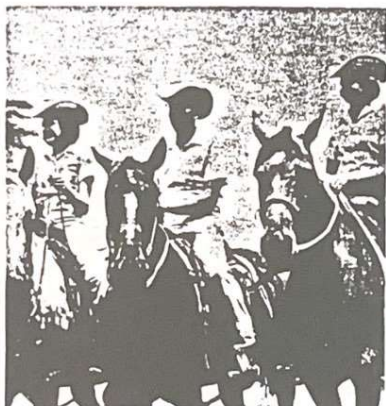
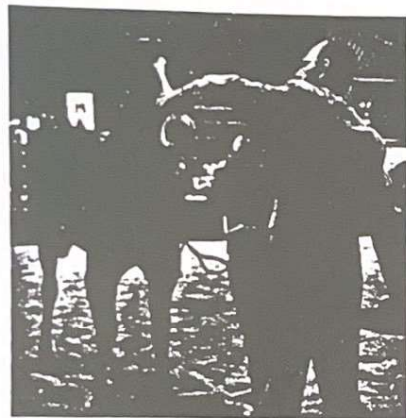


4-H Horse Judging Guide



*Prepared by James P. Gallagher,
former professor of animal science*

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4-H Club Motto

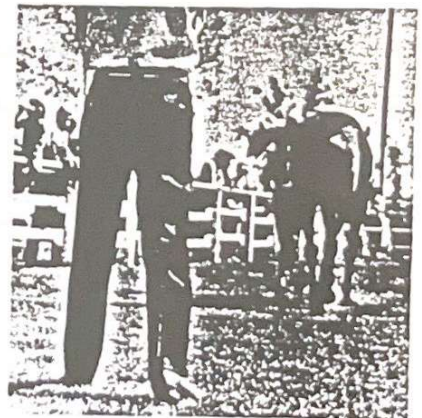
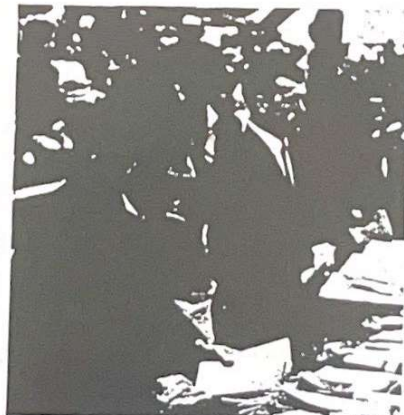
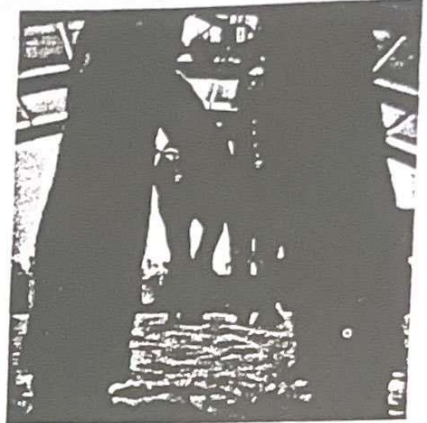
"To make the best better"

4-H Club Colors

Green and White

4-H Club Pledge

I pledge
my head to clearer thinking,
my heart to greater loyalty,
my hands to larger service, and
my health to better living, for
my club,
my community,
my country, and
my world.



4-H Horse Judging Guide

WHAT IS JUDGING

Horse judging consists of making a careful study of animals, measuring them individually against a commonly accepted ideal.

Before you start judging, try to make a mental picture of the perfect horse. You can do this by recalling the most desirable features of the fine horses you have seen, and thinking of them as belonging to one horse. Or you can study pictures of champions or ideal-type pictures available from the various breed associations.

In the contest system, four horses are used in each class. As you judge, you divide them into three pairs: a top pair, a middle pair, and a bottom pair. You make comparison between the various pairs. Really, as you look at a class you should have five horses to work with: the four standing before you, and the ideal or perfect horse in your mind.

Make your easiest placing first. This may be the top animal. It may be the bottom animal. Or, it may be any of the pairs.

You can place the class better from a distance of about 25 feet or more, where you can see all four individuals at the same time. You should learn to place the class from a distance, then get up close only to check your observations.

Learn to study a class carefully. Look especially for balance and type and for correctness of structure. Develop a system for judging. A keen horse judge is orderly, never haphazard. You should note the big things and make your placings accordingly.

