY.



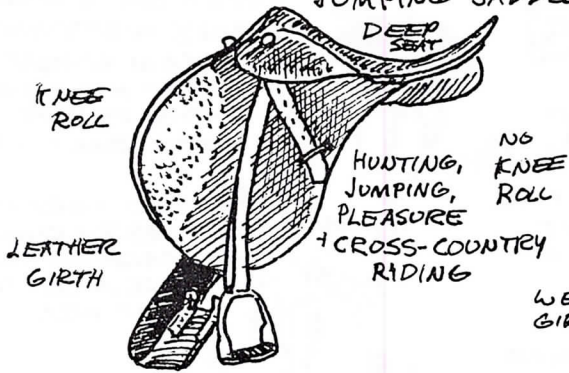
IF ONE HORSE MUST PASS THE LINE, THE HORSES' HEADS SHOULD BE TURNED TOWARD THE PASSING HORSE.

DON'T LET YOUR HORSE EAT GRASS!

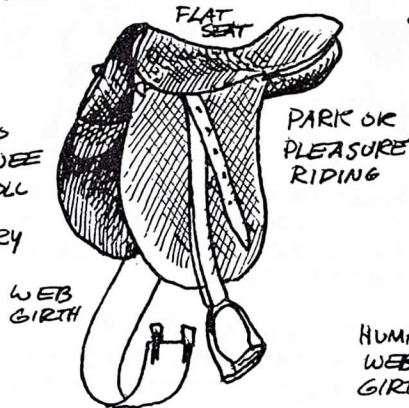


ENGLISH SADDLES

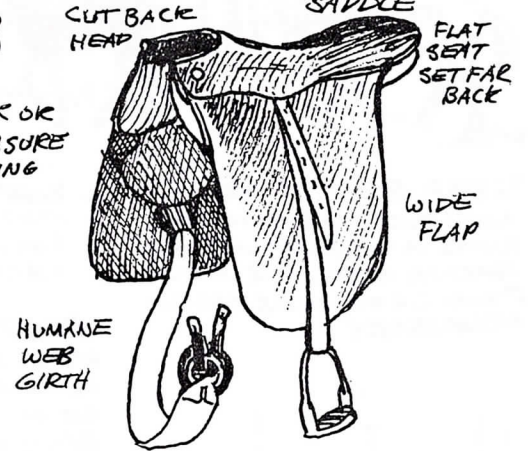
FORWARD SEAT OR JUMPING SADDLE



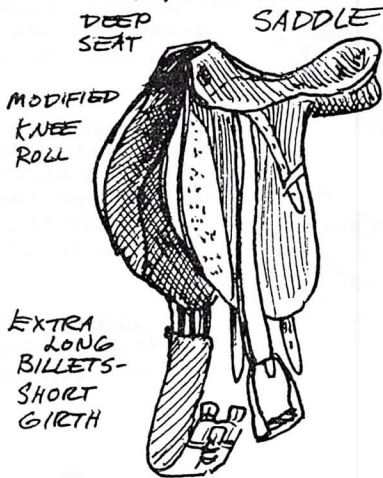
PARK OR FLAT SADDLE



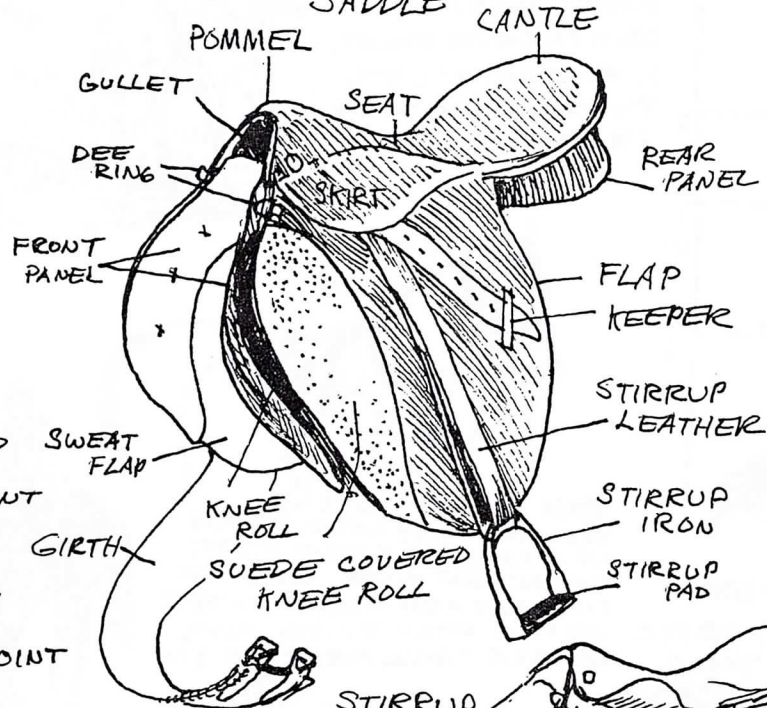
SADDLE SEAT RIDING AND SHOWING CUT-BACK OR LANE FOX SHOW SADDLE



DRESSAGE SADDLE

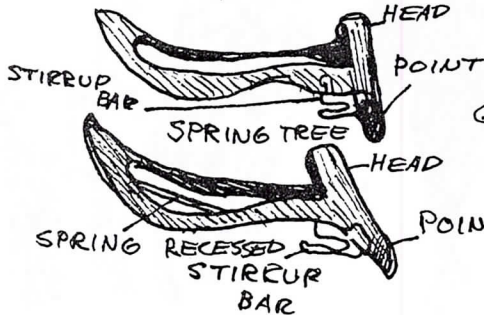


PARTS OF A SADDLE

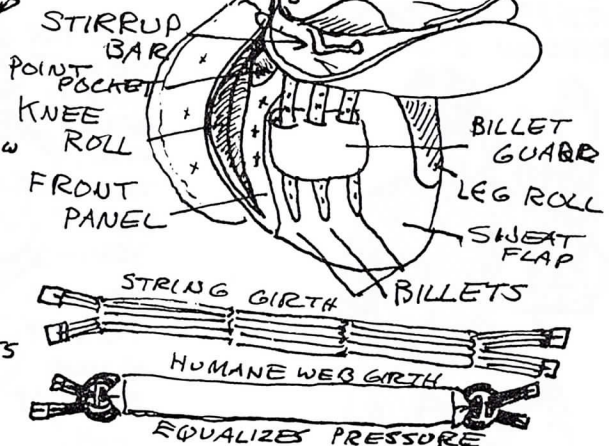
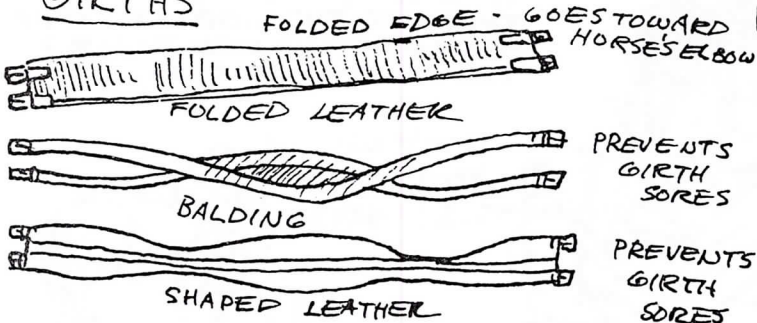


TREES

OLD SADDLE TREE

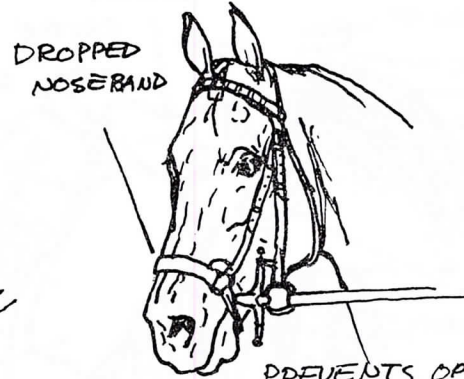
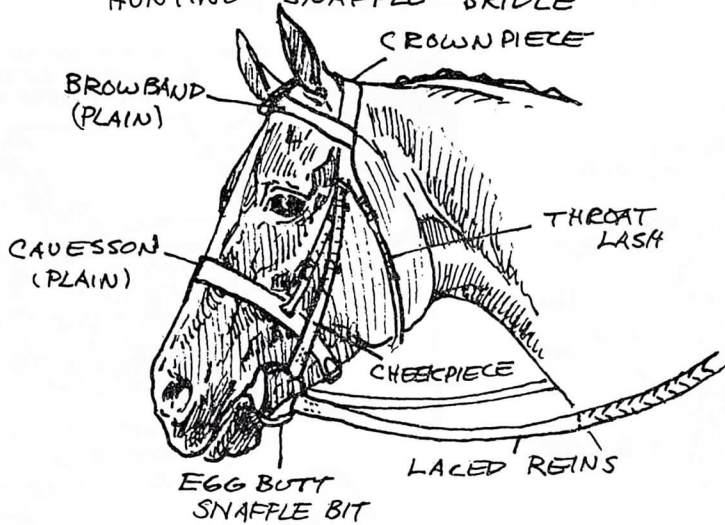


GIRTHS



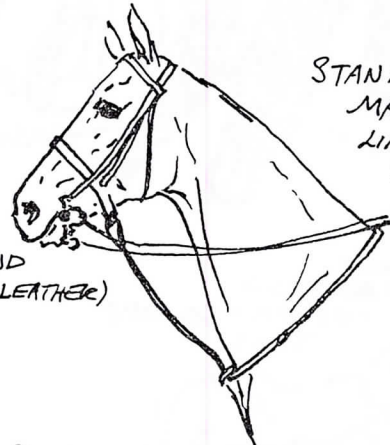
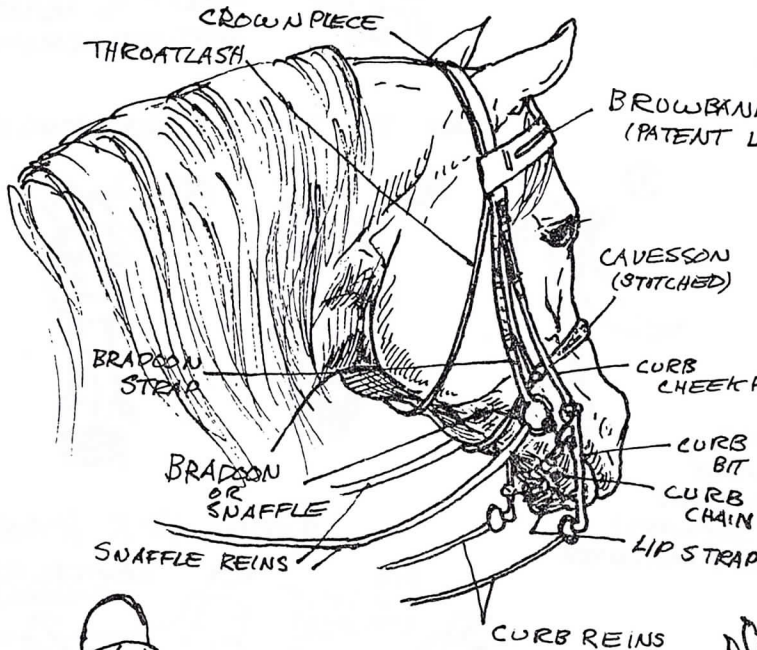
ENGLISH BRIDLES AND EQUIPMENT

