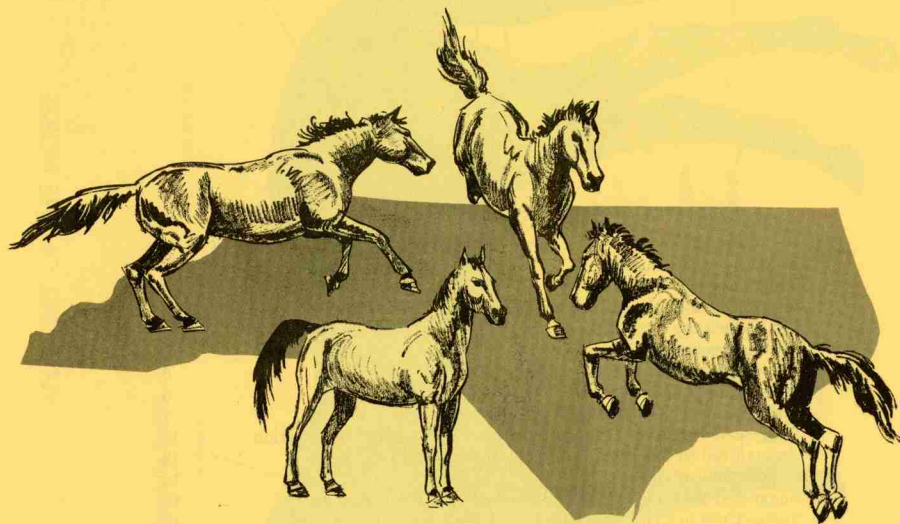
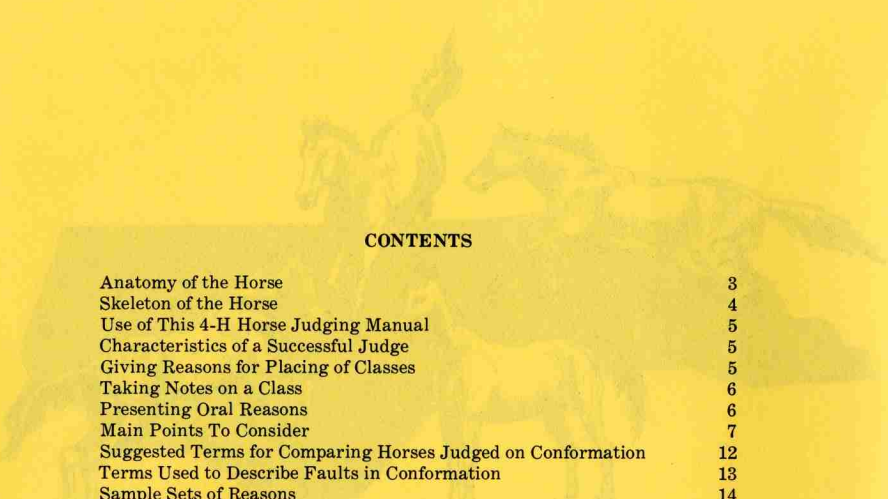