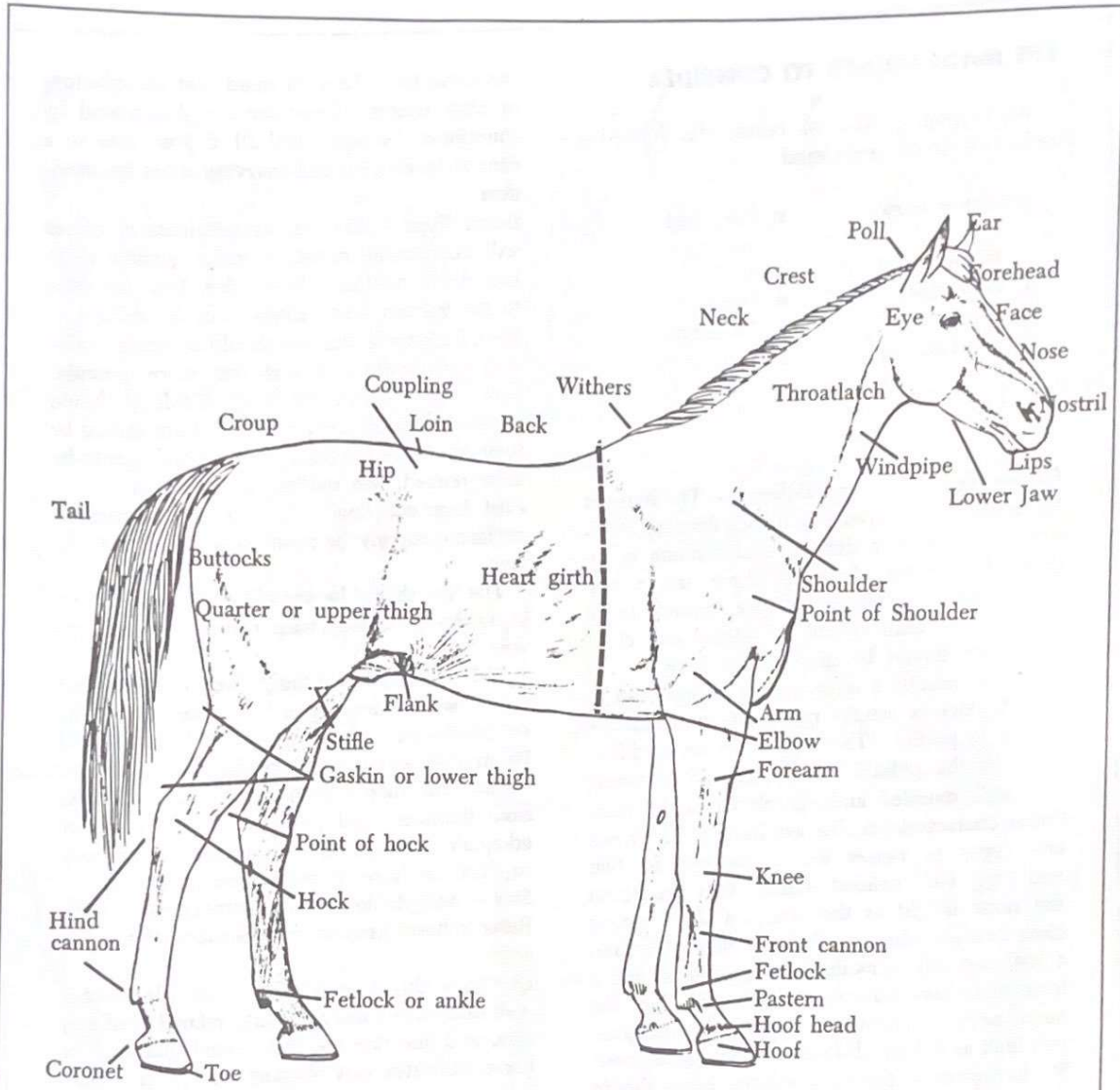
In any contest or practice session, *do your own work!* Learn to depend upon your own judgment and not someone else's. If you want other people to have confidence in you, you must have confidence in yourself. You can improve your judging ability only by making your own decisions.

ENTERING A JUDGING CONTEST

In a judging contest you will judge conformation classes and performance classes. If you place the class correctly, you will receive a score of 50 points for the placing. If you miss one pair, or two pairs, or make other placing errors, your score is determined in proportion to the seriousness of the error made.

