

After loping, slide stopping, turning around at speed, and switching leads back and forth, the reining horse will also be asked to stop and stand quietly. A horse that will not stand on a loose rein will be penalized.

Obviously in judging this class, the first thing the judge needs to look for is that the part of the pattern the model is performing is on the back of the pic-for how can you judge if you don't know what the horse is supposed to be doing? There really are very few unremade models that are acceptable reining horses. Other major faults in this class include: 1. Horse not doing what is stated on the back of the photo 2. Horse not doing the stated movement correctly (Ex. if it is stated "circle left at a fast lope", and the horse is on the right lead, then the movement is not being done correctly). This includes being on the correct lead, bent in the proper direction if the movement is on a curve such as circles and figure eights, being at the correct speed (if slow lope is stated, then the horse better not be galloping and vice versa). 3. A high head or one lugging on the 'rider's' hands showing a certain amount of fear or resentment 4. Open mouths-again showing resentment or pain from the pressure of the bit. 5. High tails or 'wringing' tails- a horse is though to be showing resentment when it wrings its tail and is therefore penalized. and finally 6. Incorrect tack-use of any prohibited tack is reason for disqualification.

Correct tack for this class includes a western bridle with a curb bit. Young horses (usually 4 years and younger) may be shown in a bozal, but a horse must never be shown in a mechanical hackamore! And a western saddle (usually double rigged) with a saddle pad. No tiedowns or martingales or sidereins are allowed. Skid boots may be used to protect the horse's legs.

Remember- not all top reining horses are of the stock-type breeds. You must judge by what the horse is doing and how correctly he is doing it, not by the breed. Conformation as far as faults that would impede performance are counted against.

Baically only 2 types of models can be used in reining -those that are cantering(loping) and standing models. Some models can be photoed so that they appear to be doing a rollback or a spin. Standing models should be calm, standing fairly square and on a loose rein.

Rather than draw out the reining patterns, I'm going to list one of the AQHA patterns from a few years ago: Pattern 1: Run with speed past center marker (this is on a straight line); stop and back up to center of pattern; settle horse for approx 10 seconds (Horse stops-here's one for standing models); start lope to the right; small figure 8 at a slow lope; ride a larger fig 8 at a faster lope; left roll back over hocks; right roll back over hocks; Stop; (Note: after finishing the fig 8, horse lope to end of arena to do first roll back and then lope to the other end to do the other roll back, then lope to center to stop); Pivot right or left, no more than 90°; pivot opposite direction, no more than 180°; walk to judge and stop for inspection.

Other patterns include the sliding stop-which by the way the Brey Trad Mustang is NOT suited for. He is definitely starting to rear; his head is flung up as if he'd just been dealt a terrific yank on his mouth, and these are not good for this movement!

## CUTTING

A cutting class is a rather special one. In this class the horse is required to enter a small herd of cows, single one out, separate her from the herd and keep her from returning to the herd.

For models all you need are the model and a cow. Before going any further some discussion on the cow itself is needed. Yearling heifers are what is used, and they must be of the beef breeds-no dairy animals! Use of a dairy breed is reason for disqualification in a large class and in a very small class horses shown with dairy cows should be placed on the bottom of the class. For models however, we do allow the use of calves, but no full grown cows or bulls (especially those with HORNS) should be used.

In judging this class, you judge how well the horse is working the cow. Acceptable positions include: Horse and calf facing each other one on one (preferably with both moving); Horse in herd singling out a calf; horse running alongside calf attempting to turn it; Horse running calf or cow along wall or fence; Horse turning calf or cow along wall or fence. You may have other cows/calves in the photo representing the 'herd' but this is not necessary, though it is a plus if done.

Position of the horse in relation to the calf is all important, as this is how we judge how well the horse is 'working' the calf. The horse MUST also be WATCHING that cow or calf, for how else is he going to be able to tell which direction it will turn. The horse should be fairly close to the cow/calf, though not so close that he'll run over it. And they should be moving in the same direction. The horse must also be working off his hindquarters as he has to make very quick stops and turns in order to stay with the cow/calve and keep it from rejoining the herd. In short the horse must be head to head, eye to eye with the cow and appear to really be working the cow.

The standing model really should not be shown 'working' the cow, as if the horse is standing still, that cow is going to get past him and back to the herd. Standing models should be shown entering a herd of cows (walking models can be used here too). The fact that the horse is in a standing position can be camouflaged by hiding his legs behind the cows.

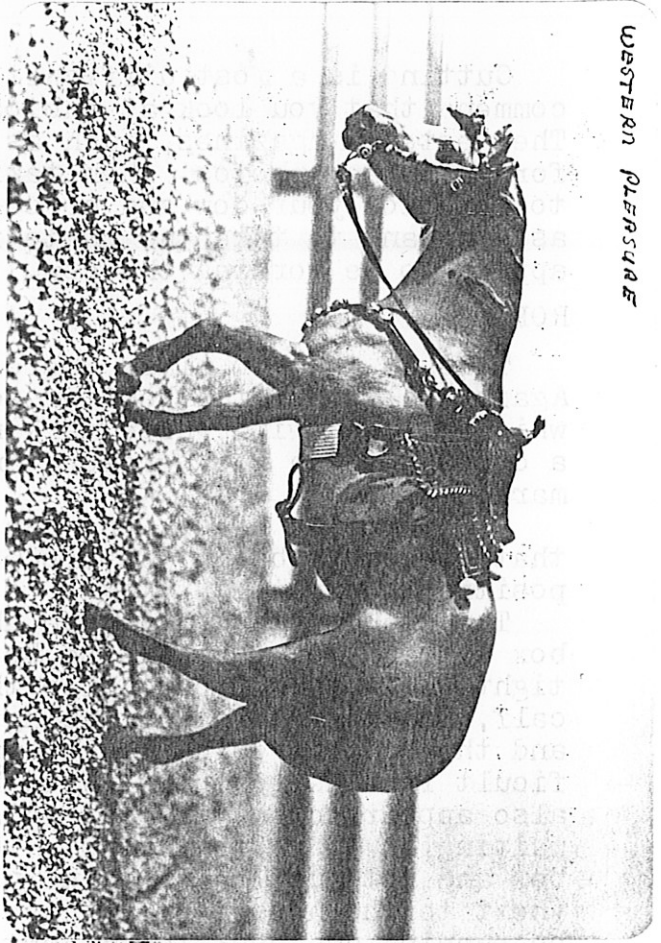
Another thing to keep in mind is that the cutting horse works on a quite loose rein as he must have no direction from the rider.

Tack for the cutting horse includes a western stock saddle with double rigging, and a western bit/bridle, saddle pad is required. Breastcollars, and boots are optional. No matingales, tiedowns, tapederoes are allowed. The cutting horse may work without a bridle also.