HUNTING SNAFFLE BRIDLE



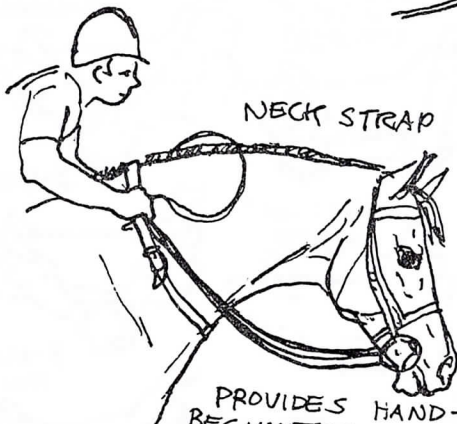
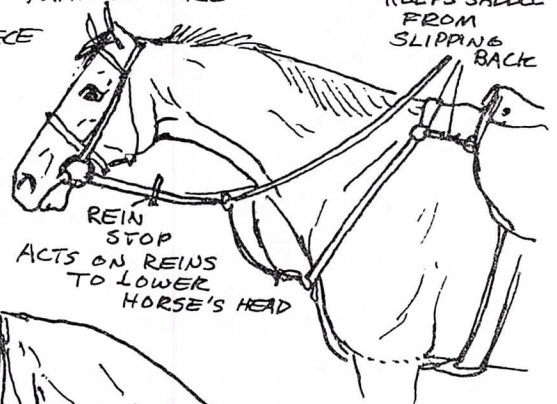
PREVENTS OPENING OF MOUTH TO EVADE BIT

FULL, DOUBLE OR WEYMOUTH BRIDLE SADDLE SEAT SHOW TYPE

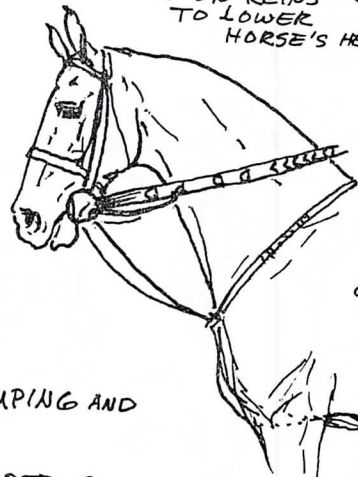


RUNNING MARTINGALE

HUNTING BREAST-PLATE
KEEPS SADDLE FROM SLIPPING BACK

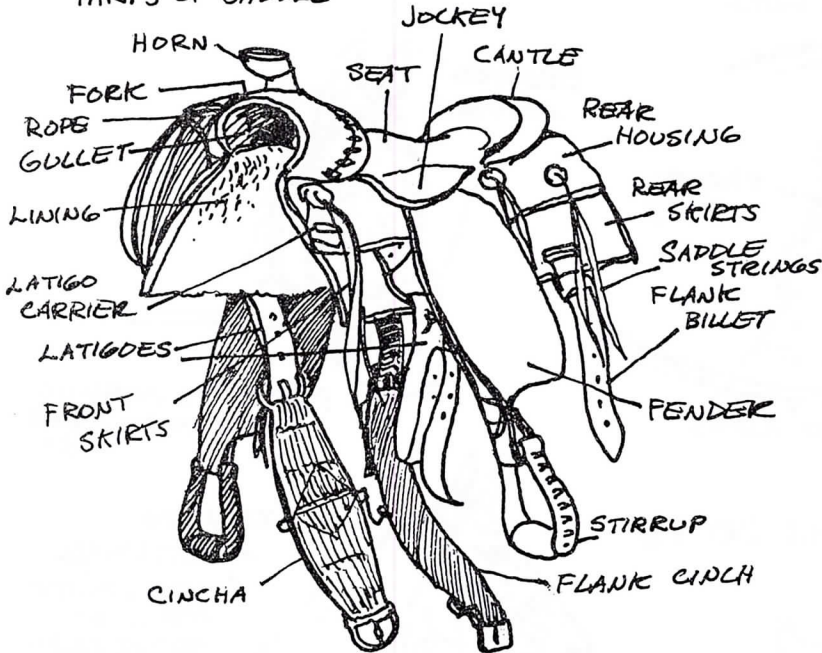


PROVIDES HAND-HOLD FOR JUMPING AND BEGINNERS - TO PREVENT ACCIDENTAL ABUSE OF HORSE'S MOUTH. USEFUL WHEN MANE IS CLIPPED SHORT

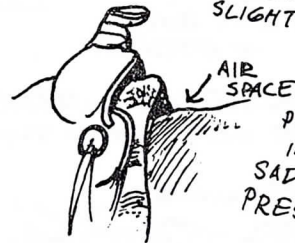


WESTERN SADDLES AND SADDLING

PARTS OF SADDLE



PLACE SMOOTHLY WITHOUT WRINKLES, FOLD ACROSS THE WITHERS SLIGHTLY AHEAD OF THE SADDLE.



PULL BLANKET UP INTO GULLET OF SADDLE TO PREVENT PRESSURE OR SLIPPING.

FRONT CINCH SHOULD BE SNUG - NOT EXCESSIVELY TIGHT



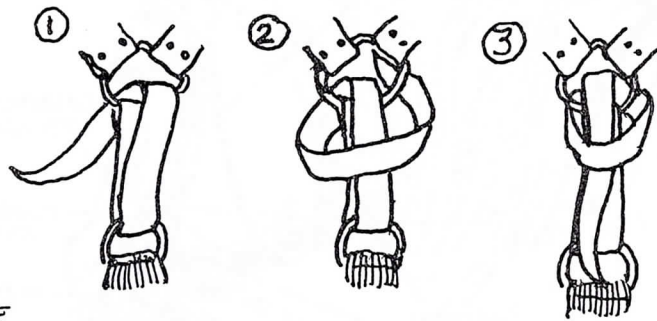
FLANK CINCH SHOULD BE LOOSE ENOUGH TO ADMIT 4 FINGERS (SIDEWAYS) WHEN RIDER IS MOUNTED.

CONNECTING STRAP FROM CINCHA TO FLANK CINCH IS A SAFETY MEASURE

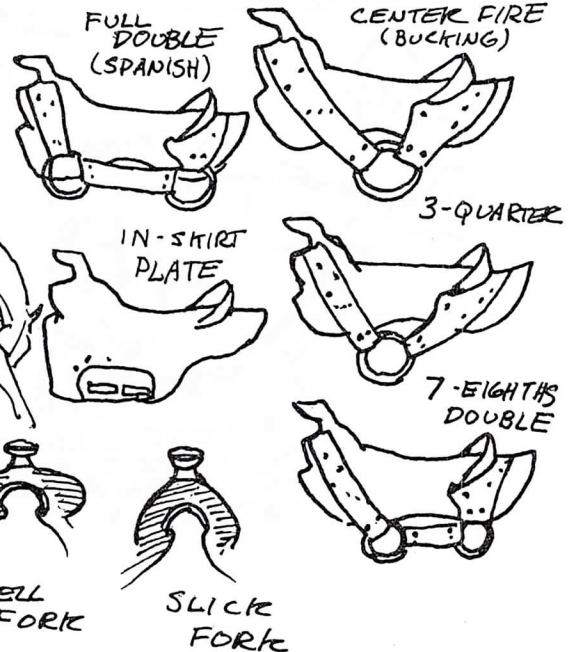
NEVER REMOVE THE FRONT CINCH WITHOUT UNCINCHING THE REAR FIRST!



HOW TO TIE A CINCH KNOT

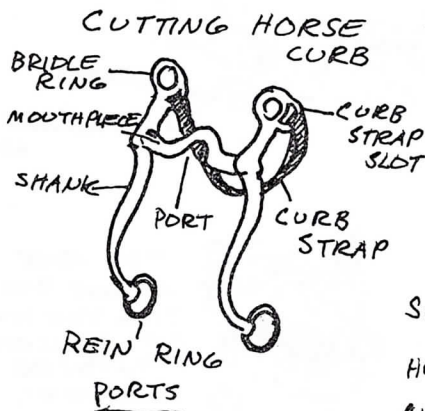
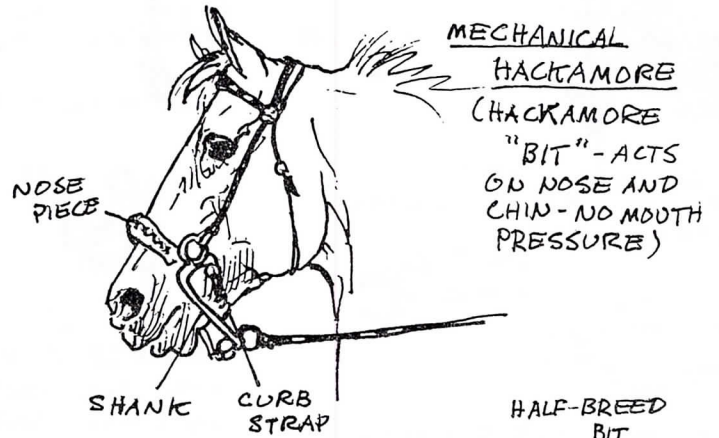
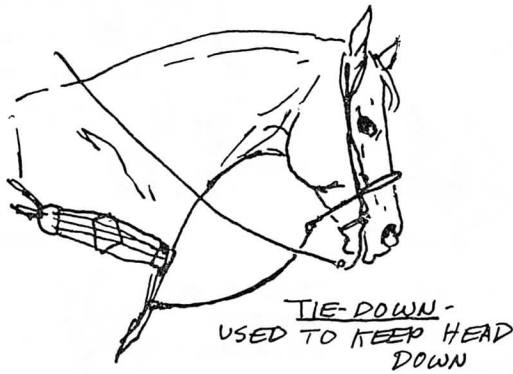
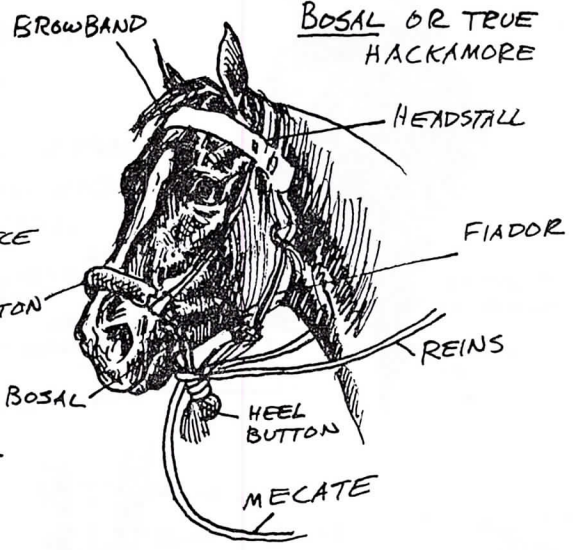
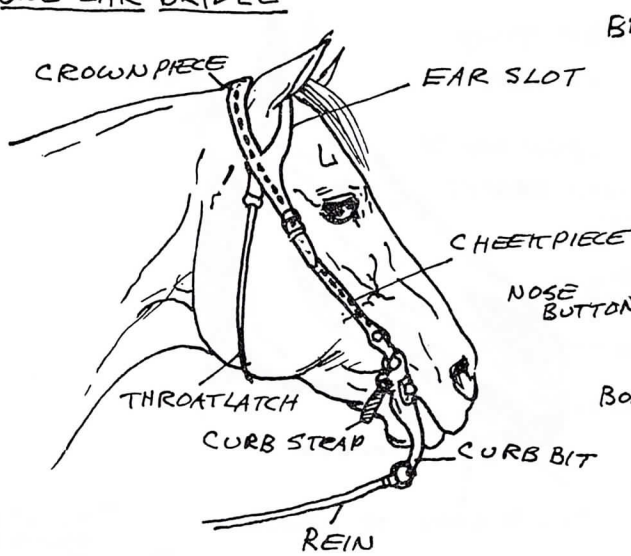