You will be required to give oral reasons (explain your placings to the judge) on several of the classes. He will score you on organization, presentation, and the accuracy of your reasons. A score of 50 points is the highest that can be awarded for oral reasons. More detailed information on reasons can be found in another section of this manual.

In any official 4-H Judging Contest, you will be given a card for each class. It will have your group and contestant number on it; or you will be instructed to place this information on it. Care must be taken so as to use the judging card properly. Be sure the card you turn in for each class is marked, the name or description of the class is listed, and your identification (name or number) is on it.



THE PARTS OF THE HORSE

The first thing you must know in judging is the names and locations of the various parts of the horse. This is necessary so that you will know what to look for and will be able to tell someone else what you have seen.

After you have learned the parts of the horse,

you need to know three more things – first, the main points to consider in judging horses; second, how to evaluate the important parts of the horse; and third, how to develop a system to compare whole animals.

You must learn all of this before the contest. At the contest you will use this knowledge as you observe, evaluate, compare, and place each class.

THE MAIN POINTS TO CONSIDER

In judging a class of horses the following points are to be considered:

- Saddle horse type and balance
- Soundness
- Breed Type
- Sex Character
- Feet, legs and bone
- Size
- Quality
- Condition
- Way of going

Saddle Horse Type and Balance – The horse is the athlete of the livestock world. Because of his athletic function, a definite conformation is desired. Regardless of breed, there are certain characteristics in horses that are common to all breeds. The head should be refined and clean cut, there should be great width between the eyes, and usually a short muzzle is preferred. A straight face is usually preferable to a concave or convex profile. (There are some breed differences on this point.) The jaw should be strong and well muscled and the throat latch clean. Other characteristics that are basic to all breeds and types of horses are correctness of feet and legs; well defined withers that are about the same height as the croup; a short, strong back and coupling; a relatively long croup and a high set tail; a moderately long neck; and a long underline. Balance is achieved when the head, neck, forequarters, barrel, and hindquarters look as if they all belong to the same horse. To be correctly proportioned the horse should be symmetrical and smooth with a blending of all parts – essential for overall balance, style, and beauty.

Soundness – Horses should be servicably 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.

You should be familiar with all of the common 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.

Breed Type – Certain characteristics of horses will vary among breeds. It is not possible to go into detail on this subject here. You can refer to the various breed associations for details.

Sex Character – Stallions should be heavier muscled and should have a thicker, more muscular neck than geldings and mares. Geldings should not show excessive masculinity. Mares should be feminine about the head and neck and should be more refined than stallions and geldings.