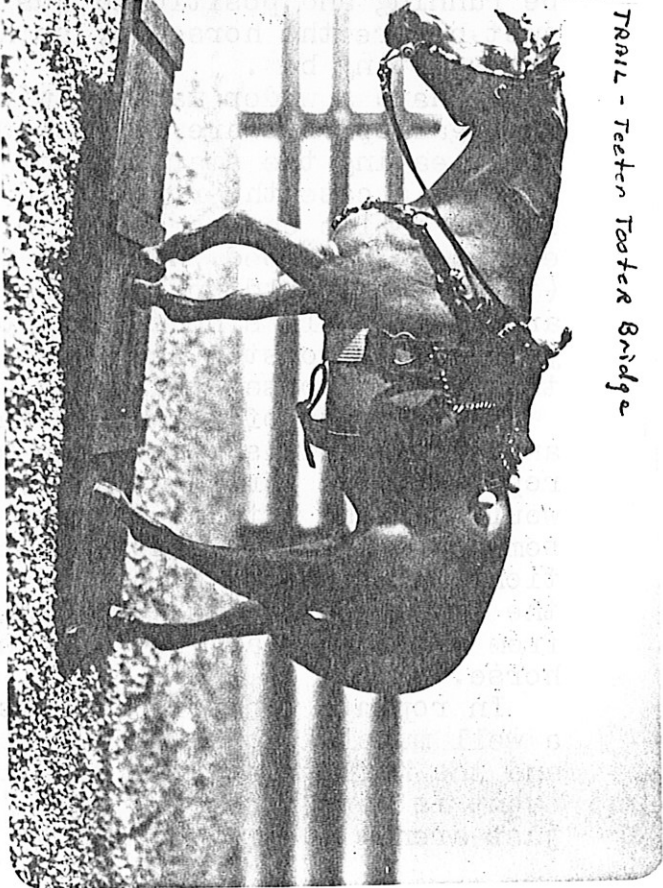
Major faults include: The horse not watching the cow or calf. A dairy animal or other horse/goat being used as the animal the horse is cutting. Tack or cow/calve seriously out of proportion to the horse, prohibited tack being used. Horse running one direction and the cow/calf the other direction (here that cow is going to get back to the herd!). Horse allowing cow to get past him or horse overshooting the cow, again the horse is going to loose the cow and allow it back into the herd. For standingmodels -Standing model shown with a moving calf-supposedly 'working' it, Horse entering the herd and disrupting the herd (not entering quietly).

while mostly stock breeds are used as cutting horses, other breeds are making inroads, most particularly the Morgan and Arabian. So, again (and this can't be stressed enough) judge what the model is doing, not what breed he is!

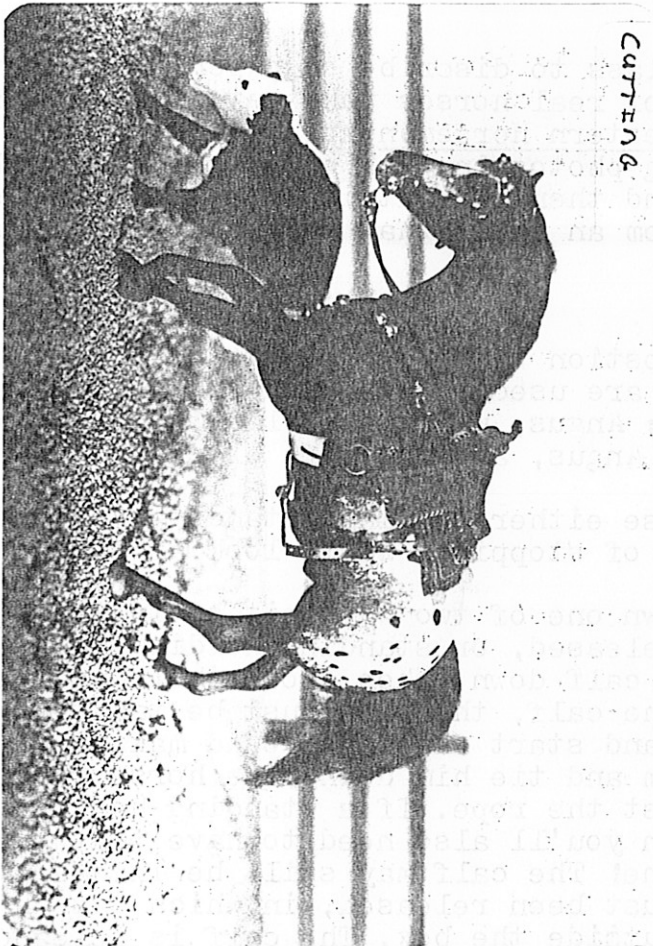
WESTERN PLEASURE



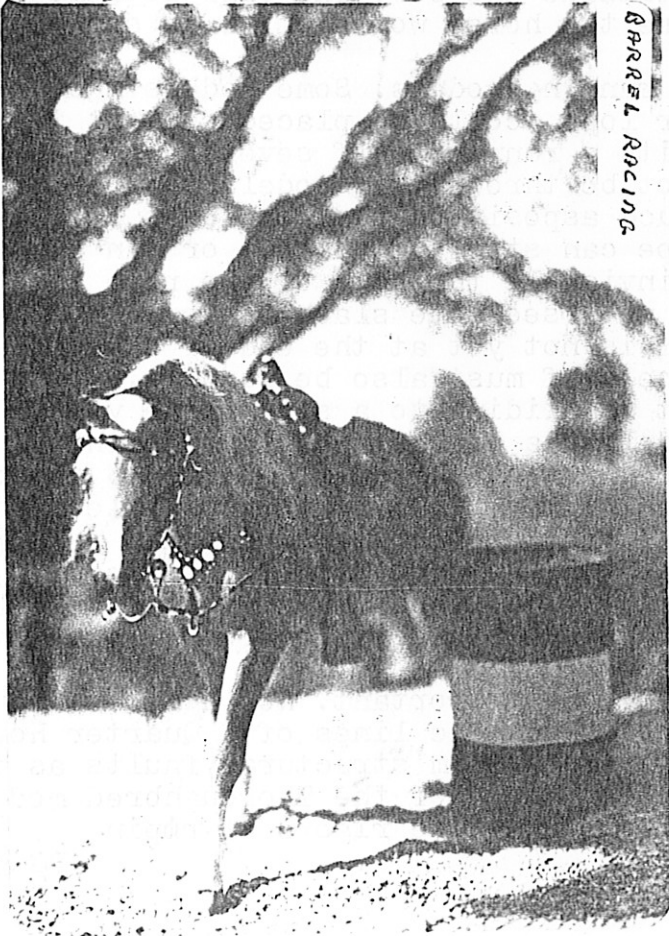
TRAIL - Teeter Tooter Bridge



CUTTING



BARREL RACING



Cutting is a most difficult class to describe on paper. I also recommend that you look at photos of real horses taken at cutting events. The western magazines, such as Western Horseman are good sources of information and photos. When taking photos in this event, it's a good idea to position your cow and horse and then look at it from different angles, as you want to take the photo from an angle that makes the horse really appear to be working the cow.

## ROPING

This is another class where position of horse to calf is important. Again, calves of the beef breeds are used. (beef breeds include Herefords, which are red with white marking; Angus, which are black; "Black Baldies" a cross between the Hereford and Angus, and they are black with white markings.)

For a Roping class, you can use either running, standing, or models that appear to be in the process of stopping. We'll look at each position separately.

The standing model may be shown one of two ways--either in the starting box waiting for the calf to be released, or standing holding the rope tight while the 'roper' ties the calf down. When shown 'holding' the calf, the horse must be facing the calf, the rope must be taut (any slack and the calf is going to get up and start running around making it difficult for the roper to throw him and tie him down.) The horse should also appear to be 'braced' against the rope. If a standing horse is shown waiting in the starting box, then you'll also need to have that starting box and not just an imaginary one! The calf may still be in his box (next to the horse, or he have just been released, in which case he would be running and positioned just outside the box. The calf is released just before the horse is, so here the horse would still be standing in the starting box.

We have a wider variety with running models. Some models that are not in a gallop, but are in a slower lope, could be placed so that they are just leaving the starting box with a running calf several strides in front. In this case the rope would not be thrown yet. Models that are in a faster gallop can be shown in such a position that the calf is close enough to be roped. Here the rope can still be coiled, or 'in the air' (thrown-rope held up by using 'invisible' thread), or the rope can be around the calf's neck--here you will see some slack as the horse hasn't yet started to stop and the calf is not yet at the end of the rope. With the running horse, obviously, the calf must also be running.