NORTH CAROLINA



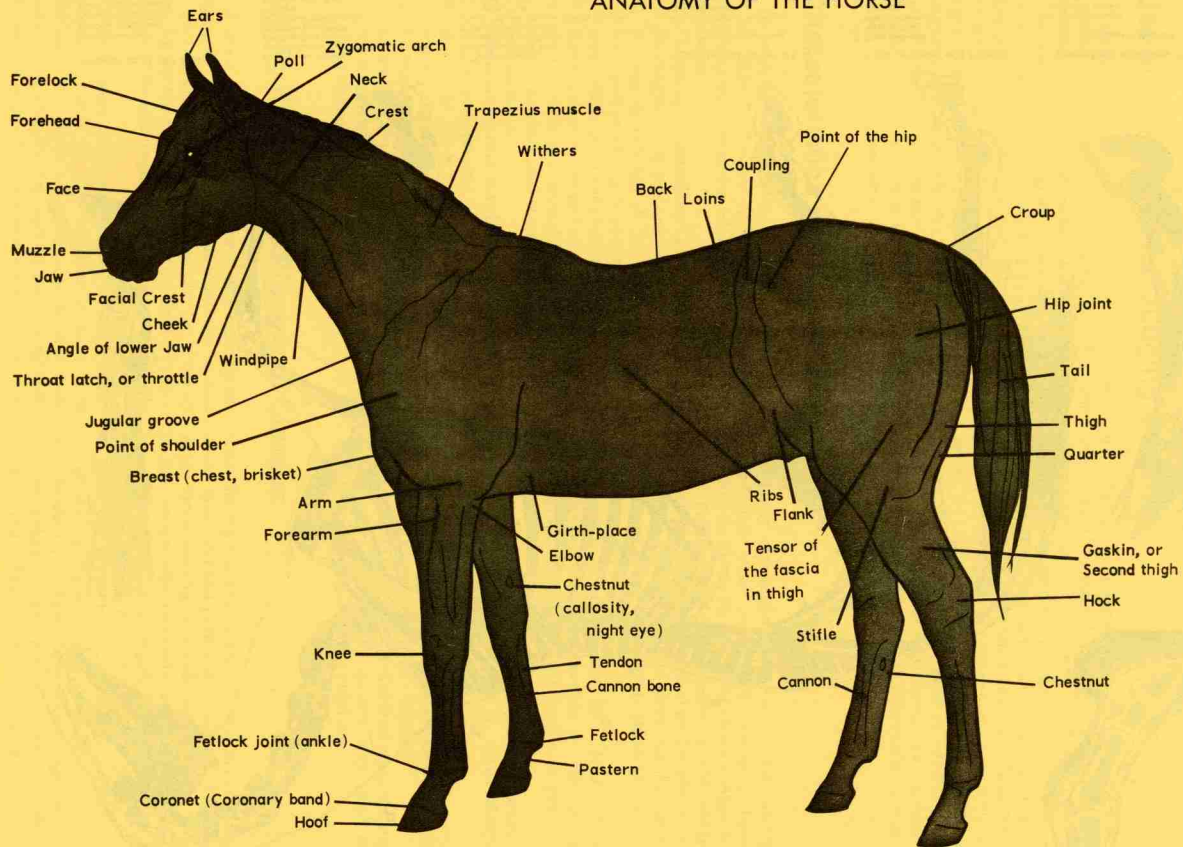
**HORSE
JUDGING
MANUAL**

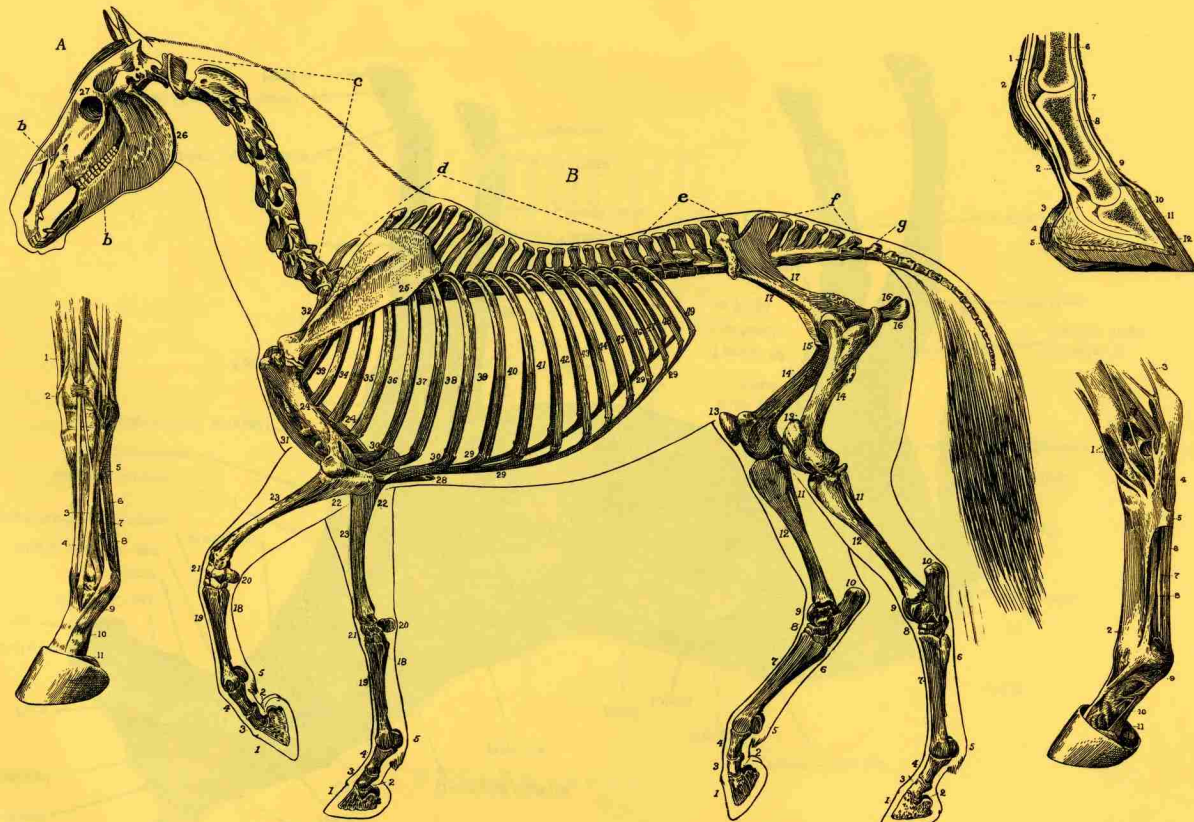


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ANATOMY OF THE HORSE





Skeleton of the Horse

- 1 Colla or Hoof Bone.
- 2 Navicular or Nut Bone.
- 3 Coronet Bone (Corona).
- 4 Pastern Bone (Suffraganea).
- 5 Fetlock Bone (Sesamoid).
- 6 Inner Splint Bone (Metatarsi Parvum Internum).
- 7 Cannon or Shin Bone (Metatarsi Magnum).
- 8 Large (Cuneiform Magnum) and Middle (Cuneiform Medium).
- 9 Pulley Bone (Astragalus).
- 10 Lower or Hock Bone.
- 11 Small Leg Bone (Fibula).

- 12 Leg Bone (Tibia).
- 13 Scula, Hoop or Knee Pan (Patella).
- 14 Thigh Bone (Femur).
- 15 Pelvic Bone (Pubis).
- 16 Buttock Bone (Ischium).
- 17 Hum.
- 18 Inner Splint Bone.
- 19 Outer Splint Bone.
- 20 Forearm Bone (Radius).
- 21 Humerus.
- 22 Scapula or Shoulder Bone.
- 23 Lower Jaw Bone.
- 24 Cranium.

- 28 Uniform Cartilage.
- 29 Cartilage of False Ribs.
- 30 Cartilage of True Ribs.
- 31 Sternum of Breast Bone.
- 32 to 49 The Ribs (Costae) of which 32 to 39 are the True.
- A—Head.
- B—Upper and Under Jaws.
- C—Trunk.
- d—Neck Bones (Cervical Vertebra).
- e—Dorsal Vertebra.
- f—Lumbar Vertebra.
- g—Croup Bones (Sacrum).
- h—Coccygeal Vertebra or Cauld.

Outside and Front View

Tendons of Front Leg

- 1 Flexor Perforatus.
- 2 Sesamoid Bone.
- 3 Flexor Perforans.
- 4 Navicular.
- 5 Sensitive Frog.
- 6 Anterior Extensor.
- 7 Metatarsal Ligament.
- 8 Flexor Perforans.
- 9 Flexor Perforans.
- 10 Supercarpal Ligament of the Fetlock.
- 11 Flexor Perforatus.
- 12 Lateral Cartilage.

View of Foot and Pastern

- 1 Flexor Perforatus.
- 2 Sesamoid Bone.
- 3 Flexor Perforans.
- 4 Navicular.
- 5 Sensitive Frog.
- 6 Anterior Extensor.
- 7 Cannon Bone.
- 8 Flexor Perforans.
- 9 Upper Pastern Bone.
- 10 Lower Pastern Bone.
- 11 Collin Bone.
- 12 Laminated Leaves.
- 13 Wall.

Inner Side and Rear View

Tendons of Hind Leg

- 1 Flexor Metacarp.
- 2 Anterior Extensor.
- 3 Tendo Achillis.
- 4 Flexor Perforans.
- 5 Tarsal Sheath.
- 6 Flexor Perforans.
- 7 Flexor Perforans.
- 8 Supercarpal Ligament.
- 9 Sesamoid Sheath.
- 10 Flexor Perforans.
- 11 Lateral Cartilage.