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

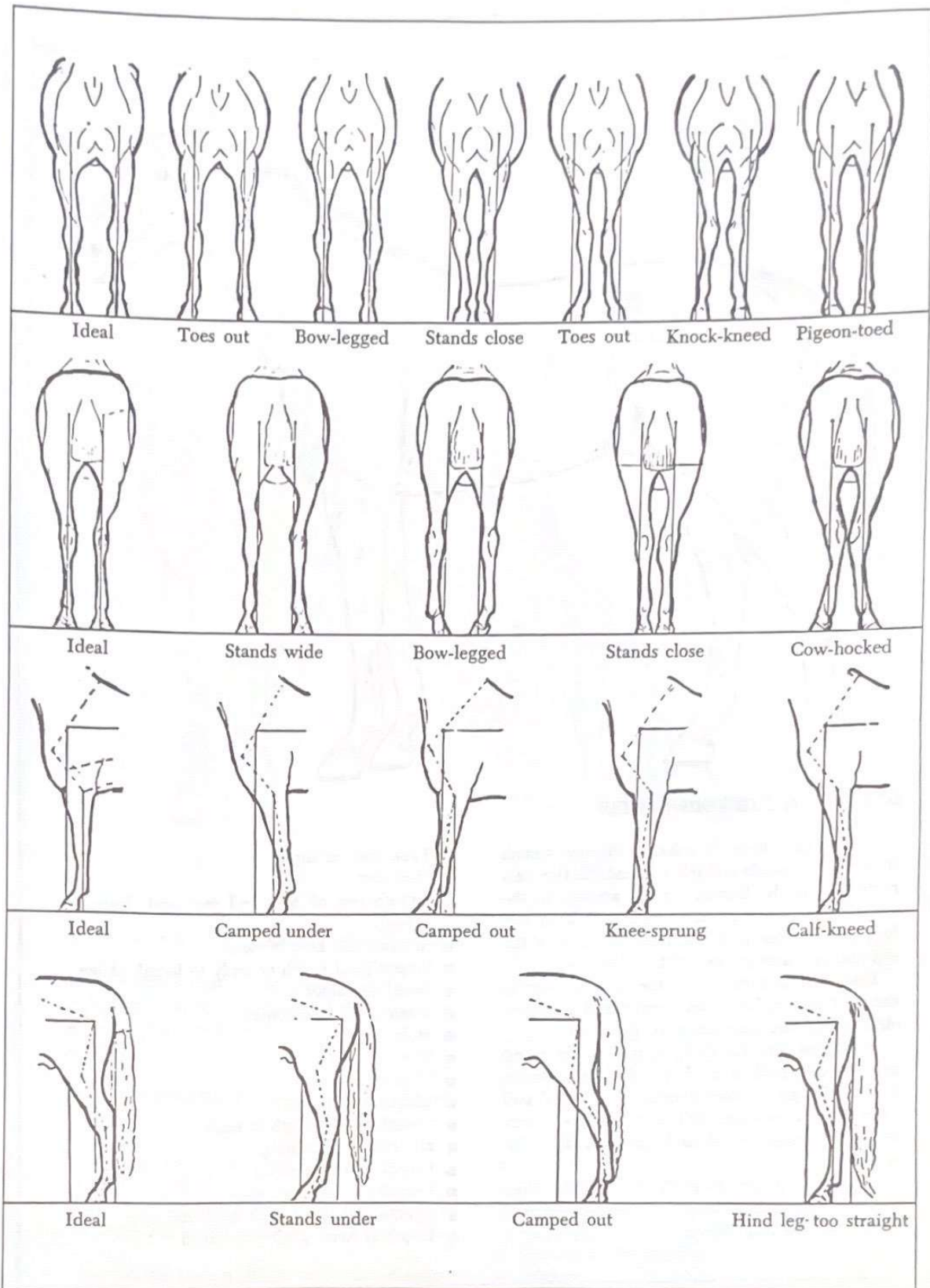
The bone should be flat, clean, hard and free from fleshiness and puffiness. It should be of adequate strength and substance to properly support the horse during strenuous activity.

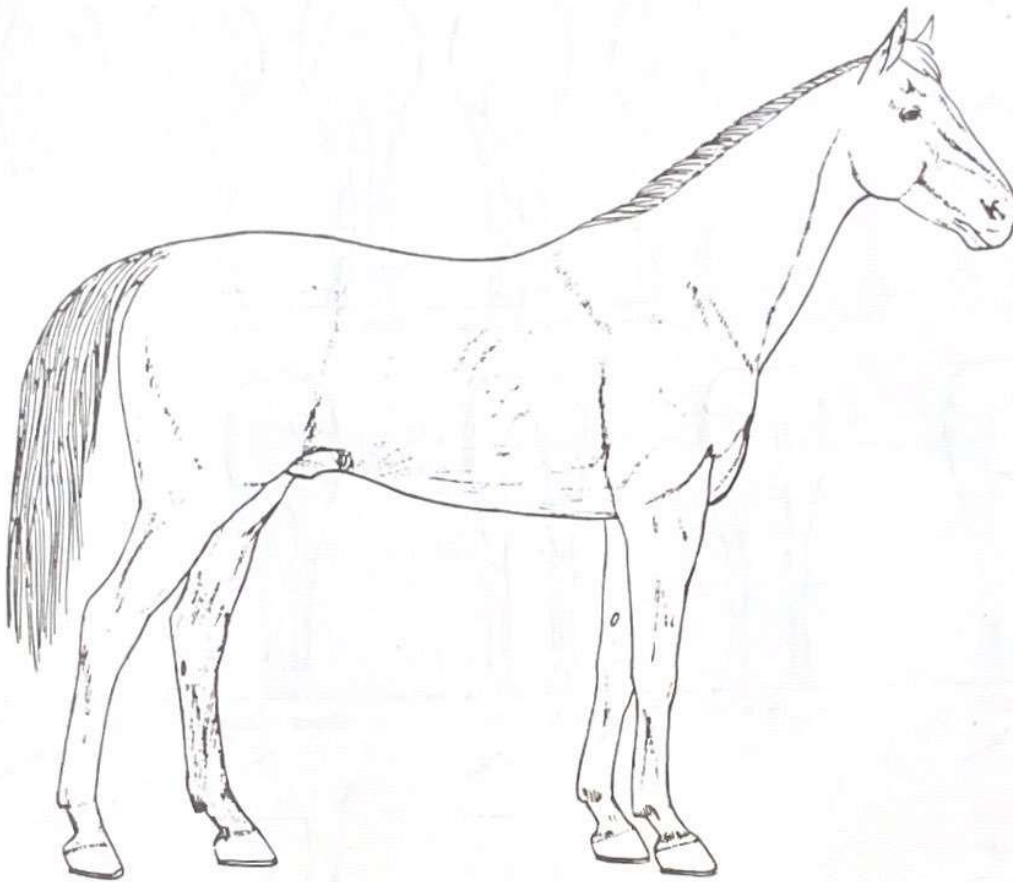
Size – Acceptable size varies among the breeds. Refer to breed association publications for standards.