In the case of the horse that is sliding to a stop (have yet to see an original finish, unremade model in a correct position for this), the rope would be thrown with the loop around the calf's neck and the calf would just be hitting the end of the rope. But, it is possible, with some 'trick' photography to make models appear to be in this ~~part~~ position. This is done by burying the hind legs or rather feet in dirt, with the front end of the horse raised. And the photo must usually be taken from a slight rear view to hide the out of position front legs of the horse.

In roping, type of horse is somewhat important. Roping does require a well muscled horse that is built along the lines of a Quarter Horse and the horse must have good legs, free from structural faults as this event is very hard on a horse's legs. Most of the Thoroughbred models just aren't 'heavy' enough to stand up to the rigors of roping.

Tack used in Roping includes a western saddle with pad and double rigging. Use of a mechanical hackamore or any western bit/bridle is acceptable. Boots, tiedowns, breastcollars are all optional.

Roping also requires a rope, which must be inscale to the horse-not too thick or thin and it must be long enough. Most ropers throw right-handed, so the rope should be on the right side of the horse. Also, the calf should be positioned to the right of the horse.

As usual, judge the 'performance' of the horse! Is he doing his job correctly? If he's standing, holding the rope taut, then there had better not be any slack in the rope. If running after the calf, then he'd better be in correct position so that the roper can rope the calf. And last but not least NO DAIRY CALVES!

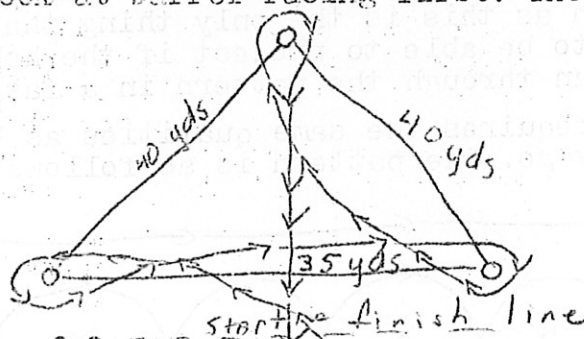
### BARREL RACING AND POLE BENDING

Both of these classes are speed events-in the real horse world the fastest time through the pattern wins. This means that for models, the most effective models in these classes are those that are galloping. Speed alone isn't all that is required, because the patterns require flying changes and quick turns, the horse must also be well balanced and agile.

Besides the horse, in barrel racing at least one barrel in the photo is required, and preferably all three, if possible. In pole bending, it usually isn't possible to fit all of the poles in a photo, but at least two should be shown.

As far as tack goes, a western saddle is used and either a western bridle or hackamore (can be mechanical) is needed. Don't forget the saddle pad or blanket. Tiedowns, breastcollars and boots are all optional.

Let's take a look at barrel racing first. The pattern is as follows:



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Standing models can be used in barrel racing, but they must be placed so that they are 'about to start'. If placed in the middle of the pattern or next to a barrel, they have then 'stopped' in the pattern and are going loose a lot of time, and thus will usually and should be eliminated from the judging.

Moving models can be placed either so that they are turning a barrel or between barrels, or heading for the finish line after turning the last barrel.

Models that are placed so that they are turning a barrel must not be moving full speed (like the Breyer Polo Pony), otherwise they would overshoot the barrel and be unable to turn in properly. The horse should appear to be turning the barrel on his hindquarters and must be on the proper lead (if a right-handed turn, then horse should be on the right lead, otherwise he'll probably fall if he's on the left lead). Also, by using the barrel itself to hide part of the horse, some trotting model and even some walking models can be shown in this class, but they must be positioned so that it looks like they are turning the barrel properly.

Faults here would include: Horse going too fast to make the turn properly, horse stopped next to barrel, horse on incorrect lead, and horse obviously not cantering.

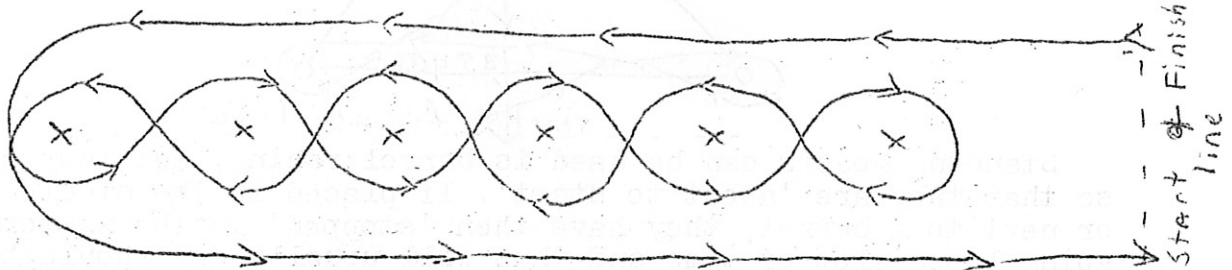
Position of the barrel in relation to the horse is important. The horse must turn close to the barrel, but not so closely that he would overturn it (which results in time being added on to the score).

Horses that are moving at a moderate gallop can be shown heading to the first barrel or between barrels. Here, a horse that is running at full speed would be going too fast to check and turn the barrel and thus would overshoot it. That would be the major fault here and ~~also~~ other faults would include models that were stopped, walking, trotting or cantering/loping very slowly.

Heading for the finish line: Here you want to see a horse in a full, all out run, like the Breyer Polo Pony. This is the only part of the pattern where the horse actually does run as fast as he can. Obviously, a horse that was plodding along or stopped should be severely penalized in the judging if shown 'heading for the finish line'.

Because Barrel Racing does require a horse with speed, plus agility, the rangy Thoroughbred types simply aren't effective as they can't turn the barrels fast enough. This isn't to say that only Quarter Horses are acceptable. But the models shown in this class should be of the more compact type (not all Thoroughbreds look like they just stepped off the race track, and some would be effective in barrel racing). Also, a long powerful, well muscled hip, sloping shoulder and fairly refined neck are needed. The neck shouldn't be overly cresty, as a horse balances with his neck, and an overly thick, cresty neck makes this difficult. And, good legs, free from severe faults are needed. The conformation qualities are even more important in the standing model shown about to start the pattern as this is the only thing that a judge has to go on in judging them to be able to project if the horse will have the speed and agility to run through the pattern in a fast time.

Pole bending requires the same qualities as barrel racing as far as speed and agility go. The pattern is as follows:



Obviously, as the poles are slender, there is no way to hide part of a walking or trotting horse behind one to camouflage that he is walking or trotting and not cantering. So, only cantering, galloping or standing models can be used or placed in this class.

Again, the standing model would be placed so that he is about to start the pattern, and judged along the same lines as for barrel racing.

Galloping models, those that are in a full run can only be shown heading for the finish line. It would be impossible for a horse to weave through the poles at a full gallop without missing some or knocking a good many over.

The cantering model can be shown weaving through the poles. Here, as in barrel racing, it is very important that the horse be on the correct lead. If he's turning a pole to the left, then he'd better be on the left lead.

One fault common to both barrel racing and pole bending photos, is having the barrels or poles placed too close together. As a judge, I have often seen three barrels placed so that there isn't even one model length between them, or poles placed only inches apart. This is a very major fault as it makes it impossible for the horse to do the pattern correctly if the pattern isn't even set up properly!

#### WESTERN RIDING

This is not a common class in open horse shows, though it is on many club show classlists.

This class requires 2(two) photos. One photo must be a western Pleasure photo, the other a western Trail photo. Any horse shown with only one of the required photos must be disqualified!