Use of This 4-H Horse Judging Manual

This list of terms, suggestions and drawings is a guide to be used in developing a 4-H Horse Judging Team. Because certain breed types change quite frequently, this guide in no way tries to set up an ideal for each breed. It simply lists terms that can be used to describe any individual no matter the type or style prescribed by a breed organization. The list of body parts and structural diagrams are primarily the same for all breeds and will tend to remain the same for a great deal of time. The same is true for the unsoundnesses listed. The suggestions and recommendations

for judging are universal rules that have withstood the tests of time and will tend to remain unchanged as time goes on.

As far as finding the correct type is concerned, it is hoped that this information can be obtained from the lay leaders in our 4-H Horse Clubs. These people, if they are truly promoters of their chosen breed, will have a wealth of knowledge as far as the accepted type for a breed is concerned. In addition all breed organizations are extremely happy to furnish anyone with information concerning their ideal animal.

Characteristics of a Successful Judge

In order to be a successful judge either at a show on an individual basis or in a judging contest competing on a team the following characteristics are needed:

1. "Livestock-mindedness" and a desire to know thoroughly what you are judging.
2. A clear knowledge of the ideal or standard type, and an ability to recognize desirable and undesirable points of conformation.
3. Quick and accurate powers of observation.
4. Ability to form a mental image of many individual animals and to rank them by making comparisons.
5. Reasoning power that takes into account practical considerations.
6. Ability to reach a definite decision based on sound judgement.
7. Extreme honesty and sincerity, in order to avoid bias or prejudice. Judges should always make a decision based upon his own knowledge and judgement.
8. Steady nerves and confidence in one's ability to make close independent decisions based entirely on the merits of the animals. Students in practice and in contests should always work independently. A good philosophy for all judging is to do the best work possible at the time and to have no regrets about the results or accomplishments.
9. Evaluate and rank the individual animal according to its appearance on the day of judging, regardless of its rank at a previous show.
10. Sound knowledge acquired through practice and experience, in order to give effective reasons for decisions.
11. A pleasant and even temperament. Good judges, however, do not fraternize with exhibitors or friends along the ringside.
12. Firmness to stand by and defend one's placings without offending or in any way implying that one's decisions are infallible.

Giving Reasons for Placing of Classes

A good judge must have not only a complete knowledge of the ideal type, but must also be able to give effective and accurate reasons for his placing. By the time a judge reaches his final decision, he should be able to justify his placings with reasons.

Before most students, and even experienced judges, are able to give effective reasons it is necessary for them to spend considerable time learning to give reasons and gaining experience. In order to give effective reasons it is necessary to

train the mind to absorb and retain a mental image of the good and bad points of an animal. Then the judge must develop a vocabulary to state these points accurately, concisely and effectively. In learning to give a good set of reasons a judge develops the following skills:

1. The ability to make a decision of his own after weighing the points of consideration.
2. The ability to present and defend a decision.
3. The ability to stand and speak with confidence to a group of people or an individual.

Taking Notes on a Class

In competitive judging, students are often required to give their reasons several hours after they have placed a class. Under these circumstances it is necessary for the student to take notes on a class as he judges it. These notes are used only as a help in remembering a class and should never be used when presenting the reasons formally.

There is no need in taking notes on a class until you have studied the class thoroughly and seen the differences in the individuals. After he has seen the differences, a good judge should then be able to evaluate the differences and place the class. After placing the class, the judge is ready to take notes.

In taking notes, the beginner often finds it helpful to indicate anything special about the animals that might help him to visualize the class later. It is also important to take sufficient notes while you are at the ring. Each person will probably develop his or her own method of taking notes, but the important thing is to get the essential facts into your set of notes. Many judges develop a type of shorthand method for taking notes that will save time.

It is always important in taking notes to write your order of placing at the top of the page. You should make certain that this agrees with the placing card you will turn in to the contest officials. After writing the placing, write the distinguishing characteristics of each animal. Next you should take the animal you placed first and put down the major reason you started the class with this individual. It is always important in taking notes to list the factors of major importance first.

In placing a class of four animals there will be three pairs. For example, in a placing, 1-2-3-4, 1-2 are the top pair, 2-3 are the middle pair, and 3-4 are the bottom pair. In taking your notes the next step is to list the reasons you placed 1 over 2 in the top pair. These reasons should also be listed in order of importance. In some pairs, there will

be a need to grant some considerations to the bottom animal in a pair. This is the next step. Each pair is handled just like the first pair, in that you list the reason you placed one animal over another and then you grants to the lower placed animal of the pair. However, in your bottom placed animal of the class it is necessary to list the main reason or reasons for placing the animal at the bottom of the class.

The following is a sample set of notes:

Placing—3-2-4-1

- 3 —Sorrel mare with blaze and right hind stocking
- 2 —Bay mare with a star
- 4 —Large black mare—had a buck-stitched halter
- 1 —Palomino mare with blaze and 4 stocking
- 3 —Nicest balanced, most stylish
- 3/2—Nicer balanced—shorter back, longer underline—longer trimmer neck—breed character about head—shorter ear, more prominent jaw—straighter, more correctly moving mare
- 2 —Heavier muscled
- 2/4—Heavier muscled—stifle, gaskin, forearm, V-ed up more—nicer balanced—leveler croup, shorter back, longer underline
- 4 —Taller, more upstanding—moves straighter and more correct
- 4/1—Larger, heavier muscled—taller, longer legged, thicker through stifle, gaskin, forearm—straightest most correctly moving in class—straighter at walk and trot
- 1 —Shows more bloom to haircoat—however bottom—smallest, lightest muscled—lacks balance

A great deal of time can be saved by using symbols and abbreviations in taking notes. The important thing is that you are able to read your notes after you take them. How you do it doesn't matter.

Presenting Oral Reasons

Oral reasons should be truthful, accurate, and specific. They should be developed using appropriate terms and vocabulary. This is the purpose for the suggested terms listed later. A good set of reasons should describe a class in such a way that someone listening to the reasons who has never seen the class could distinguish that class from any other.

The organization of reasons should follow the same guidelines that were used in taking notes. That is, the important facts should be presented first. The person who has an organized set of notes has a definite advantage in preparing his or her reasons.

Although the organization of reasons should follow some definite pattern, each person giving

reasons should develop an individual approach that is convenient to his way of speaking. A set of reasons should be comparative in nature with a minimum of descriptive terms. In addition reasons should vary and not be monotonous due to a repetition of terms and expressions.