KNOW YOUR RIGGING-



WESTERN BITS AND BRIDLES

ONE-EAR BRIDLE

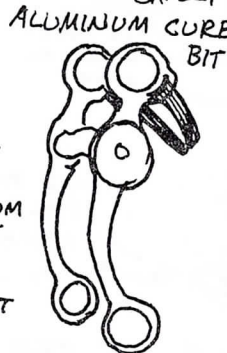


WESTERN BITS

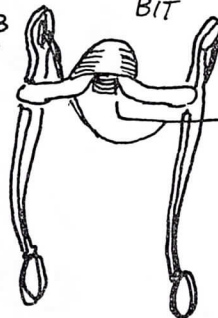
GRAZING BIT



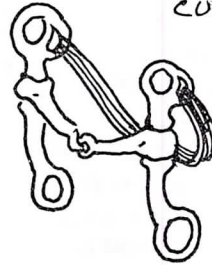
SWEPT-BACK SHANK ALLOWS HORSE TO GRAZE SAFELY



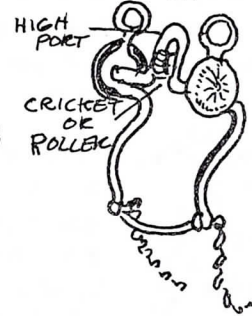
SALINAS BIT



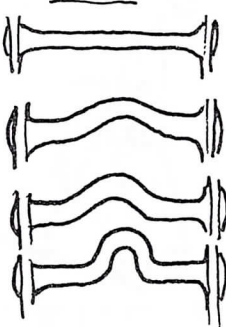
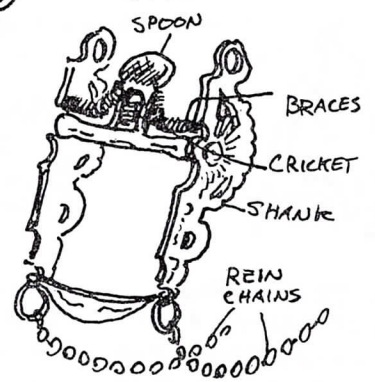
TOM THUMB JOINTED CURB



HALF-BREED BIT



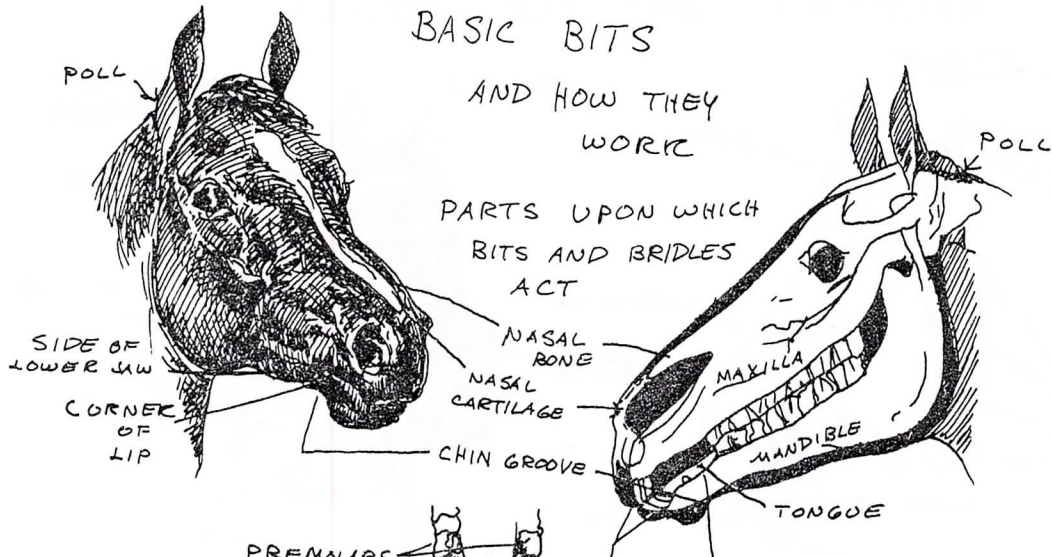
SPADE BIT



BAR
LOW PORT
MEDIUM PORT
HIGH PORT

BASIC BITS

AND HOW THEY WORK



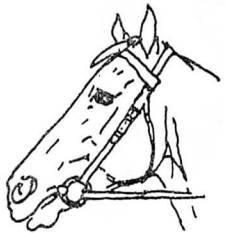
THE SNAFFLE BIT



THE SNAFFLE WAS PROBABLY DEVELOPED FROM A PRIMITIVE JAW ROPE.



A SNAFFLE HAS 2 RINGS CONNECTED BY A STRAIGHT, OR MORE OFTEN, A JOINTED MOUTHPIECE.



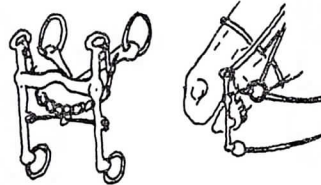
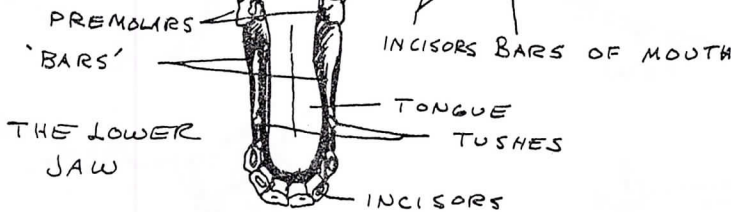
HIS HEAD AND STRETCH OUT HIS HEAD. IT WORKS BY DIRECT PRESSURE.



WHEN THE HORSE'S HEAD IS RAISED AND HE IS FLEXED AT THE POLL, THE SNAFFLE CAN ACT ON THE BARS OF THE MOUTH.



A JOINTED SNAFFLE HAS A NUTCRACKER ACTION ON THE TONGUE AND BARS.

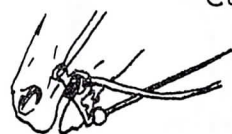
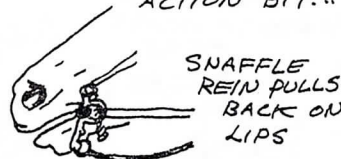


SNAFFLE AND CURB BITS ARE USED TOGETHER IN A FULL BRIDLE.

A PELHAM BIT IS AN ATTEMPT TO COMBINE CURB AND SNAFFLE INTO ONE BIT.

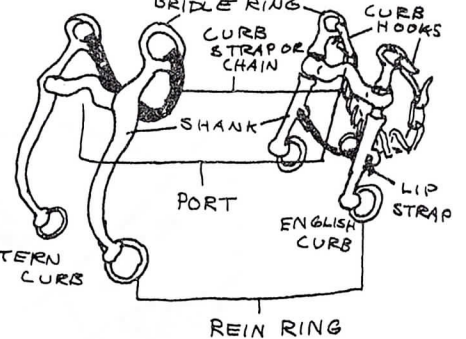


A PELHAM IS A DOUBLE-ACTION BIT...



NEVER USE BOTH REINS AT ONCE!

THE CURB BIT



THE CURB WORKS BY LEVERAGE

BRIDLE PRESSES ON POLL



CHAIN PRESSES UNDER CHIN

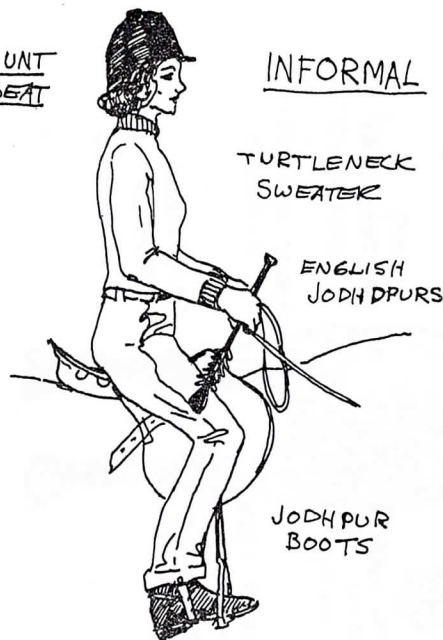


THE PORT ALLOWS ROOM FOR THE TONGUE AND CONCENTRATES PRESSURE ON THE BARS.



CURB PRESSURE TENDS TO LOWER THE HEAD AND MAKE THE HORSE FLEX AT THE POLL

HUNT SEAT



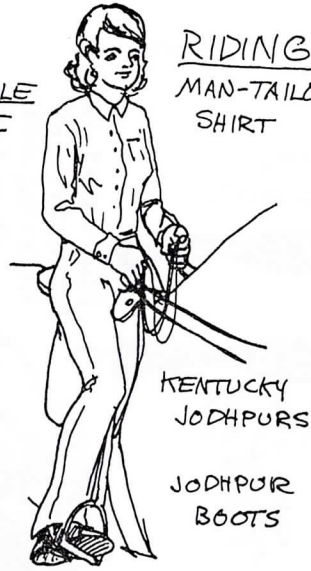
INFORMAL

TURTLENECK SWEATER

ENGLISH JODHPURS

JODHPUR BOOTS

SADDLE SEAT



RIDING CLOTHES

MAN-TAILORED SHIRT

KENTUCKY JODHPURS

JODHPUR BOOTS

WESTERN HAT

WESTERN

WESTERN SHIRT

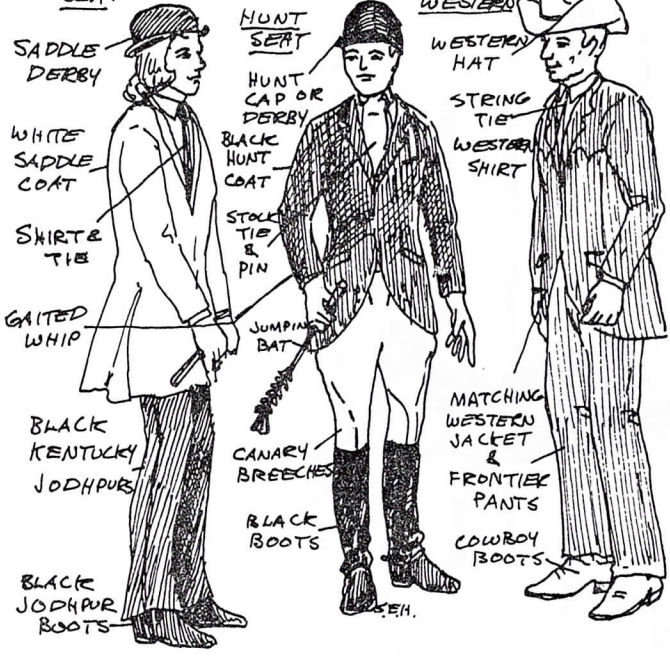


BLUE JEANS OR FRONTIER PANTS

COWBOY BOOTS

SADDLE SEAT

FORMAL DRESS



SADDLE DERRBY

WHITE SADDLE COAT

SHIRT & TIE

GAITED WHIP

BLACK KENTUCKY JODHPURS

BLACK JODHPUR BOOTS

HUNT SEAT

HUNT CAP OR DERRBY

BLACK HUNT COAT

STOCK TIE & PIN

JUMPING BAT

CANARY BREECHES

BLACK BOOTS

WESTERN

WESTERN HAT

STRING TIE

WESTERN SHIRT

MATCHING WESTERN JACKET & FRONTIER PANTS

COWBOY BOOTS

SHIRT TAILS TOO SHORT

TIGHT IN SEAT

TOO SHORT IN LEG

BLUE JEANS AND BLOUSES ARE NOT THE BEST CLOTHES FOR INFORMAL RIDING!