Each photo has equal weight. Requirements for the western Pleasure photo are the same as for the class western Pleasure and the photo is to be judged on the same standards. The same goes for the Trail photo. Major faults are the same as for the separate classes of western Pleasure and Trail,

Beacuse this class does require two photos, it requires a little extra thought. The placing horses should be good in both western Pleasure and Trail. A horse with an excellent western Pleasure photo and a poor Trail photo should not be placed over a horse with a not as good western Pleasure photo and an excellent Trail photo. It often helps to give each horse a score of from 1 to 20 on each photo and then add the scores together. The horse with the highest score wins, next highest is second, etc. Or judge the western Pleasure photos first, then the trail photos and finally both together to determine the final order of placing.

#### WORKING STOCK HORSE

This is another class that requires more than one photo. To be accurate the photos required should be one Cutting photo and one Reining photo. Though some clubs require One Cutting photo, One Roping photo and one Trail photo.

Again, as in western riding, each photo has equal weight and the placing horses should be good in all events, not excellent in one and poor in the other. Requirements for each photo are the same as for the individual class. (Cutting requirements for the cutting photo, Reining requirements for the Reining photo, etc.)

#### MODEL HORSE RACING

There are three ways to judge a racemeet:

1. Draw heats. There isn't much to do in a race of this sort. You are restricted to drawing names from a hat and a horse still doesn't have a good chance to build up a good solid racing record-unless it's lucky. All you do is require that all pertinent information is on 3 x 5 cards or equal sized paper. This type of meet is best for beginners.

2. Photo Meets-This is the most difficult to judge. One needs plenty of time and a good eye for conformation as it relates to the distance being run. To judge, take a good look at the photo. Look at the conformation, if the horse is entered to go at 6 furlongs, does it have the blocky conformation, the well muscled hindquarters of a sprinter? Or say the distance is 1 1/2 miles-does the horse have the long flat muscles, the deep girth necessary for a stayer? And you have to look at the conformation of the legs. Weak legs won't hold up long on the racetrack.

3. Information Meets-In this type of meet, the pertinent information is on a 3x5 card, with horse's name, year of birth, color, sex, 2-generation pedigree, breeder, owner, race record and style of running (see example). On the back of the card is a list of the horse's stakes wins and placings. In this type of meet, the horse is placed as per ability for distance using its pedigree and style of running. The race record is necessary for handicaps where the horse is assigned weight. For this type of meet a good knowledge of pedigree and distance is needed. This type of meet doesn't require photos and the horse has a good chance of building a solid record of 1sts, 2nds and 3rds. Like photo meets, be sure to leave yourself plenty of time to judge.

INFORMATION FOR RACE CARD (example)

Front:

FAIR FLIGHT 1973 chest mare

Race:  
(write name in pencil)      North Flight Battle Joined  
                            Fair Flight      Fast Turn  
                            Mother with Counterpoint  
  Recece

bred by LR Rowan (Calif)

Owned by : Name and address of owner

Total Stars:    1st                  2nd                  3rd                  Earnings  
                  10                  1                  2                  3                  \$204,904

Style of running: sprinter

(starts, placings, money earned should be written in pencil so they can be updated easily.)

BACK

Stakes-wins and placings

1982-Royal Exbury Stake, 7 fur. 3rd (turf)

4. Dice Meet : For this type of meet, you will need to have a track drawn out with spaces marked (10 spaces per furlong is good). You also need two dice and some sort of marker for each horse. Each marker is placed at the 'starting gate' and then you roll the dice for each horse. The horse moves forward as many spaces as the number rolled on the dice. Continue rolling the dice until all horses have crossed the finish line. The first horse to cross the finish line is the winner, 2nd horse across is 2nd place, etc.



In drawing up your race meet, you should be realistic about the types of races offered, distances, purses, etc. Breeds that are raced include: Thoroughbreds (which race from 4 furlongs to 2 miles), Quarter Horses which race at 220 yards, 330 yards, 440 yards and 600 yards. Arabians race usually 1 to 2 miles I believe, and Appaloosa races are along the same distances as Quarter Horse races. Steeplechases are from 1 1/2 to 8 miles and are races over a course of hurdles (For thoroughbreds). Draft pulls, naturally for the Draft breeds are 1-4 furlongs. And don't mix your breeds, keep breeds separate for your races-don't have Thoroughbreds in the same race with Quarter Horses!

If you decide to offer purses (which are imaginary), then use these guidelines: Claiming races (selling): \$2,500-\$50,000; Maiden \$10,000-\$30,000; Allowances: \$15,000-\$40,000. Handicaps: \$50,000-\$300,000; Stakes: \$50,000-\$500,000.

Race Results are done differently than show results; and there are several methods to choose from:

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BLOOD HORSE METHOD

CENTURY HANDICAP 3/up TB WFA \$250,000 1 3/8 mi. Turf  
 Crimson Ruler II, ch.h. 7 Fair Play Shenanigans by Northern Dancer \$125,000  
 (Sea Breeze)  
 \*Blue Promise, b.h. 5 Nijinsky II-Janabelle by Gentle Art \$62,500  
 (Blue Stable)  
 HM Black Beauty, bl.h. 8 by Black Toney-Green Ghost \$32,500  
 by Ghost of the Track (Majestic Stable)

Winning margin: 3/4 length. Others: List other horses in field in order of finish. Then winning jockey, time, and condition of the track.

LIST METHOD

I'M MOBILE STAKES \$200,000 3 yrs/up 1 1/4 mile entries: 7

1st Revelucionario	KH (initial of owner)	Todd Liberty (jockey)
2nd Grey Cloud	RK	Charlie Bennitz
3rd Intrepid Spirit	SJ	B.W. Tanzar
4th Sea Gold	SJ	Cindy Loseth
5th Mario Savanna	KH	K. wachsmuth
6th Fleet Courage	SJ	Sandy Hawley
7th Duster	RK	Peter Lvan

## PARADE

The Parade class is open to most any breed. The main thing to keep in mind here is that the Parade horse must be a beautiful, stylish animal, who displays refinement and personality and presents eye appeal. Good manners are essential. The entries should have a full mane and tail and in appropriate breeds, the tail may be set.

The Parade horse is shown at an animated walk and at a parade gait. The walk should be a graceful, 4-beat, straight, brisk movement, but not a jogg~~in~~ trot and slow enough to differentiate between the animated walk and the parade gait.

The parade gait should be a true, stright, high-prancing movement-squar collected and balanced with hocks well under.

Now, according to the AHSA rules any horse executing a canter, running walk, slow gait, dressage steps, etc. must be disqualified. But, in this class, if we were to go strictly by AHSA rules for our models we might well have NO entries in the parade classes! So, for models, basically any horse that is flashy, animated, has a lot of action can be shown successfully in parade. This means the Saddlebreds, Tennessee Walkers, park type Arabians and Morgans, etc. In open shows, the stock breeds do not usually fair too well in parade classes because they don't have the action that is high and flashy. But in stock breed shows, parade classes are often offered, so there is a place for them in parade classes.

The performance of the horse counts about 75% in a Parade class. The appointments (tack) account for the remaining 25%. Tack in a Parade class consists of a stock saddle with silver, Mexican or other appropriate equipment. Parade tack is very flashy, and very heavily decorated with 'silver'. In this class tapaderos can be used.

Faults to look for would include inappropriate tack or tack that doesn't fit correctly, excessive speed, bad manners, switching of the tail, exaggerated opening of mouth, lugging on the bit or fighting the bit, zig-zagging or sideways movement, carrying sour ears. Also the use of tie-downs, martingales, draw-reins, boots and other appliances is prohibited.