Presentation is also an important part of giving reasons. Oral reasons should be spoken in a pleasing and pleasant voice. They should be given in a convincing, confident manner, but they should never be shouted or given in an offensive manner. The person giving reasons should leave a favorable impression upon the reason taker.

The following is a list of rules to follow in giving oral reasons:

1. Use your notes only when *necessary*. Learn to *visualize* the animals as you saw them in the ring.
2. Talk in a *slightly* louder than ordinary voice. *Do not* shout. Be confident and enthusiastic.
3. Stand approximately four to five steps away from the person listening to your reasons.
4. Always start your reasons by giving your placings. Example: I placed this class of Morgan stallions 1-3-4-2. Then go into your reasons as to why you placed the class as you did.
5. Be sure to *compare* each animal to the one you placed below. Example: See the sample sets of reasons on the following pages.
6. Use *comparative* terms. Note: Most of the terms are adjectives ending in "er". They *compare*.
7. *Never* use indefinite words such as better, good, etc. They explain nothing about the class and do not explain why one animal is superior to another.
8. Good organization is important. Do not skip from one animal in the class to another, then another, etc. Tell why you placed the first place animal over the second, then the second over the third, and the third over the fourth. Then give a brief statement as to why you placed the fourth animal bottom.
9. *Don't memorize* your reasons. Always think about the class—as you talk learn to *visualize*.
10. Do not learn one set of reasons and apply it to every class. Remember, no two animals are alike and no two classes are alike.
11. Big fancy words are not important. Use *well-known* and *straight forward terminology*.
12. *The truth* about a class is the most important factor in giving reasons. Do not make up points that are not true.
13. Your reasons need *not* be long. A minute and a half is long enough if your thoughts are organized. Two minutes is the maximum.
14. Always be prepared to answer questions concerning the class of livestock. If you can readily visualize the class, answering questions is easy.
15. Train yourself so that you are able to give a good set of reasons. To be able to give a good set of reasons takes hours of practice; it does not come easy. *Remember*, the perfect set of reasons has never been given—try to be the first to give a perfect set.
Here are some suggestions to improve your reasons:
 - (a) *Practice* giving reasons to other people.
 - (b) *Practice* writing reasons just as though you were talking to them.
 - (c) *Practice* giving reasons in front of a mirror.
 - (d) *Practice* your reasons using a tape recorder or some other recording device so that you can hear your reasons.

Remember—the key word in each of these suggestions is **PRACTICE**.

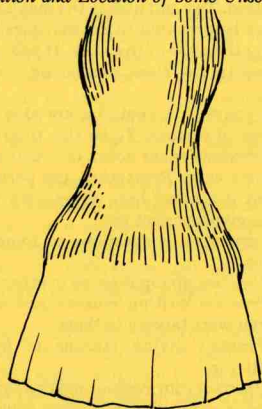
16. Learn to look people in the eye when you talk to them. This conveys the idea of confidence and conviction in what you are saying.
17. There is *no substitute for true facts*. Reasons are scored approximately 75 percent on truth and 25 percent on organization and presentation.
18. *Remember*: Every good judge can always substantiate his placing with a good set of reasons on why he placed the animals as he did.

Main Points To Consider

SOUNDNESS—Horses should be serviceably sound. In young animals there should be no indication of defects in conformation that may lead to unsoundnesses. You must first know and recognize normal structure and function before you can identify unsoundnesses. *An unsoundness is defined as any deviation in form or function that interferes with the usefulness of an individual; a blemish is an abnormality which may detract from the appearance of the animal but which does not affect his serviceability. Some definitions and locations of unsoundnesses and blemishes are given on pages 8-11.*

You should be familiar with all of the common

Definition and Location of Some Unsoundnesses and Blemishes

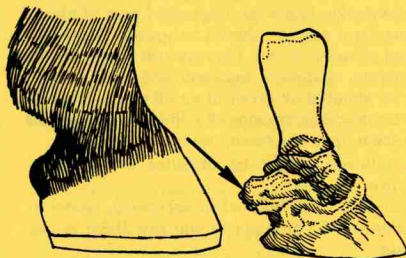


Feet

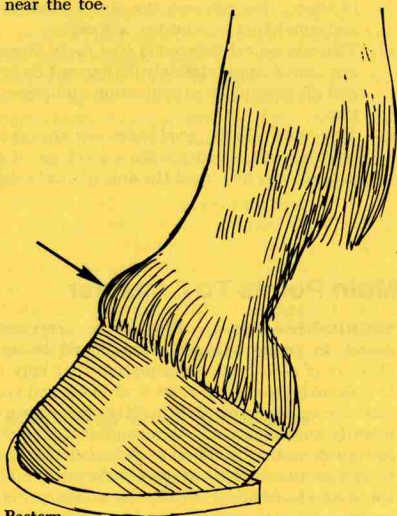
Toe crack – a split in the front part of the hoof wall. May be partial, complete, high, or low.

Quarter crack – a split in the quarter area of the hoof wall which runs towards the heel.

Seedy toe – a separation of the wall of the hoof near the toe.

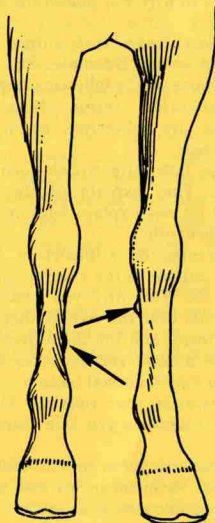


Side bones – Ossification of the lateral cartilages resulting from injuries that cause calcium to accumulate and harden.



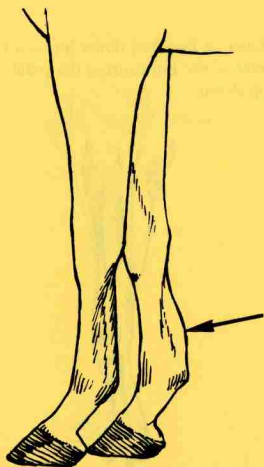
Pastern

Ring bone – A bony enlargement surrounding the bones of the pastern.