WRINKLING AND BUNCHING AT KNEE - CAN CAUSE CHAFING

NEVER WEAR SNEAKERS -

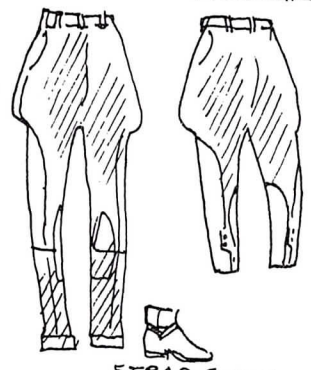
THEY SLIP THROUGH STIRRUPS!

DON'T RIDE IN LOAFERS

HEELS LOOK CORRECT BUT AREN'T



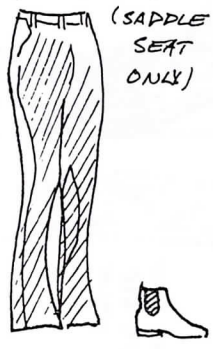
ENGLISH RIDING PANTS



STRAP STYLE JODHPUR BOOTS

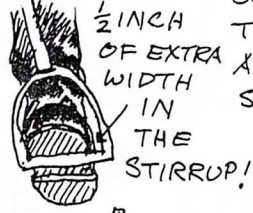
HIGH BOOTS

KENTUCKY JODHPURS (SADDLE SEAT ONLY)



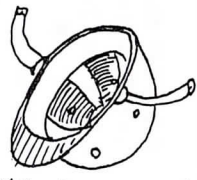
ELASTIC STYLE JODHPUR BOOTS

BE SURE THERE IS AT LEAST



1/2 INCH OF EXTRA WIDTH IN THE STIRRUP!

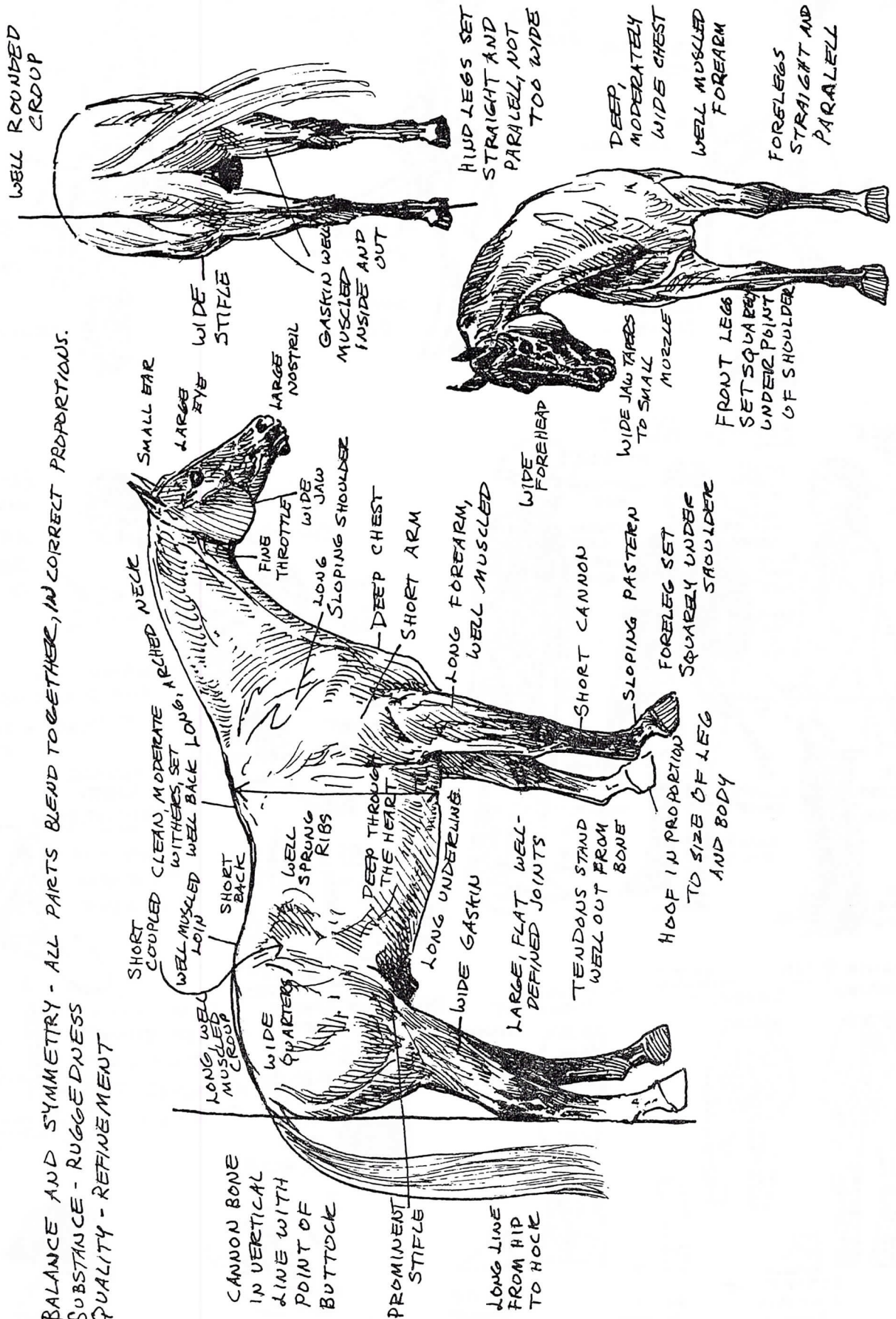
WITH SOFT-SOLED SHOES, TOE CAN CURL AROUND THE STIRRUP.



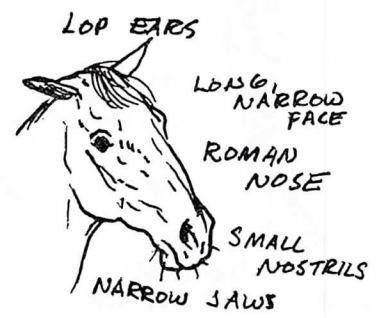
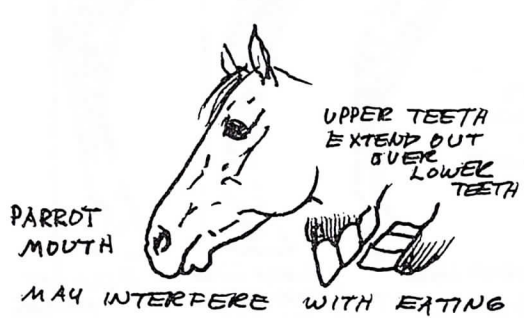
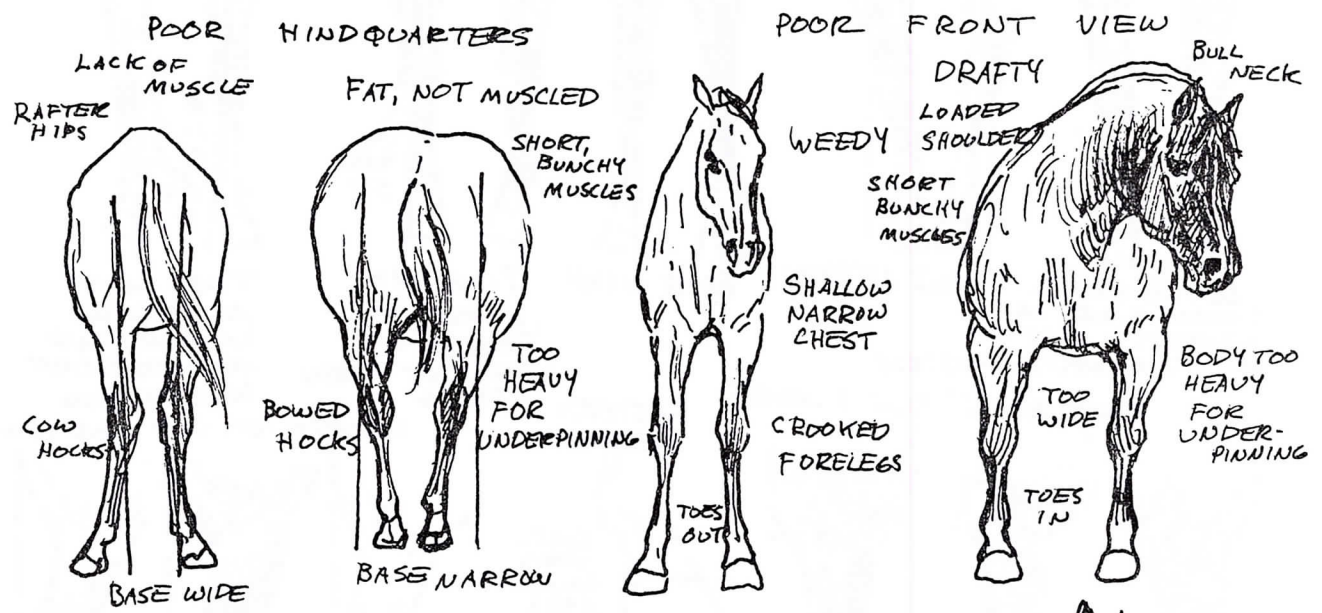
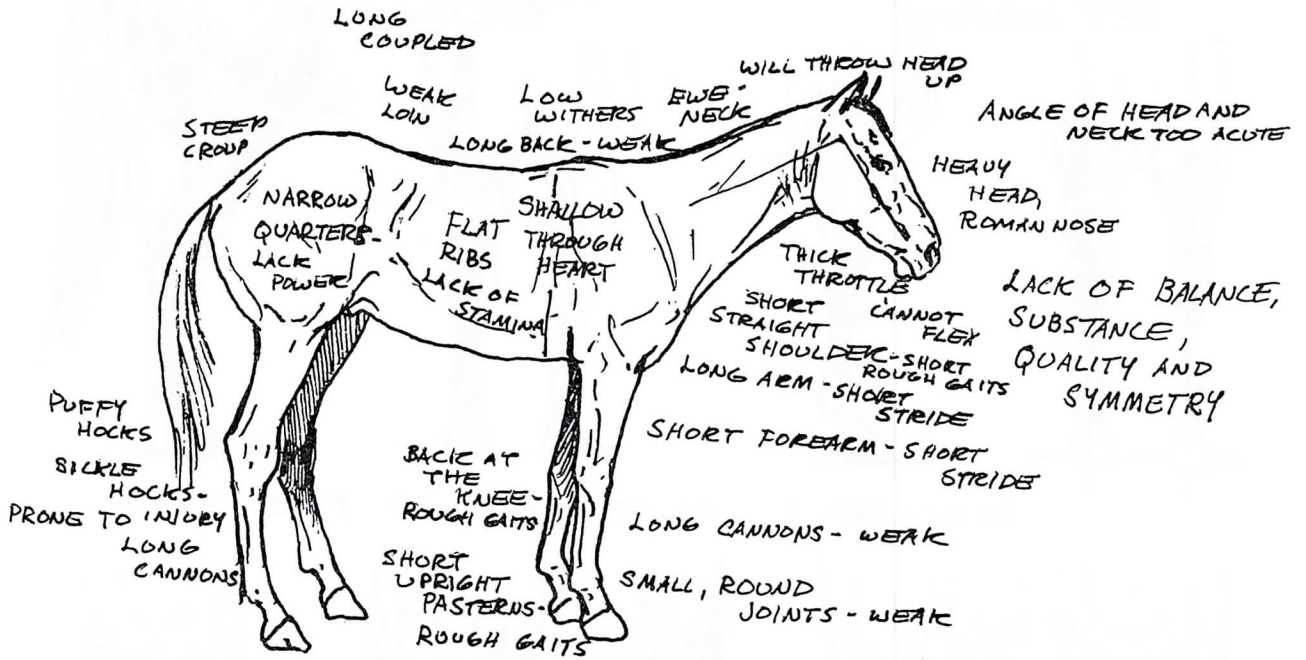
ALWAYS WEAR A PROTECTIVE HARD HAT OR SAFETY HELMET FOR JUMPING OR HAZARDOUS RIDING!