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## COSTUME

A costume class is not a Parade class and any parade entries should be disqualified.

Most shows offer a general 'costume' class. And this class covers all costumes other than Parade. But basically in a costume class you will see mainly two types of costumes: Arabian and Indian costumes. (Of course many judges do offer two costume class so as to avois having to judge Arabian costumes against Indian costumes).

We'll take a look at Arabian costumes first. In an arabian costume class, the performance of the horse counts 75% with the costume itself being judged for 25%. Acceptable gaits are the canter and the walk according to the AHSA. But with models, most judges do (and should) allow models that are trotting to enter the class without penalty. The performance of the horse is judged the same as in English Pleasure-light rein contact at all times, the walk a true, 4 beat gait with good reach; the trot a normal two-beat gait performed at medium speed with moderate collection. The trot should be balanced and free moving. The canter a 3-beat gait, smooth and unhurried with moderate collection, correct and straight on both leads. The costume horse is also shown at a hand gallop, which should be performed

with long free ground covering strides under control. Extreme speed to be penalized. Bad manners at any gait should be penalized.

As for the costume itself, there are a few guidelines to use in judging it. First, it should compliment the horse, both in color and style. The bridle may consist of bit, hackamore or other suitable headstall, but must enable the 'rider' to have full control over the horse. No tie-downs allowed. Fringe or tassels in keeping with colorful desert regalia shall be added to all equipment. The costume itself should not cover the entire horse from shoulders to feet to rump! Most costumes consist of some type of drape with decorations (tassels, etc), a breast-collar dressed up with tassels. Many costumes are simply laid over an english saddle. But a big plus is to have a costume that has the high-cantel and pommel of the desert type saddles. Remember that while the costume should be beautiful itself, it should not hide the whole horse under it.

One of the biggest bug-a-boos in a costume class is seeing model after model wearing the same costume in the same class! This gets boring to the judge. When entering costume classes, try to limit the number of horses entered that have the same costume-they just might place better!

In the Indian Costume classes, mostly Paints, Pintos, and Appaloosas are shown. The horses may be shown at a walk, trot, and canter. And of course they should be wearing an appropriate 'Indian' costume. There are so many different types of Indian costumes that it is not possible to go into them here. So, we'll just go over some of the 'do-nots'. Parts of the costume such as feathers, etc should not be too-large, they should be in scale to the horse itself. The horse must have good manners and good gaits. The performance of the horse counts about 75% while the costume itself counts 25%. To check authenticity of a costume, check out a book from your local library on the plains Indians, books on this subject are usually loaded with photos of real, Indian costumes.

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### LET'S TALK TACK

As has been stated under each performance class, tack must be appropriate for the class. Use of tack that is not allowed (like a tie-down in western pleasure) is reason for disqualification of that horse.

Correct fit is also important, as is the overall realism of the tack. The tack should be properly adjusted and it should look like what it is supposed to be. A western saddle shouldn't look like a hunk of leather that's been dropped on the horse's back, a harness shouldn't look like someone has just taken a handful of straps and tossed them onto the horse.

Tack doesn't need to be fancy-just so long as it fits properly and is correct for the class, and it must be neat.

Let's tack a closer look at how tack should fit. We'll start with halters.

There are basically 2 types of halters. The stock halter and the show halter used on Arabs and Morgans. Nosebands of both types should be adjusted so that they are positioned just below the cheekbone. The throatlatch should be snug-but not tight, there should be a little looseness (you don't want to 'strangle' the horse!). Lead lines (if used and they should be used on standing, walking, and trotting models, but not on cantering models), should not be hanging down to the ground. If no handler is used, the lead should be attached to something outside the photo, so that it appears as if a handler is holding it.

English snaffle bridles should have a bit, reins, cheekpieces, crown-piece, throatlatch and browband. Reins should not hang loosely as hunters