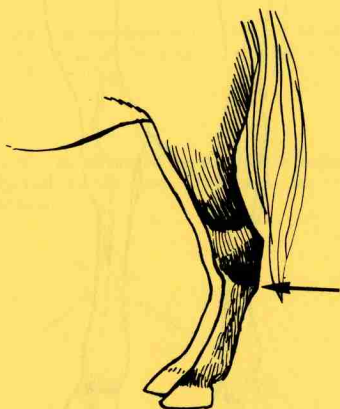


Cannon

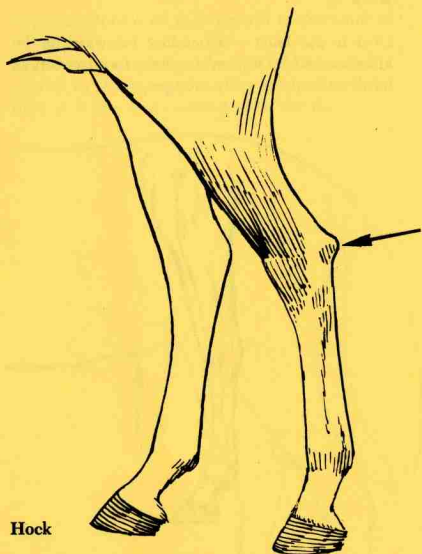
Splint – a bony enlargement in the groove formed by the splint and cannon bone. It may be high or low, forward, or back.



Bowed tendon — an extension backward of the flexor tendons, caused by tearing or stretching.

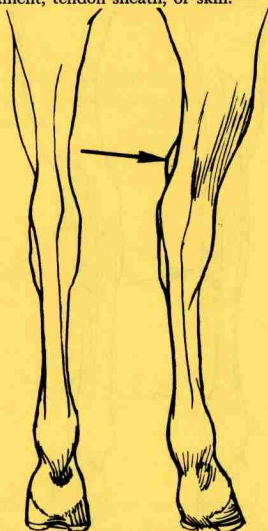


Curb — an enlargement below the point of the hock. This fullness is due to an enlargement of the ligament, tendon sheath, or skin.

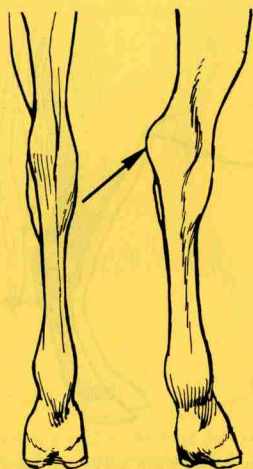


Hock

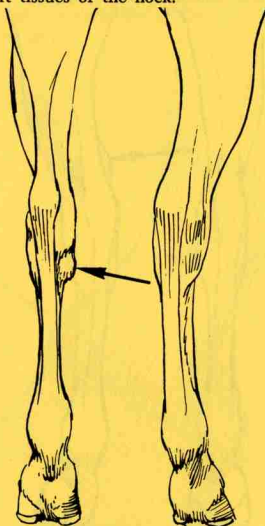
Capped hock — an enlargement on the point of the hock, usually caused by bruising.



Thoroughpin — a puffy condition in the hollows of the hock. It can be identified by movement of the puff, when pressed, to the opposite side of the leg.



Bog spavin — any inflammation or swelling of the soft tissues of the hock.



Bone spavin or *Jack spavin* — a bony enlargement that appears on the inside and front of the hock at the point where the base of the hock tapers into the cannon bone.

Hip

Hip down or *Knocked down hip* — a fracture at the point of the hip causing the point of the hip to drop down.

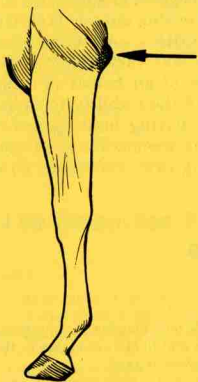


Knee

Over in the knee — a bending forward of the knee, caused by injured tendons, foot trouble, or hard work at too early an age.



Calf kneed — standing with the knees too far back. Directly opposite to over in the knee.

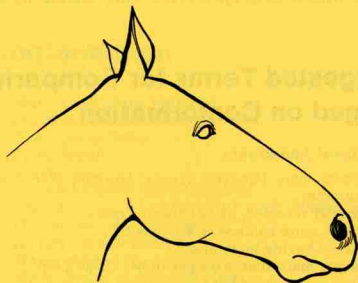


Shoulder

Sweeney – a depression in the shoulder caused by a shrinking of the muscles, thought to be caused by bruising.

Head

Poll evil – an inflamed condition in the region of the poll, usually caused by bruising the top of the head.

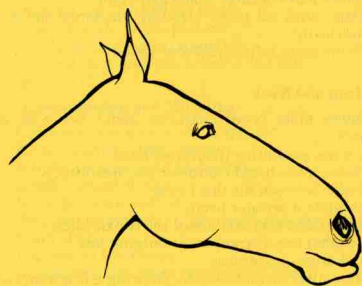
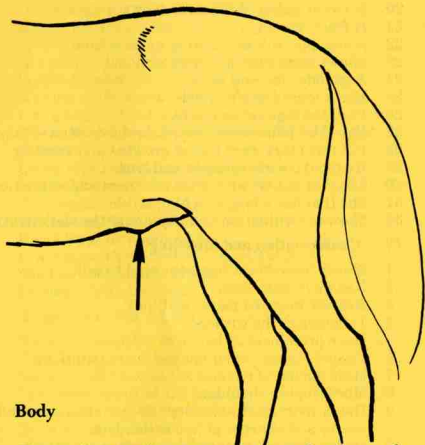


Elbow

Capped elbow – an enlargement at the point of the elbow.

Shoe boil – a running sore at the elbow usually caused by an injury from the heel calk of the shoe or injury from contact with the floor.

Parrot mouth (overshot jaw) – lower jaw is shorter than the upper jaw and the teeth do not make contact.



Body

Hernia (rupture) – a protrusion of a loop of tissue through an abnormal opening.

Undershot jaw – upper jaw is shorter than the lower jaw and the teeth do not make contact.

Blindness – (partial or complete). Blindness may sometimes be detected by a discoloration in the eye. Another check is to flick your finger or move your hand gently close to the eye.

unsoundnesses and learn to recognize them. At the same time, keep in mind that the placings of most contest classes are not determined by soundness. Do not spend all of your time in a contest looking for and worrying about unsoundness.

FEET, LEGS AND BONE—In order for the horse to perform properly he must have sound feet and legs.

The legs should be straight and the knees and hocks should be deep, wide, and free from coarseness.