POINTS OF GOOD CONFORMATION

BALANCE AND SYMMETRY - ALL PARTS BLEND TOGETHER, IN CORRECT PROPORTIONS.
 SUBSTANCE - RUGGEDNESS
 QUALITY - REFINEMENT

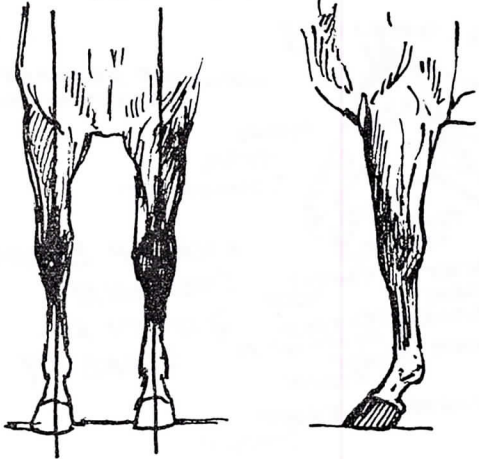


CONFORMATION DEFECTS

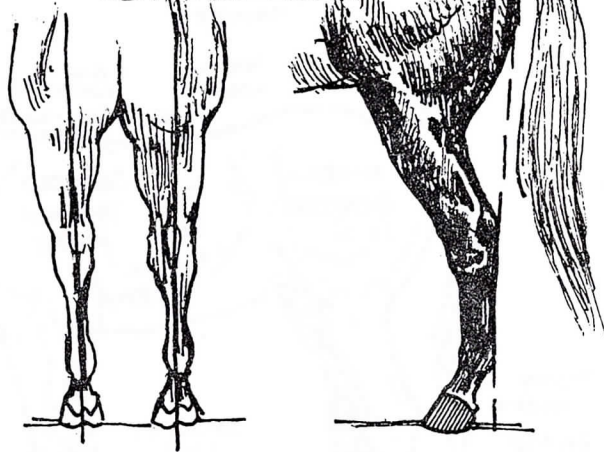


CONFORMATION OF THE LEGS

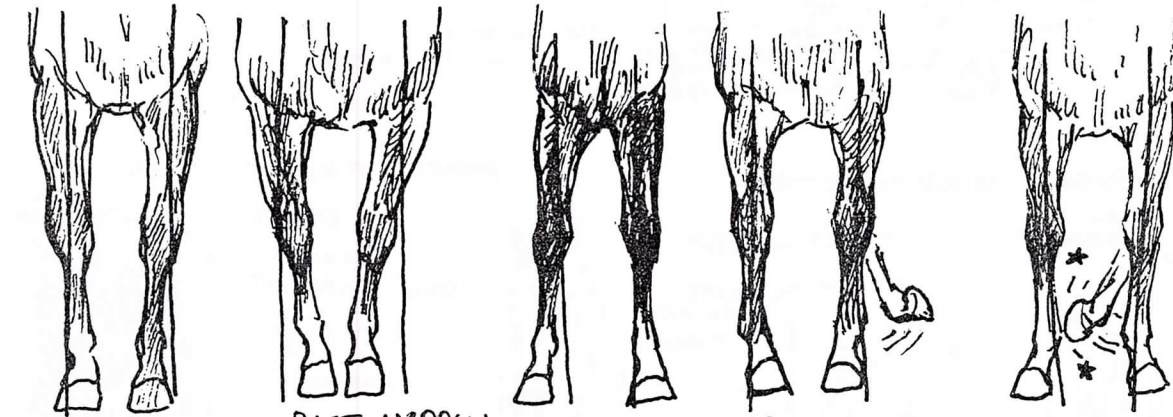
CORRECTLY SET FORELEGS



CORRECTLY SET HIND LEGS



INCORRECT ALIGNMENT OF FORELEGS



BENCH KNEES - CANNON BONES OFF CENTER - LEADS TO SPLINTS + KNEE UNSOUNDNESS

BASE NARROW

BASE WIDE

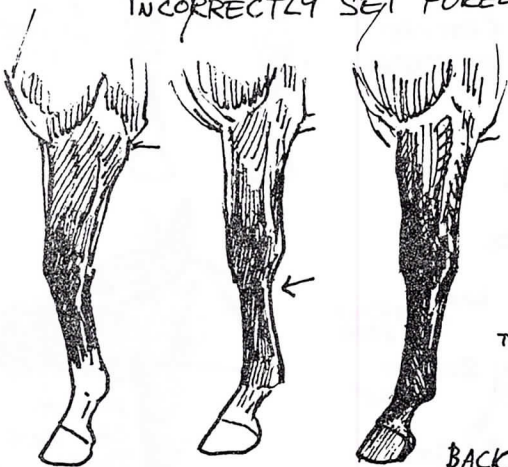
TOE IN - HORSE WILL "PADDLE" OR "WING OUT" WHEN MOVING

TOE OUT - HORSE WILL "WING IN" AND MAY INTERFERE WHILE MOVING

INCORRECTLY SET FORELEG

PASTERNS DEFECTS

INCORRECTLY SET HIND LEG

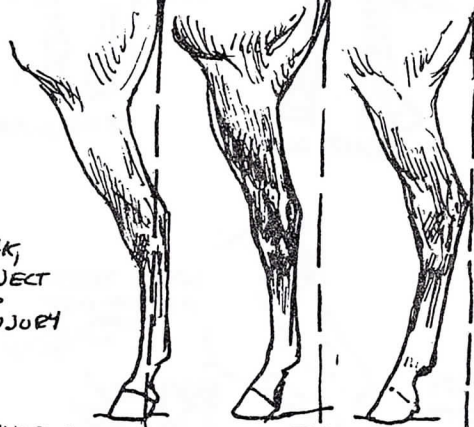


SHORT, UPRIGHT - ROUGH GAITS, SUBJECT TO INJURY



COON FOOT - TOO LONG

WEAK, SUBJECT TO INJURY



OVER AT THE KNEE OR BUCK KNEE - LIKELY TO STUMBLE

TIED IN BELOW KNEE - WEAK ATTACHMENT OF TENDONS

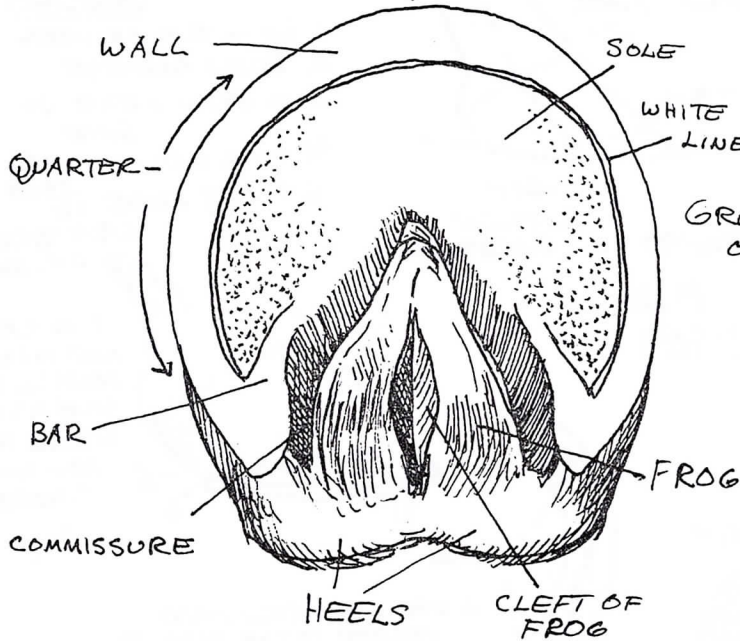
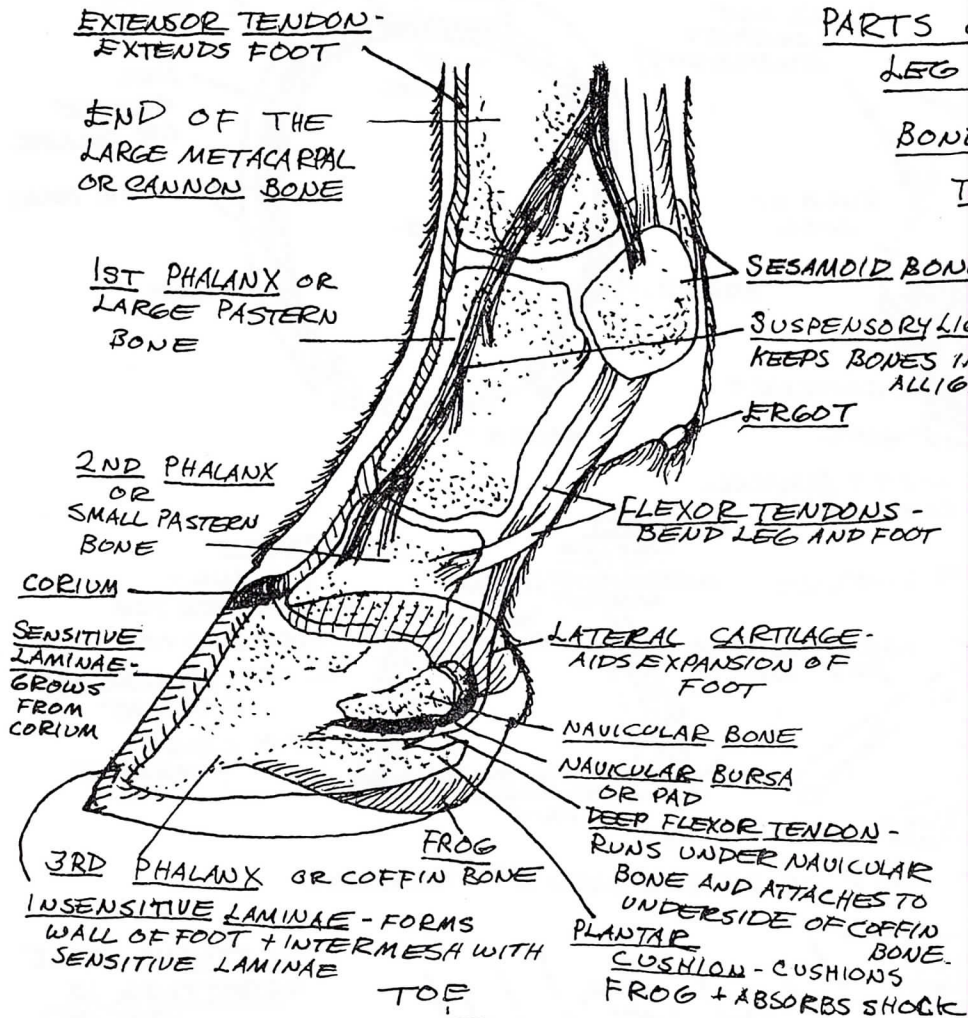
BACK AT THE KNEE OR CREEP KNEE - ROUGH GAIT, PRONE TO INJURY