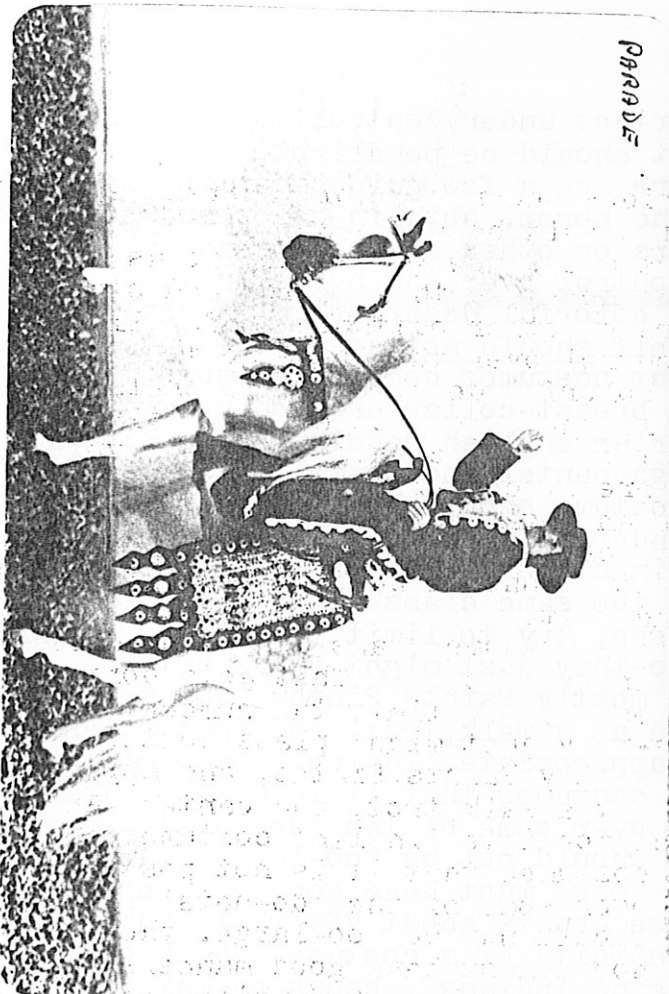
BARREL RACING



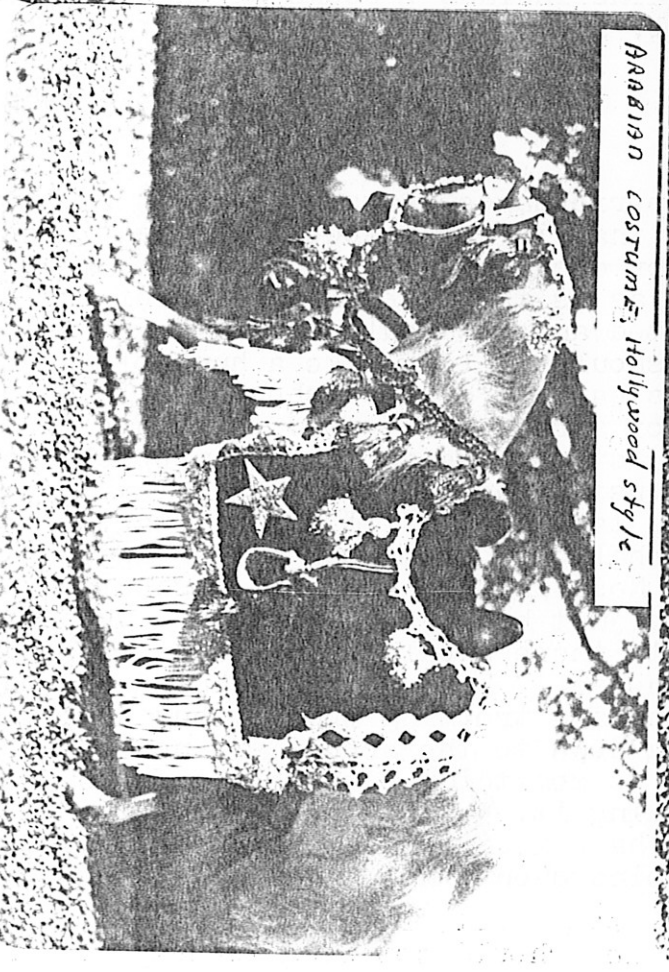
PERUVIAN PASO IN NATIVE TACK



PARADE



ARABIAN COSTUME; HOLLYWOOD style



and show its slight contact on the bit. On any bridle, the bits should be positioned at the corner of the mouth, so it appears as if a bit is actually in the model's mouth. And on any bridle, the cheekpiece should not be positioned so that it is in the eye or too close to the eye. On a real horse this would be very irritating to have something poking him in the eye. And it would probably result in a lot of head tossing and the horse wouldn't be able to concentrate properly on what the rider wanted him to do. Thus, this is a serious fault. Improperly positioned bits can be a serious fault-if the bit is just slightly out of place, it might be enough to knock down an otherwise excellent entry down a placing or two. A bit that is hanging below the mouth of the horse so that by no stretch of the imagination would it be considered 'in' the mouth, is reason enough to not place the horse at all! why? Because if the horse were a real one, how on earth would the rider control it! Imagine trying to ride a horse in an arena full of other horses with the bit hanging below his chin!

Western bridles come in basically two styles- a 'one-ear' headstall and a 'browband' headstall. Browband headstalls must have a throatlatch. But, one-ear headstalls, the throatlatch is optional. A curb chain or strap is required and it should fit snugly behind the horse's chin. You will see some western bridles with nosebands. While nosebands really aren't acceptable on a western bridle, with our models, we must make some allowances. Usually nosebands are there to help keep the bit in place and a judge shouldn't count down the horse wearing a western bridle with a noseband.

The English 'eyemouth' or 'full' bridle has 2 bits- a snaffle and a curb bit, and of course 2 sets of reins (one for each bit). The snaffle should be at the corner of the mouth, with the curb bit just below it. The curb bit must have a curb chain and the snaffle fits behind it.

Now on to saddles! First, let's take a look at huntseat saddles. Huntseat saddles are for jumping, thus the flaps of the saddle are in a forward position. There are different styles of jumping saddles. There is the close-contact saddle, which has a rather flat seat and no padding under the flaps or knee rolls. Other jumping saddles have deep seats and padding under the knee rolls-either type is acceptable. Saddles must have girths! A leather girth is preferred over a white elastic girth. The saddle must have stirrup leathers and stirrups. All should be in proper proportion.

Huntseat tack may be varying shades of brown or black is accepted-but no white, green, purple tack please!

Placement of the saddle is important. The jumping saddle should be placed with the pommel right behind the withers of the horse. The girth should be no more than a finger's width behind the elbow. You see many saddles with the girths placed in the middle of the horse's barrel-this is not appropriate and should be counted against in judging. (The English tack that Breyer makes has this problem).

The park saddle has a flat seat and straight flaps. It also needs stirrups and stirrup leathers and of course a girth. Basic adjustment and placement of the saddle is similar to the jumping saddle.

Note of the photos the proportion of saddle to horse. Many English saddles are either too large or too small. Length of stirrup leathers is important-ideally the bottom of the stirrup on a jumping saddle should be near the bottom line of the barrel of the horse or somewhat above. Saddleseat riders ride with longer stirrups, so the leathers will be longer on a saddleseat/park saddle.

western saddles are vastly different from english saddles. They can have one girth or two! The saddle is placed just behind the withers and the back edge of the saddle should not extend past the point of the hip- this is a major problem with short backed models! the front cinch should lay behind the elbow- no more than a finger's width behind the elbow. Placement of the rear cinch is very important. It should be on the horse's barrel- not in his flank.

Girths on english saddles and the front girth on a western saddle must be snug. The rear cinch on a western saddle shouldn't be tight, but then neither should it be so loose that a horse could get a foot caught in it. When a rear cinch is used, there's one piece of equipment that is often used and that is a connector strap. This is simply a strap that connects the rear cinch to the front cinch and keep the rear cinch from slipping back into the horse's flank.

Breastcollars are often used on western saddles and sometimes on hunters. Their placement and adjustment is important. Take a look at the western saddle photo and note where the breastcollar is placed- any higher and it would 'choke' the horse, though it could be placed a bit lower and still be correct.

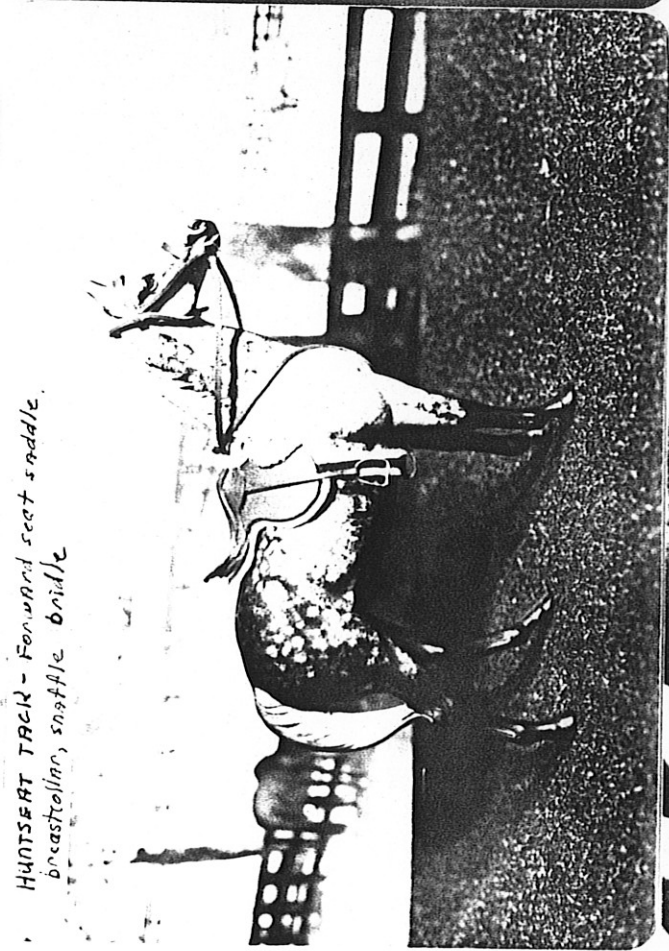
There are two basic types of harnesses. The fine show harness mainly consists of a surcingale, breastcollar with traces and a crupper. Of course a bridle with long reins is necessary. the pleasure harness horse can be shown in either a fine harness or he can have a harness with breeching. Also the pleasure harness can be a collar or breastcollar type harness.

Bridles for both fine and pleasure harness are the same. Bits may vary according to breed of the horse- most models show with a snaffle bit. The bridle should have blinders (which go over the eye, not above or below) and an overcheck which attaches to the bit- not the crown piece of the bridle. The overcheck rein attaches to a dee on the top of the harness's 'saddle' (which is located on the top part of the surcingale).