The feet should be tough, well rounded, and roomy with a deep open level. They should be set

directly under the knees and hocks and should be straight as viewed from the front and rear.

The bone should be flat, clean, hard and free from fleshiness and puffiness. It should be of adequate strength and substance to properly support the horse during strenuous activity.

WAY OF GOING—Although the degree of action of the horse will vary somewhat with the type, the usefulness of all horses is dependent upon their action and their ability to move in various types of racing, driving, hunting, and riding. In all types and breeds, the motion should be straight and true with a long swift, and elastic stride.

Suggested Terms for Comparing Horses Judged on Conformation

I. General Appearance

1. Shows more (Quarter Horse, Morgan, etc.) breed character.
2. Heavier muscled, nicer balanced mare.
3. Shows more balance and symmetry.
4. Larger having more size.
5. Larger mare that is deeper in her chest floor.
6. More desirable in her type, having, etc.
7. A higher quality, nicer balanced, more stylish (mare, stallion, or gelding).
8. Deeper barrelled mare.
9. Shorter backed gelding, that is longer in his underline.
10. Taller, longer legged stallion.
11. Is more desirably turned over her croup.
12. Shows more beauty, bloom and vigor.
13. Alert, with all parts blending smoothly and symmetrically.
14. Shows more refinement and style.

II. Head and Neck

1. Shows more breed character about her head and neck.
2. A more masculine (feminine) head.
3. Shows more breed character and femininity.
4. Wider between his (her) eyes.
5. Exhibits a broader head.
6. Neater and trimmer about the throat latch.
7. He (she) has a larger more bulging jaw.
8. A shorter, neater ear.
9. More alert about the head, showing a brighter eye.
10. She (he) has a longer, trimmer neck.
11. Has a nicer, more desirable head carriage.
12. Is more sharply chiseled about the head.
13. Her neck sits in higher at the shoulder.
14. Her (his) neck is carried in the style appropriate to the breed.

III. Legs, Bone and Action

1. Stands straighter and more structurally sound.
2. Is more structurally correct.
3. More correct angle at the hock.
4. More correct in her (his) leg and bone structure.
5. Cleaner at the hocks.

6. Stands on a shorter cannon bone.
7. Knees and hocks are closer to the ground.
8. Straighter legged.
9. Stands wider both front and rear.
10. A longer, more sloping pastern.
11. A flatter, finer bone.
12. Stands on larger bone.
13. Possesses a heavier, denser bone.
14. A more desirable shaped hoof.
15. Her hoof is more open at the heel.
16. More substance of bone.
17. Moves out straighter and more correct at the walk (trot).
18. Moves with a longer stride.
19. Shows more action at the walk.
20. Is easier going at the walk (trot).
21. Is freer moving.
22. A snappier mover showing more action.
23. Shows more knee and hock action.
24. A sounder moving mare.
25. Has a more forceful stride.
26. Feet and legs set squarely.
27. Her (his) joints were smooth and free of swelling.
28. His (her) legs were free of growths and swelling.
29. He (she) travels straight and true.
30. She (he) moved with more alertness and animation.
31. She (he) has a long reaching stride.
32. Shows coordination and rhythm at the walk (trot).

IV. Conformation and Muscling

1. Shows more muscling from head to tail.
2. Has more muscling.
3. Heavier muscled mare (stallion).
4. Trimmer at the withers.
5. More prominent at her (his) withers.
6. Deeper ribbed, wider chested mare (stallion).
7. More spring of rib . . .
8. More sloping shoulder.
9. Has a more desirable slope to her shoulder, and is neater and sharper at her wither, etc.
10. Wider chested, wider walking mare.
11. She is longer in her underline, and shorter in top.
12. Deeper barrel.
13. More powerful top.
14. Fuller in her (his) loin.

15. A more powerfully muscled mare that is shorter coupled.
16. More powerful and stronger over his (her) loin.
17. Longer hip.
18. Longer and more nearly level over her croup.
19. A larger, more upstanding, taller mare that . . .
20. A nicer balanced mare.
21. A smoother muscled mare.
22. A longer muscled mare that tied in lower.
23. More bulging in the forearm.
24. V-up more in front.
25. Heavier muscled in her forearm.
26. More correctly muscled.
27. Heavier muscled gaskin, both inside and out.
28. More prominent in her muscling . . .
29. Is thicker and heavier muscled in her stifle.
30. Walked out wider, indicating a thicker, heavier muscled mare.
31. Shows more balance and symmetry throughout.
32. More nicely turned over the croup.
33. A wider-chested mare, that has more overall body capacity.
34. Her muscling ties in smoother.
35. Shows more bloom and style.
36. A brighter hair coat.
37. More desirably finished.
38. More rugged, larger stallion.
39. Shows more size and scale.
40. Deeper in hind flank.

Terms Used to Describe Faults in Conformation

I. General Appearance

1. Light muscled, off-type mare (stallion).
2. Small, being choppy and short in her (his) stride.
3. Shallow middled, light quartered mare (stallion).
4. Thick (muttony) withers.
5. Lacks stifle (gaskin, forearm, etc.) muscling.
6. Round, coarse boned.
7. Low headed; plain, lacks eye appeal.
8. Lacks style, symmetry and animation.
9. Possesses a rough haircoat.
10. Coarse at the withers.

II. Head and Neck

1. Plain headed.
2. Coarse headed.
3. Short, thick neck.
4. Is ewe necked.
5. Narrow headed.
6. Has a large ear that is too long.
7. Has small, poorly set eye (etc.).
8. Is Roman nosed.
9. Is a coarse, heavy headed mare (stallion).
10. Is parrot mouthed.
11. Is thick at the throat latch.
12. Has a cresty, thick neck.
13. Has a short, thick neck that sets in too deep at the shoulder.
14. Lacks breed character about the head and neck.
15. Is a high-headed horse with too much arch to his (her) neck.
16. Has a long, narrow head.
17. Has a long, drooping ear.
18. Is a coarse, thick-necked mare (stallion).
19. She has a masculine head.
20. He has a feminine head.

III. Legs, Bone and Action

1. Walks close.
2. Toes in (out).
3. Buck kneed (over at the knees).
4. Calf kneed (back at the knees).
5. Crosses over (paddles) (interferes).
6. Rolls out at the hocks.
7. She (he) is puffy at the hocks . . .
8. Does not travel straight and true.
9. Lacks animation and style.
10. Has a short, straight shoulder.
11. Is a short strided mare (stallion).