HIND LEG "CAMPED OUT" - LACK OF POWER, SPRAWLING GAIT, PRONE TO INJURY

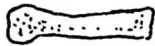
HIND LEG TOO STRAIGHT - FAVORS SPEED BUT PRONE TO INJURY

SICKLE HOCK - CANNOT BE FULLY EXTENDED - PRONE TO INJURY

BASIC ANATOMY OF THE FOOT



PARTS OF THE FOOT AND LEG AND THEIR FUNCTION

BONE -  PART OF SKELETON


TENDON -  CONNECTS MUSCLE TO BONE

SESAMOID BONES


SUSPENSORY LIGAMENT - KEEPS BONES IN ALIGNMENT

FROG

LIGAMENT -

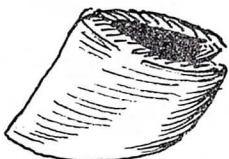
 CONNECTS BONES TO BONES


CARTILAGE -

 FLEXIBLE, CUSHIONS BONES - SMOOTH JOINT SURFACE

LAMINAE -
1. SENSITIVE - GROWS FROM CORIUM, COVERS COFFIN BONE AND CONTAINS BLOOD & NERVE SUPPLY

2. INSENSITIVE - GROWS FROM CORIUM, FORMS WALL OF FOOT, INTERMESHED WITH SENSITIVE LAMINAE

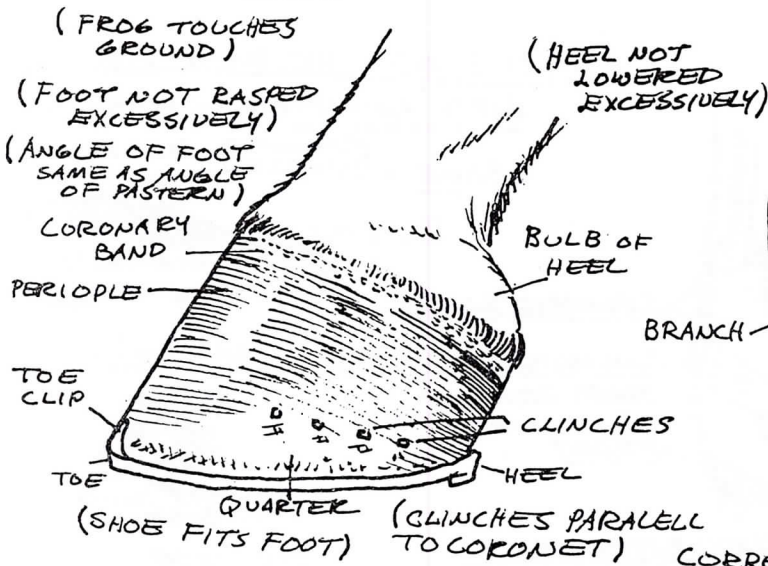
 PERIOPHLE - SHINY OUTER COVERING OF FOOT - KEEPS MOISTURE IN

BURSA -  PAD OR SAC WHICH CUSHIONS AND PROTECTS A BONE OR JOINT

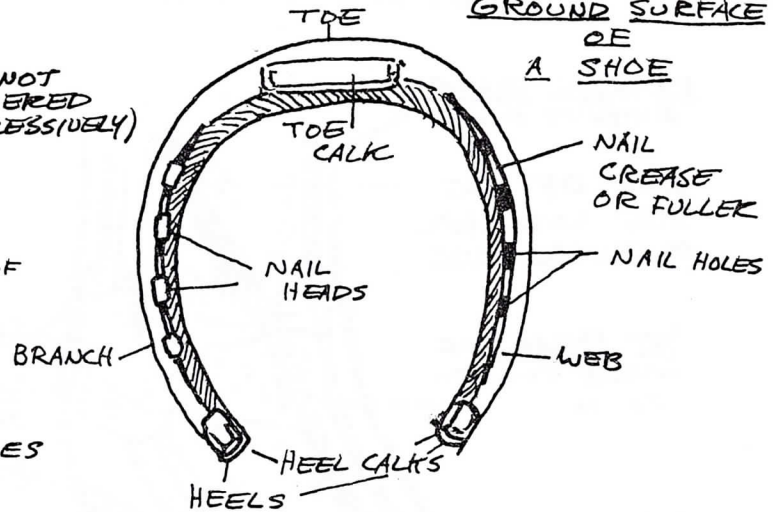
GROUND SURFACE OF THE FOOT

HORSESHOES AND SHOEING

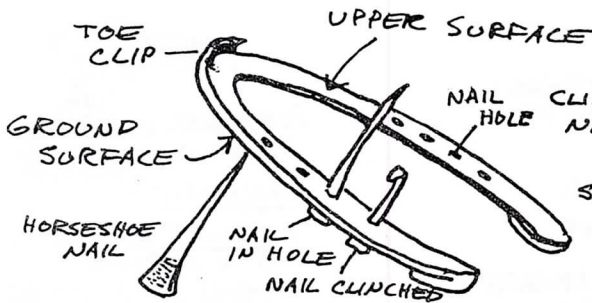
GOOD SHOETING



GROUND SURFACE OF A SHOE

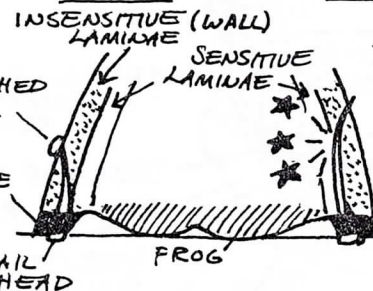


CORRECT NAILING



INCORRECT NAILING

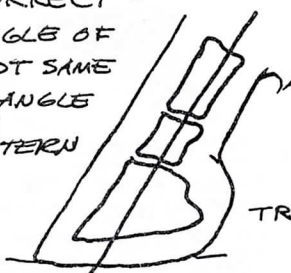
INCORRECT NAILING -
 NAIL DRIVEN TOO HIGH AND TOO CLOSE TO SENSITIVE LAMINAE
 MAY CAUSE LAMENESS



ANGLE OF FOOT IS DETERMINED BY TRIMMING.

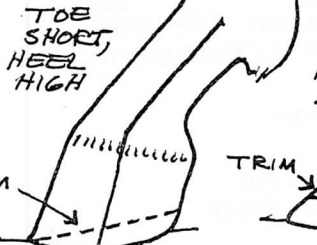
CORRECT -

ANGLE OF FOOT SAME AS ANGLE OF PASTERN



WRONG -

TOE SHORT, HEEL HIGH



WRONG

TOE LONG, HEEL LOW

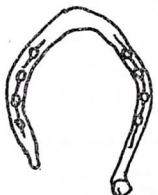


INDICATIONS THAT RESETTING IS NEEDED!

1. LONG TOE OR HEEL
2. RISEN CLENCHES
3. UNEVEN WEAR OF SHOE
4. WALL GROWN OVER SHOE OR CRACKING OF WALL
5. LOOSE SHOE

CORRECTIVE SHOES FOR SPECIAL CONDITIONS

TRAILER SHOE



STRAIGHTENS A CROOKED HIND FOOT

ROLLED TOE

ALLOWS FOOT TO "ROLL" OR BREAKOVER WITHOUT STRAIN



CREATES FROG PRESSURE FOR EXPANSION OF HEELS

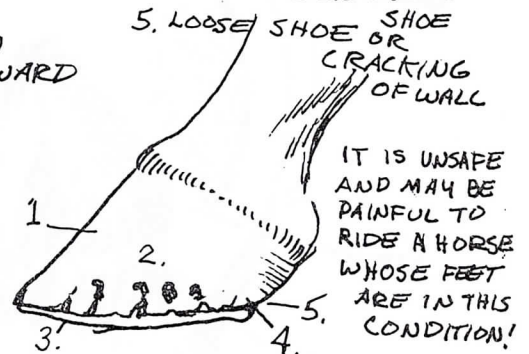
PAD



USED TO PROTECT FOOT FROM BRUISES



A VERY HARD SUBSTANCE WELDED TO THE SHOE IN "SPOTS" - GIVES A SECURE GRIP ON PAVEMENT, GRASS, ETC.

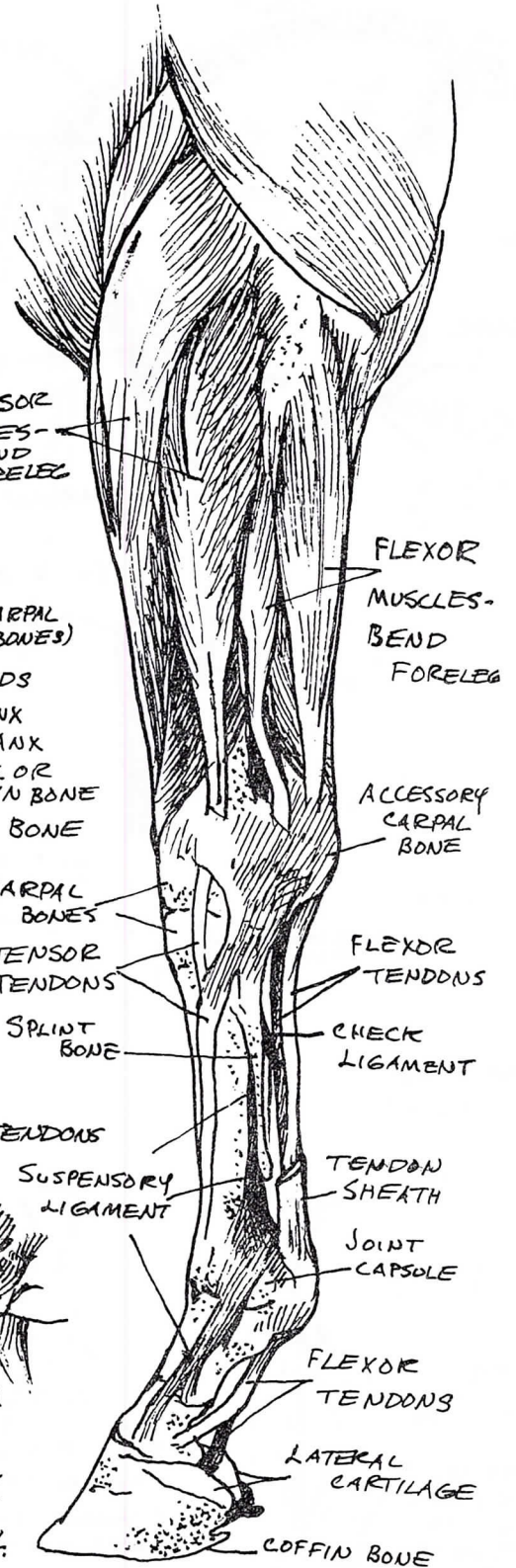
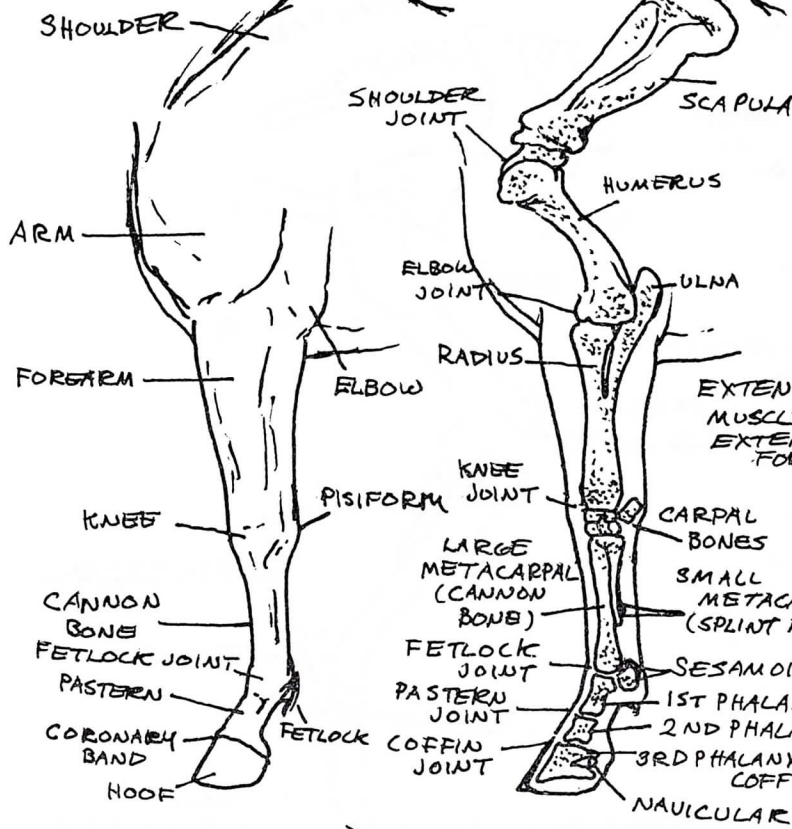


IT IS UNSAFE AND MAY BE PAINFUL TO RIDE A HORSE WHOSE FEET ARE IN THIS CONDITION!