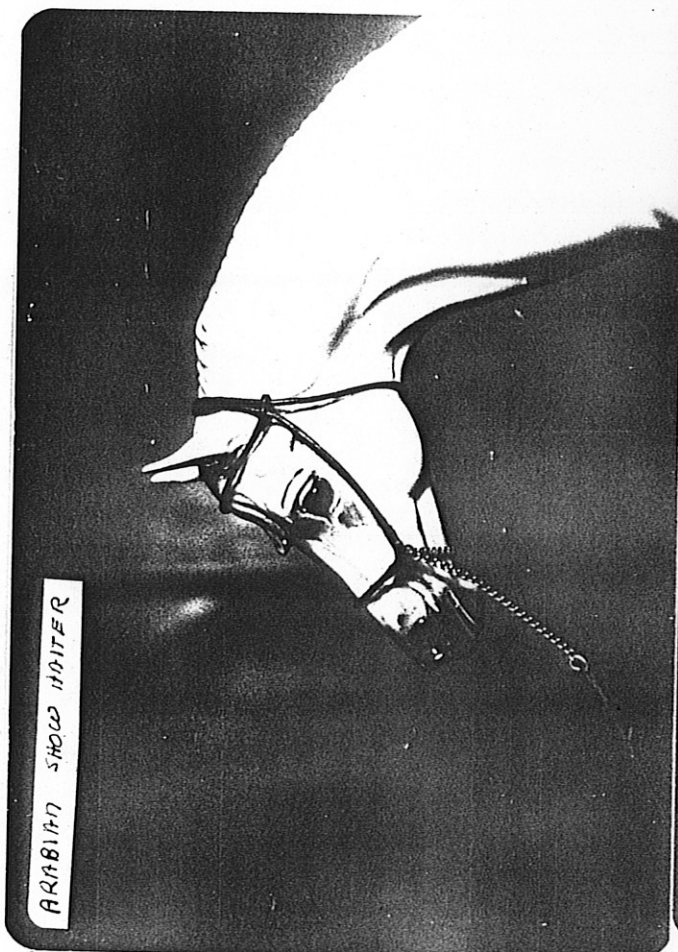
The draft harness is always a collar type harness and is made of much heavier leather than the fine or pleasure harness. It has a large, heavy collar, traces, hames, crupper, breeching, surcingale.

Just how important is tack in the judging process? well, it is quite important. Poor tack fit or just plain poor quality tack can and usually will knock a horse completely out of the placings. This is because there are so many excellent quality models showing that judges have to get picky many times to choose the best. Remember- tack doesn't need to be fancy, but it must fit properly, be neat, and appropriate for the class. The amount of silver on a western saddle shouldn't have any bearing or advantage in judging, over a well-made, though plain western saddle.

So, be sure that tack fits correctly and looks like what it is supposed to be!



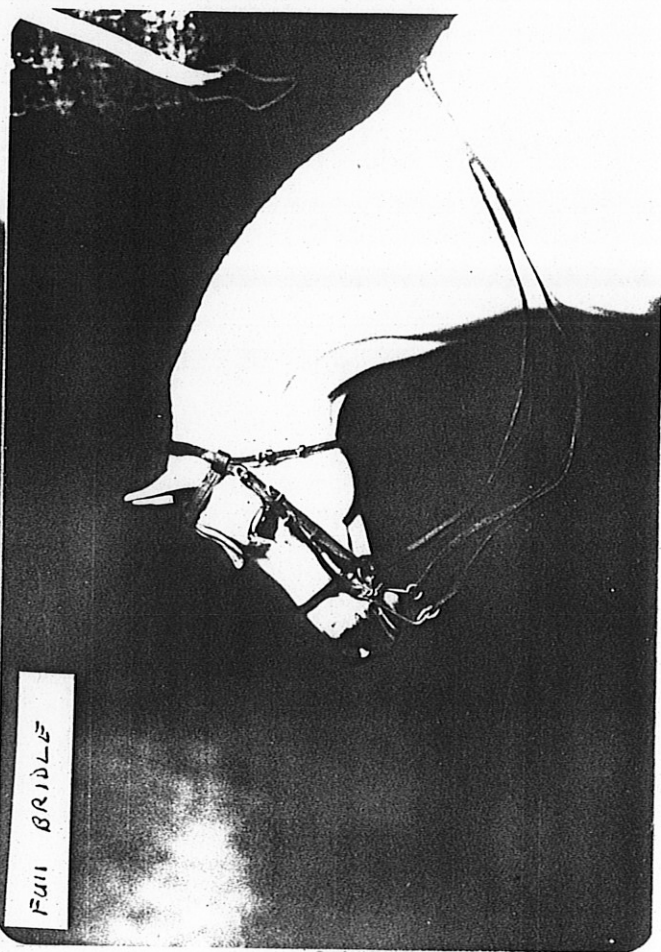
HUNTSEAT TACK - Forward seat saddle, breastcollar, snaffle bridle



ARABIAN SHOW HALTER



WESTERN TACK - Browband bridle with throatlatch, double pigged saddle with breastcollar



Full BRIDLE



Male, 1913

Female, 1913



Male, 1913



Female, 1913



TACK

Section 3

proper tack - proper class

This is very important and I will give a full description of the word as it is used here; but please read the judging chapter thoroughly as it is written with in more detail there.

Western gear-harnesses, possible of  
saddles with horn and girth, saddle blanket, etc.  
harness great for English pleasure for all breeds except Arabian  
Also judging, single rein English bridge, harness saddle, and in  
optional, single rein English bridge, harness saddle, and in

The Model Horse Showers Guide

English gear-for pony and English breeds, double reins, Western  
bridle, harness saddle, and in English. Also, English  
such as the use of different bridles.  
Harnesses-there are four basic types. Fine harness is proper for  
the gaited breeds including Arabians and Puranas, Friesians or Horses  
after harness is more proper for a stock breed and some harness  
Dress harness is the only acceptable type of dress harness with no  
in. There is also the harness used in harness racing, that is used  
seen only on Standardbred xx or ponies (also used in harness racing  
and the Standard).

Leather Your Own

If you can get the materials, making your own tack is an economical  
way to get it. Don't despair on your first few attempts however  
they may look, it takes a lot of practice, especially difficult things  
like western saddles and harnesses.

You can also buy back from various manufacturers like  
leather shoes. They can be stained or dyed, in case of saddles and  
leather goods, or finished up with "silver" paint and wax.

We'll get into harness and bridles first. Harness come in a variety  
of shapes and sizes and can be made with any type of leather  
varying from very plain to very fancy. So, of the different types  
the real horse will be interested and I'll describe some of the  
methods for making them.

A very simple matter of normal stock type is used for "stock"  
and various kinds are used for showing depending on the breed of horse  
The important thing is to get the "in" in the harness, it is  
the important thing to show in a harness is the "in" in the harness,  
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Leather Harness and Bridles

Arabians are shown in their own  
of harness, the simplest and most elegant to show off the classic  
but they may also be decorated with tassels and beads. Most  
breeds are shown with a heavy leather harness decorated with  
Ornamentation shows and a single leather or colored with  
the leather shows.

Saddle harness can be made of almost anything. They can be made  
have been used. They can be made around each other to form a  
ring a pedal as a form. Make sure they are fully fastened  
opening at the front and back of a horse's chest and back.

## TACK

### Proper Tack - Proper Class

This is very important and the area in which the most mistakes are made! I will give a quick run through of the more common classes here, but please read the judging chapter thoroughly as it is dealt with in more detail there.

Western gear-hackamore/bosal bridle, or curb bit bridle, western saddle, with horn and girth, saddle blanket a must.

Huntseat great-for english pleasure for all breeds except gaited. Also jumping. Single rein snaffle bridle, huntseat saddle, pad is optional, but would you jump with a hunk of uncushioned leather on your back?

Saddleseat gear-for park and gaited breeds, double reined Weymouth bridle, saddleseat saddle, pad is again optional. Some gaited breeds such as TWH use a different bridle.