12. Has a short, steep pastern.
13. Is a sickle-hocked mare (stallion).
14. Has a coarse bone.
15. Splay footed.
16. Pigeon toed.
17. Is a base narrow mare (stallion).
18. She (he) has a splint (wind puff, bowed tendon, etc.) on her left front leg.
19. He (she) is cow hocked.
20. Walks close at the ankles.
21. Moves poorly at the walk (trot).
22. Structurally unsound, being . . .
23. Has a short, choppy stride.
24. Has a pounding gait.
25. Is too fine in the bone.
26. Is too light in the bone.
27. A short legged, poorly moving . . .
28. Is too straight in the shoulders.
29. Her (his) cannon bone is too long.
30. Stands close in front (in rear).
31. Is too straight in the pastern.
32. Is a flat-footed mare (stallion).
33. His (her) feet are contracted at the heel.
34. Moves stiff.

IV. Conformation and Muscling

1. Low back; weak loin, high hips, etc.
2. He has a short, steep croup.
3. A light muscled gelding (mare).
4. A short muscled mare.
5. Is too fat; thin, soft, etc.
6. He (she) is narrow in his chest and shallow in the heart girth.
7. Has coarse shoulders.
8. A light muscled mare (gelding, stallion).
9. Has a short bunched muscle.
10. Narrow at the stifle.
11. Light muscled, being wider at the top of the hips when viewed from the rear.
12. Light muscled in the forearm (gaskin, stifle, etc.).
13. Has a low tail setting.
14. Too long in the back.
15. Short in the underline.
16. Long coupled.
17. Steep in the croup.
18. Lacks muscling.
19. Off type, plain.
20. Small.

Sample Sets of Reasons

I place this class of Quarter Horse mares 1, 2, 4, and 3.

I found an outstanding top in No. 1 and placed her at the top of the class and over No. 2 because she is the typiest, best balanced, heaviest muscled mare in the class. She is a stronger topped mare that is longer in her hip and heavier muscled in her hind quarter being thicker and heavier muscled through her stifle, more powerfully muscled both inside and outside in her gaskin, longer in her underline and heavier muscled in her forearm. She is also more prominent at the withers, trimmer at the neck and cleaner at the throatlatch, and moves as straight and correct as any mare in the class.

I grant that No. 2 is cleaner about the hocks.

In my middle pair, I placed 2 over 4 in a relatively easy placing because she is a considerably smoother, higher quality mare that is shorter coupled on top and heavier muscled in her quarter and gaskin. She is V-ed up more in front and heavier muscled in her forearm and also shows a higher quality haircoat than 4.

I grant that No. 4 is a longer bodied mare and is especially longer and trimmer in the neck.

In the bottom pair in a close placing, I favored 4 over 3 because she is a larger, heavier muscled mare. She is heavier and more uniformly muscled in her hind quarter, being thicker and more bulging through her stifle. Her muscling ties in lower in her hocks and she is longer in her underline than 3. She is especially heavier muscled in her forearm and is a longer, trimmer necked mare that is more prominent at the withers.

I grant that 3 is a higher quality mare that moves straighter and more correct at the walk and trot but I criticize her and place her bottom because she is a small, light muscled mare lacking the size and muscling of the mares I placed above her.

I placed this class of Thoroughbred mares 4, 1, 3, and 2.

Four is the nicest balanced mare in the class and although she is muttoney about her withers, I placed her first and over 1 because she is a more stylish, stronger topped mare that is longer and more level over the croup, wider through her stifle and heavier in the gaskin muscling than 1. Four is also longer and cleaner in her forearm muscling and moves with a bolder, straighter stride than 1.

I grant that 1 is a larger, deeper barreled mare that is sharper about her withers than 4, but I criticize 1 and place her second because she is weak in her top and short and steep in her croup.

In my middle pair I placed 1 over 3 because 1 is a larger, more powerfully muscled, typier mare that is wider through her stifle and more powerfully muscled through her gaskin than 3. One is also a deeper barreled mare that is wider through her chest, more prominently V-ed in front and is standing on a flatter, cleaner bone than 3. No. 1 is also exhibiting a more typical Thoroughbred head than 3.

I grant that 3 is longer and more nearly level over her croup than 1, but I criticize 3 and placed her third because she is light in her forearm muscling, long in her cannon and long in her coupling.

In my bottom pair, I placed 3 over 2 because 3 is a larger, nicer balanced, smoother mare, that is more correctly turned over her croup, deeper in her barrel and wider through her chest than 2. Three is also more powerfully muscled through her forearm and is an easier moving mare than 2.

I grant that 2 is wider through her stifle and heavier in her gaskin muscling than 3, but I criticize 2 and place her last because she is a plain, poorly balanced mare that is weak in her top, short and steep in her croup and is the poorest moving mare in this class.

I placed this class of Morgan stallions 1, 2, 3 and 4.

One is the most stylish and heaviest muscled stallion in this class and in my top pair I place 1 over 2 because he is a more stylish stallion that is more powerfully muscled from front to rear than 2. One is a deeper barreled, stronger topped, shorter coupled stallion that has a longer and more nearly level croup than 2. I grant, however, that 2 is cleaner about the throat larch and more prominent in the withers than 1, but I criticize 2 and placed him second because he is a long coupled, coarse boned stallion.

However, in my middle pair I placed 2 over 3 because he is a larger, nicer balanced stallion that is wider through the stifle and heavier muscled through the gaskin both inside and out than 3. Two also is a truer, freer moving stallion that has a longer smoother stride than 3. I grant that 3 is cleaner about his bone and shorter coupled than 2, but I criticize him and placed him third because he is a poor traveling stallion that crosses over.

However, in my bottom pair, I placed 3 over 4 because he is a straighter legged, stronger topped, heavier muscled stallion that is wider chested and move prominently V-ed in front than 4. Three also is more powerfully muscled through the forearm and stifle and is more alert about the head than 4. I grant that 4 has a more sloping shoulder than

3, but I criticize him and placed him last because he is a small, light muscled stallion that is narrow through his chest and light in his quarter.

Suggested Terms to be Used in Describing a Pleasure Class

Terms used to compliment a horse's way of going.