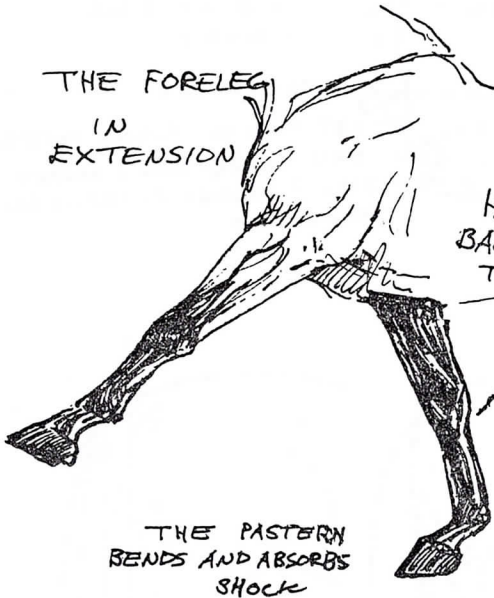
BASIC ANATOMY OF THE FORELEG

BONES AND JOINTS

PARTS OF THE FORELEG

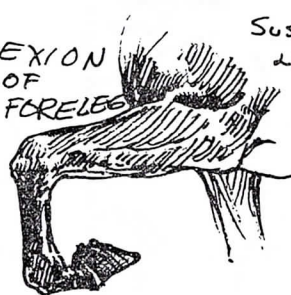


THE FORELEG IN EXTENSION



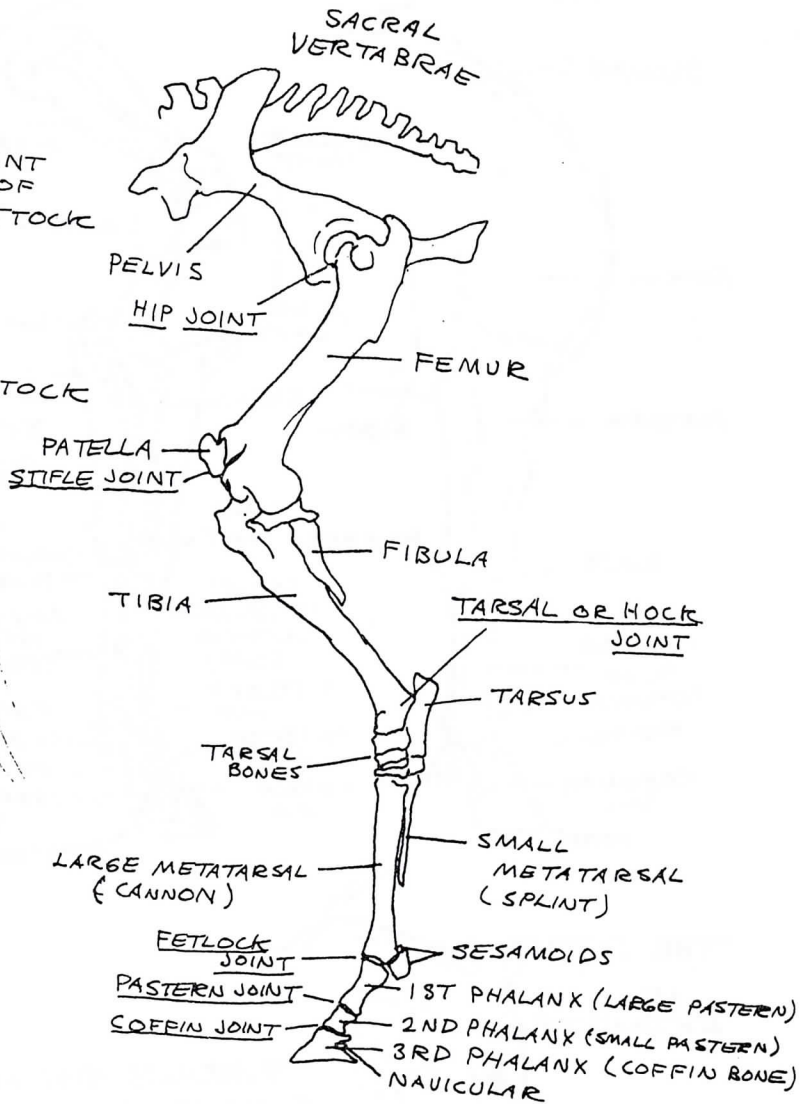
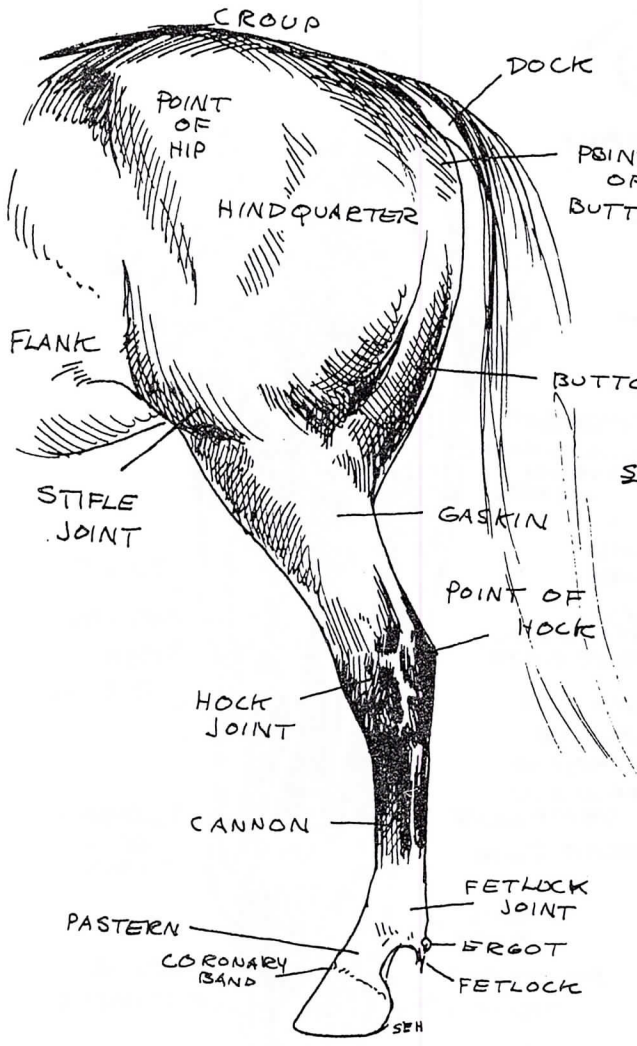
HYPEREXTENSION OR BACKWARD BENDING OF THE FORELEG - PLACES STRAIN ON FLEXOR TENDONS

FLEXION OF THE FORELEG

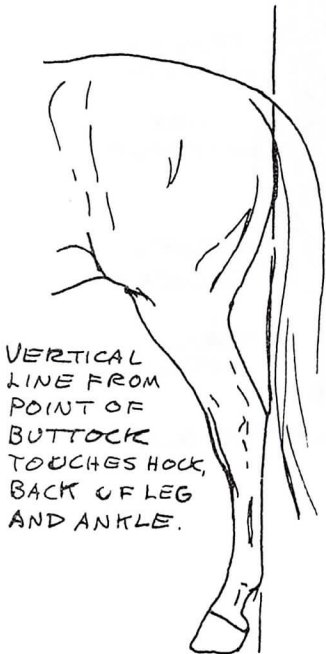


THE FOREARM CANNOT BE RAISED ABOVE THE HORIZONTAL.

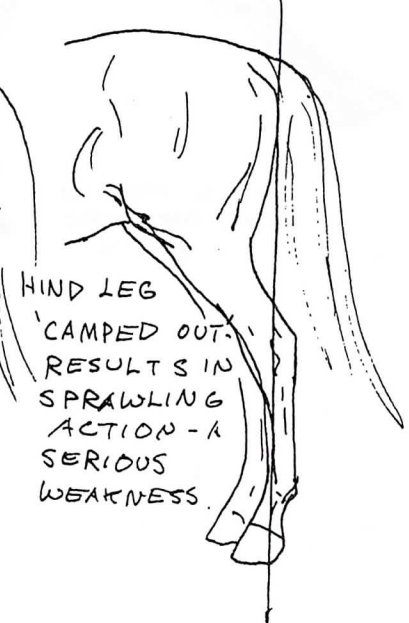
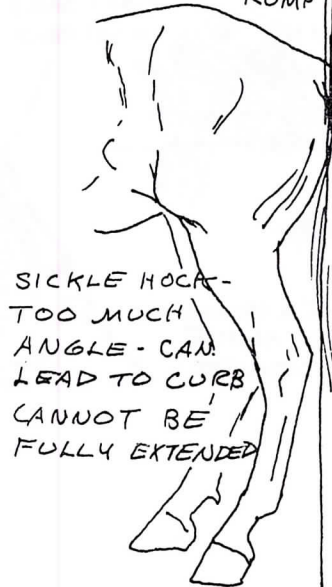
THE HIND LEG AND ITS STRUCTURES