Harnesses-there are four basic types. Fine harness is proper for the gaited breeds including Arabians and Morgans. Pleasure or Roadster harness is more proper for a stock breed and some Morgans. Draft harness is the only acceptable type a draft horse should be shown in. There is also the harness used in harness racing, they should be seen only on Standardbreds ~~xx~~ or ponies (also used in harness races, esp the Shetland).

### Making Your Own

If you can get the materials, making your own tack is the cheapest way to get it. Don't despair on your first few attempts however awful they may look, it takes alot of practice, especially difficult things like western saddles and harnesses.

You can also buy tack from various manufacturers like Broyer and touch them up. They can be stained or dyed, in case of saddles and leather goods, or fancied up with added "silver" using sequins and such.

We'll get into halters and bridles first. Halters come in a variety of shapes and sizes and can be made with any types of materials, varying from very plain to very fancy. Some of the different types for real horses will be illustrated and I'll describe some different methods for making them.

A very simple halter of the usual stock type is used for "stabling", but various kinds are used for showing depending on the breed of horse. This is important if you plan to use it in "Showmanship" classes. The saddlebred is shown at halter in his double-reined Weymouth bridle and so doesn't need a separate halter. Morgans are also shown at halter with a snaffle type of halter. Arabians are shown in their own type of halter, the simplest and most elegant to show off the classic head, but they may also be decorated with tassels and beads. Most stock breeds are shown with a fancy leather halter decorated with silver for Championship shows and a simpler leather or colored nylon halter for the lesser shows.

Stablin halters can be made of almost anything! Even pipe cleaners have been used. They can be bent around each other to form a halter using a model as a form. Make sure they are firmly fastened with an opening at the throatlatch made of a loop or pipecleaner and a straight

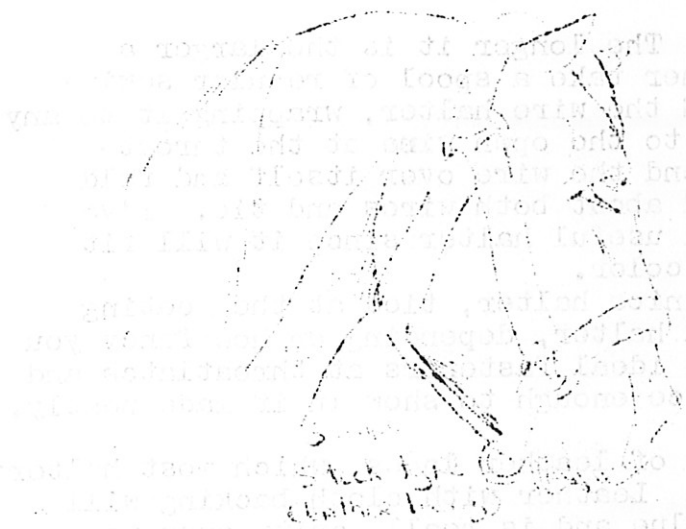
one to be pushed through and bent. The longer it is the larger a model it will fit. Once its together take a spool of regular sewing thread and start wrapping it around the wire halter, wrapping it to any thickness you want. When you come to the open wire at the throatlatch just wrap to the end, then bend the wire over itself and fold it in half about 2, then wrap thread about both wires and tie. I've heard this makes a nice, durable and useful halter since it will fit many horses and can be made in any color.

Embroidery thread also makes a nice halter, tied at the meeting points or tied to rings like a real halter, depending on how fancy you want it. Sewing hooks and eyes make ideal fasteners at throatlatch and for smaller models then can look nice enough to show in if made neatly. Bridles can also be made this way.

Many craft shops carry a supply of leather laces, which most halter halters and bridles are made up of. Leather with cloth backing will glue to itself with regular white glue and is really quite easy to work with. Measuring for size is most easily done with the model in ~~xx~~ your lap, measuring the length of any area with the leather or thread, making an allowance for glueing or typing (plus extra if braiding) and sniping it off right there.

Rings, buckles, and chains will come along as you tack making becomes more sophisticated. One of the best sources of wire is the cheap paper clip, which is about the right scale and can be bent to almost any shape. A small pair of needle nosed pliers is nice to have for this. I ~~x~~ have also used stereo wire (don't tell my hubby the stereo freak) twisted so the many small strands hold together so it makes a "tooled" look for bit shanks, but there has to be an easier way since this entail stripping the insulation off it first. Soldier wire is more expensive than paper clips, but also bends more easily and looks a bit nicer. Those western bit shanks, especially for parade bits, can be hard to make, try silver beads, sequins, and pierced earrings. Liquid soldier can also be used to soldier rings and bigs of wire together and also to make tiny beads. You can often find jump rings at hobby stores where they are used for jewelry making. They come in gold and silver and several sizes, all great for model horses. Chains are sold everywhere-necklaces of fine chain make nice touches as curb chains, chains on lead ropes, etc. Be care ful not to use it anywhere impractical for a real horse. All chain reins, for instance, would be a bit rough on a riders hands. The tiny ~~xxx~~ buckles are harder to find than they are to make. They, along with other materials, are available through Heather Hills Minatures however. Their addy is: Ted & Cheryl Abelson, 81-16 155th Ave., Howard Beach, NY 11414 (send \$1 for brochure). Other sources of materiels are: Tandy Leather Co., Advertising Dept, 2617 w. 7th st., Box 791, Fort Worth, Tx 76101, send \$1.50 for catalog, also S-T Leather Co., 33 E. Long St., Columbus, OH 43215, or MacPherson Bros., 730 Polks St., San Francisco, Ca 94109 (\$1 for catalog).

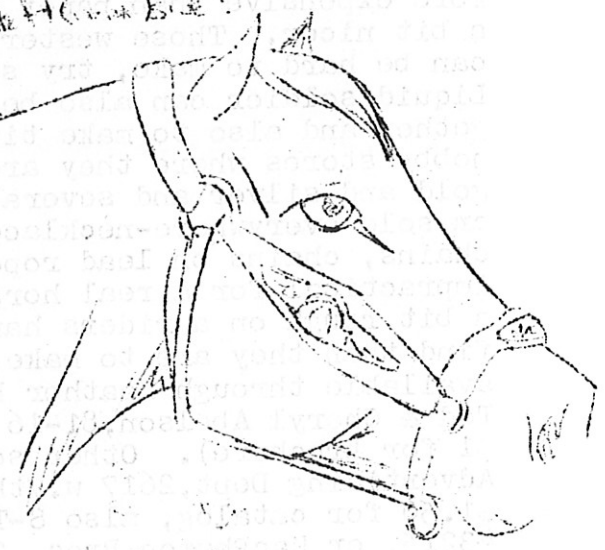
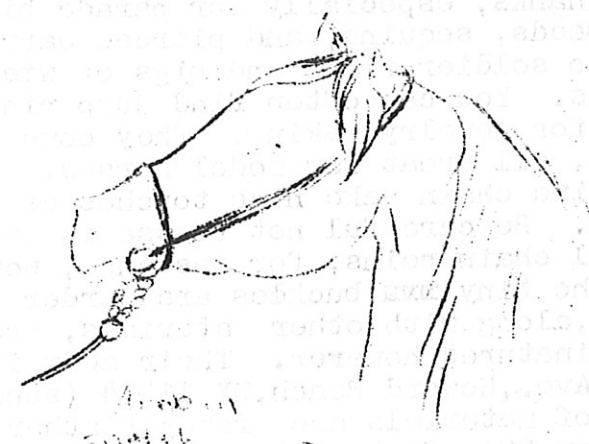
On to making bridles. They are a bit more complicated, but once you're used to making halters and have learned how to work with your materials, they aren impossible at all and will improve with practice.



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