I. Action

1. He (she) has a more stylish way of going.
2. He (she) is more pleasant in his way of going.
3. Freer moving at the walk (trot, jog, etc.).
4. A smoother moving . . .
5. Moves without undue restraint.
6. Travels with more balance.
7. Shows more animation.
8. More supple at the jog (walk, trot, etc.).
9. Strides out more, covering more ground at the lope (canter, walk, etc.).
10. Is more relaxed.
11. Has a freer way of going.
12. Has more spring in his (her) stride.
13. A brisker moving mare (stallion, gelding).
14. Has more style.
15. An easy walk (jog, canter, etc.).
16. Goes more collected at the lope (etc.).
17. Shows more style.
18. Has a more defined trot (etc.).
19. Moves squarer at the trot.
20. Shows more brilliance.
21. Is a longer strided mare (gelding) at the walk.
22. Is more extended and freer.

II. Response to Aids

1. Moves without undue restraint.
2. Reins readily, without hesitation.
3. Has smoother transitions.
4. Yields to his (her) aids easier.
5. Is responsive and agreeable to the aids.
6. Goes on a looser rein with less restraint.
7. Is more collected.
8. Stops squarely and easily.

9. Takes his (her) leads smoothly without hesitation.
10. Reverses easily.
11. Is responsive to his (her) rider's wishes.
12. Responds more quickly to the aids.
13. Shows more collectedness.
14. Takes his leads quicker.

III. General Appearance and Conformation

1. Appears more pleasant.
2. Is a willing worker.
3. Seems to give a more pleasurable ride.
4. Is more alert and attentive.
5. Shows more quality and breed characteristics.
6. Gives a more pleasing ride.
7. Has more bloom.
8. Is a flashier gelding (mare).
9. Appears smoother.
10. Is well mannered.
11. Is the more ideal pleasure horse.
12. He (she) appears to enjoy his work.
13. He (she) gives a more comfortable ride.
14. Carries his (her) head more desirable.
15. Has a more alert and attentive head.
16. Is nicer flexed at the poll.
17. Shows more feel in her (his) mouth.
18. Has a nicer head and neck carriage.
19. Shows more collection.
20. Carries a more correct flex at the poll.
21. Has a nicer balanced head and neck carriage.

IV. Other Terms Describing Pleasure Horses

1. Stands quieter.
2. Shows more ability.
3. Has a nicer pleasure horse disposition.
4. Backs easily without being forced.
5. Backs quietly.

Terms Used to Criticize a Pleasure Horse's Way of Going

I. Action

1. Lacks style.
2. He (she) is rough at the trot (walk, jog, etc.).
3. Has a short, choppy stride.
4. Lacks smoothness.
5. Lacks suppleness.
6. Travels with excessive speed and must be controlled with undue restraint.
7. Lacks consistency at the lope (trot, jog, etc.).
8. Travels rough lacking smoothness.
9. Moves too slow.
10. Moves too fast.
11. Has rough transition.
12. Highly nervous.
13. Afraid of other horses.
14. Lacks animation.
15. Anticipates rider's aids.
16. Listens to announcer.
17. Missed his (her) left (right) lead.

II. Response to Aids

1. Needs excessive restraint.

2. Hard mouthed, fights the bit.
3. Wrings his tail when given a cue.
4. Is unresponsive to her (his) rider.
5. Is behind the bit.
6. Opens his (her) mouth when asked to back.
7. Mouths the bit.
8. Bucks.
9. Stops rough.
10. Has slow transitions.
11. Rider rides with too tight a rein.
12. Breaks gait.
13. Missed his (her) left (right) lead.
14. Is over collected.
15. Is over-flexed at the poll.

III. General Appearance and Conformation

1. Lacks balance.
2. Seems unpleasant.
3. Works sour.
4. Lacks pleasure horse type.
5. Carries his (her) head too high (low).
6. Is hard mouthed.

7. Lacks alertness.
8. Lacks breed character.
9. Lacks bloom.
10. Doesn't appear to enjoy his work.
11. Seems to give an uncomfortable ride.
12. Lacks expression.

IV. Other Terms

1. Fails to stand quietly.
2. Reversed incorrectly.
3. Goes sore or lame.
4. Doesn't back straight.
5. Opens his (her) mouth when backing.

Sample Sets of Reasons

I placed this class of Pleasure Horses 1, 2, 3, and 4.

In my top pair I placed 1 over 2 because this horse closely typifies the ideal pleasure horse. One gives the appearance that he enjoys his work. One had a more balanced way of going with a well set head and neck and appears to have the smoothest transitions of any horse in the class. He shows a truer, freer way of moving. However, I will grant the 2 horse backed more rapidly.

In reference to my middle pair, 2 over 3, 2 is more stylish, a more pleasant appearing horse that is more supple at the walk and jog with a lower set head. At the reverse 2 reined readily without loss of contact. He stood quietly and backed readily. However, I criticize 2 for ringing his tail in response to the leg aids.

Coming to my bottom pair, I placed 3 over 4. Three has a brisker flat-footed walk and is a longer strided horse at the jog, moving with more balance at all gaits. Three shows more responsiveness to the aids, with more rapid transitions without breaking gaits. I criticize 4 and place him bottom for resisting the rider by mouthing the bit, bucking, cross-cantering and not backing.

I placed this class of Pleasure Horses 2, 4, 3, and 1.

I placed 2 over 4 because he is a longer strided, easier going, more collected gelding. He has more

length and spring to his stride at the walk and is squarer at the jog. He is more alert and attentive and takes his leads smoothly and without hesitation.

I grant that 4 is longer necked and backed straighter but I fault him for opening his mouth and wringing his tail.

In my middle pair I placed 4 over 3 because he is a more nicely balanced, more athletic gelding. He has a more even jog, works on a looser rein, picks up his hind leads more quickly and is much smoother at the lope. He backs straighter without being forced.

I admit that 3 is a bloomier, flashier gelding but fault him for being short and thick in his neck, for lacking balance and for being rough at the lope.

Referring to my bottom pair I like the dark sorrel over the bay because he is a steadier, nicer mannered gelding. He reached out more at the walk and jog, responds more quickly to the aids and moves in a more collected way at a more ideal speed. He is also cleaner in his underpinning and has more quality in his haircoat.

I grant that the bay is cleaner in his throat latch but fault him for being ridden on a tight rein, resisting the aids and going short and choppy. He missed his left lead and in general lacks smoothness and collectedness.

Breed names used in this publication do not endorse those breeds named or imply criticism of similar ones not mentioned.

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