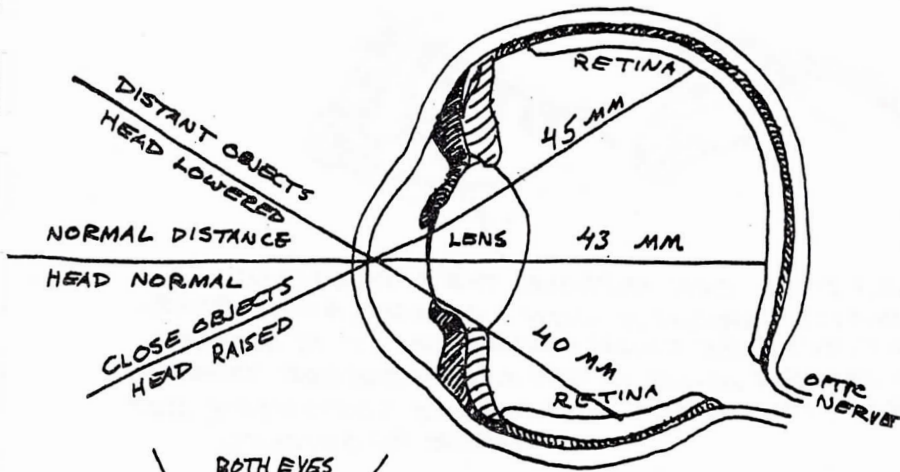
WELL SET
HIND LEG



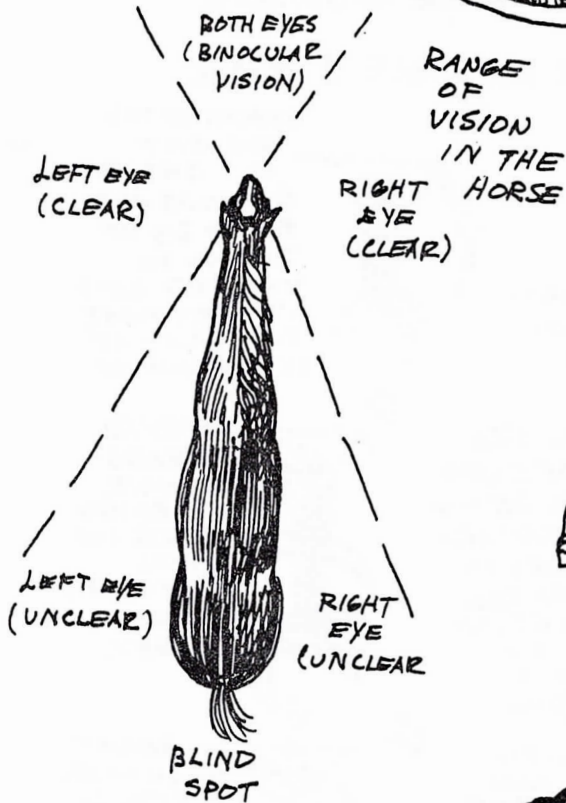
GOOSE
RUMP



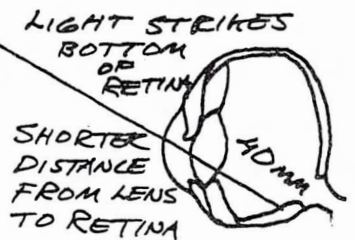
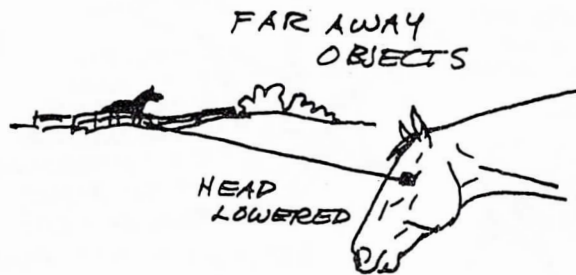
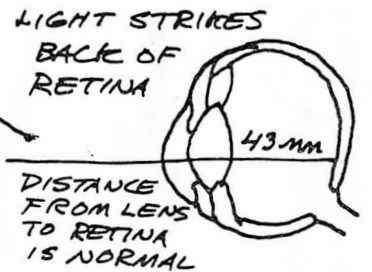
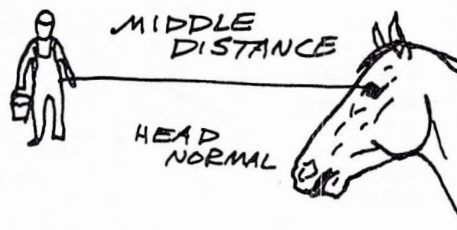
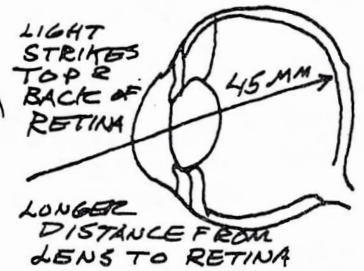
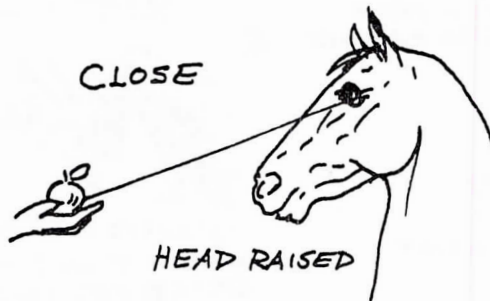
VISION IN THE HORSE



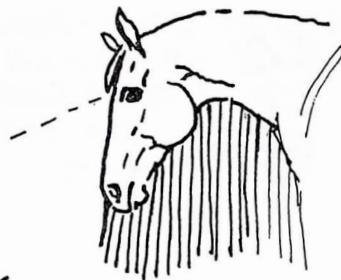
THE HORSE HAS A SPECIALIZED RETINA WHICH IS "BANKED", OR NOT PERFECTLY ROUND. IN ORDER TO FOCUS HIS VISION, HE MUST CHANGE THE ANGLE OF HIS HEAD, THUS CHANGING THE ANGLE OF THE LIGHT RAYS ON THE RETINA. THE RETINA IS NEARER THE LENS IN SOME POINTS.



RANGE OF VISION IN THE HORSE



A GRAZING HORSE CAN SEE BEHIND HIM BY LOOKING BETWEEN HIS LEGS.

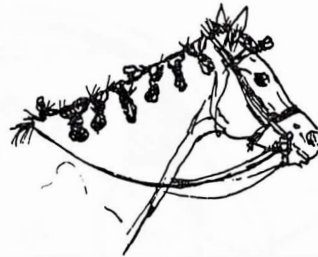
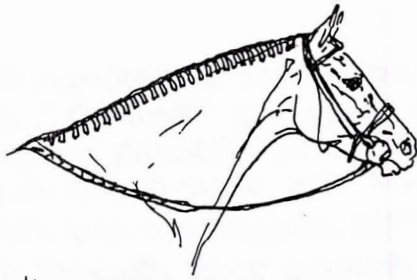


A HORSE CANNOT SEE DIRECTLY BELOW HIS HEAD



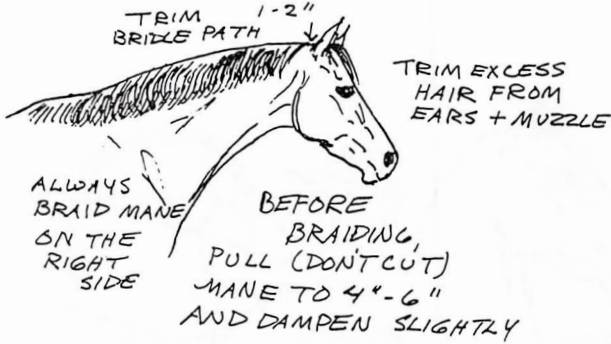
A "STAR-GAZER" CAN BE DANGEROUS!

BRAIDING HUNTERS



HUNTERS ARE CUSTOMARILY BRAIDED FOR NEATNESS' SAKE AND TO ENHANCE THE LINE OF THE NECK.

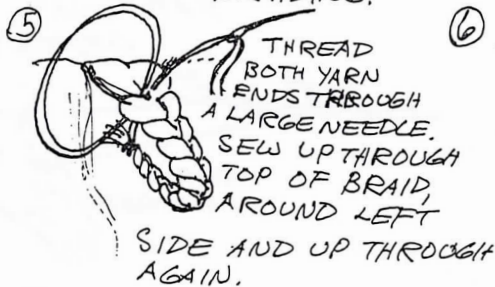
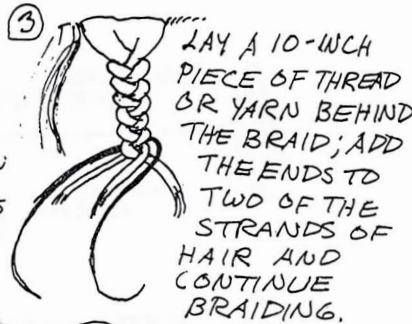
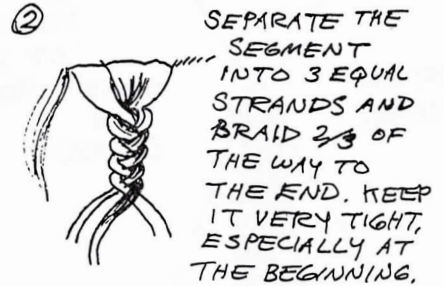
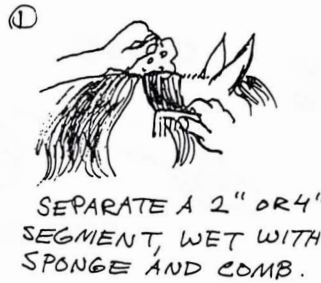
BRAIDING CAN IMPROVE THE APPEARANCE GREATLY, ESPECIALLY WITH A COARSE, BUSHY MANE, BUT MUST BE DONE CORRECTLY. IT IS BETTER TO LEAVE A MANE CLEAN AND UNBRAIDED THAN TO BRAID IT SLOPPILY. BRAIDING IS CUSTOMARY, BUT NEVER REQUIRED.



ALWAYS BRAID MANE ON THE RIGHT SIDE

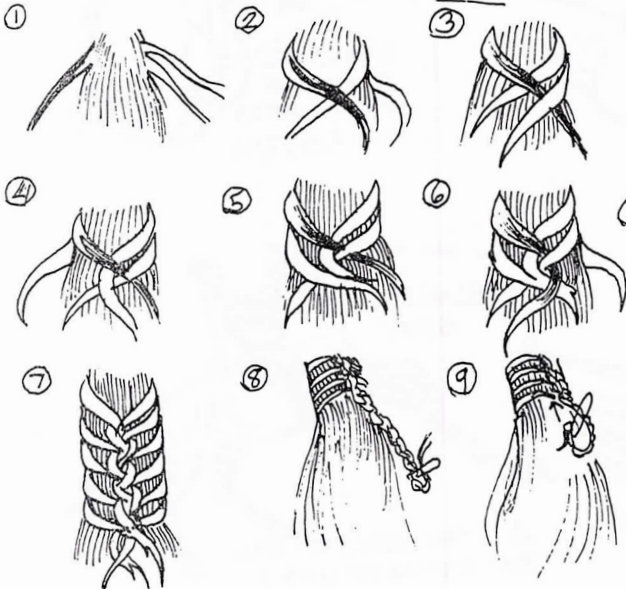
BEFORE BRAIDING, PULL (DON'T CUT) MANE TO 4"-6" AND DAMPEN SLIGHTLY

STEPS IN BRAIDING A MANE



TAILS ARE BRAIDED FOR NEATNESS AND TO SHOW OFF THE HINDQUARTERS AND HIND LEGS.

STEPS IN BRAIDING A TAIL



BRAIDS MAY ALSO BE FASTENED WITH 2 RUBBER BANDS (USE #8 SIZE)



"MUD TAIL" - USED FOR WET DAYS; ALSO ON POLO PONIES AND OPEN JUMPERS

“ABOUT THE AUTHOR”

Susan Harris has been riding and drawing horses since the age of 4. She managed — by hook and by crook — to keep a pony and several different horses throughout her childhood, but her real riding education began with Captain and Mrs. Hendrickson at 5-H Acres School of Riding. Susan and the Hendricksons have been closely associated for many years, and she is now Director of Riding at 5-H Acres. She graduated from Syracuse University with a degree in Fine Arts and Illustration in 1968, and received her instructor certification from 5-H Acres that same year. She taught riding as one of the instructors at St. Timothy's School in Maryland for two years. A 10 year 4-H member, she is now a 4-H leader and has taught many clinics for 4-H, Pony Clubs, and other groups. Susan enjoys horses of all types, ranging from hunters and jumpers to western horses, Arabians and children's ponies.

Her talent of being able to draw, illustrate and explain any part of the horse makes her one of the finest young teachers in the country. Susan has directed summer camp riding programs at the 5-H Acres, Camp Robinson Crusoe and Lake George Camp for Girls.