Quality – Quality is denoted by flat, clean bone, well-defined tendons and joints, refined head and ears, and fine skin and hair. Good quality in a horse indicates easy keeping and good endurance.

Condition – Both reproduction and performance are hindered by a thin, run-down condition or an over-fat and highly fitted condition. A vigorous, thrifty condition is conducive to the best work and breeding success.

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.





DEVELOP A JUDGING SYSTEM

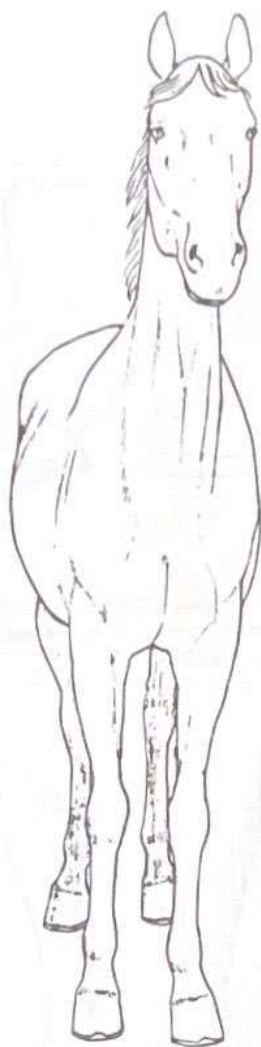
As a judge, have in mind a definite system that fits your needs and lets you analyze the class more effectively. Remember the animals in the class are identified as numbers 1, 2, 3, 4. As you look at the class from the rear, No. 1 is on the left and No. 4 is on the right.

Your first impression of the class is usually the best one, if based on correct and complete observation and knowledge of the ideal.

Study the class for three or four minutes and get a good impression of the class as a whole. You will be given three standing (side, rear, and front) views and you will have an opportunity to check the action of each horse at the walk and trot.

Remember to stay 25 to 30 feet from the class for your initial observation. As you look at the class from the side, check:

- Type and balance
- Muscling
- Straightness of feet and legs and slope of pastern
- Amount and kind of bone
- Proportional depth of body to length of leg
- Breed character
- Quality and smoothness
- Style
- Size
- Slope of shoulder
- Length of underline
- Length and strength of back
- Shortness of coupling
- Length of rear quarter
- Length and turn of croup
- Length and set of neck, head and ears
- Depth of heart girth and barrel



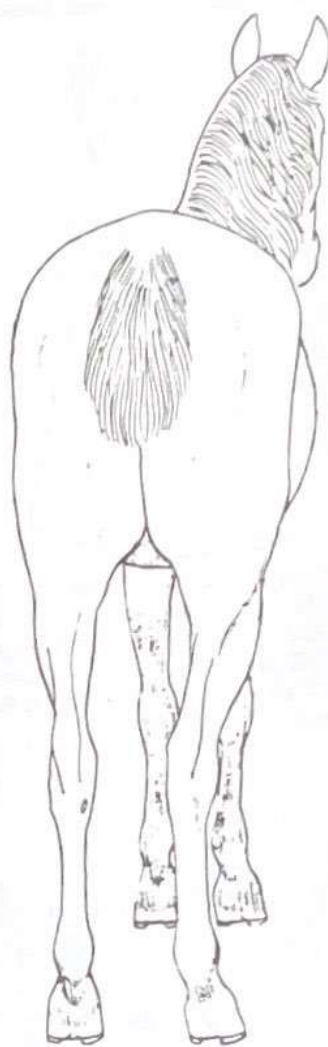
As you view the horses from the front, compare:

- Muscling (thigh, stifle, gaskins)
- Straightness of rear feet and legs
- Quality and smoothness
- Width

As you view the horses from the rear, compare:

- Muscling
- Straightness of front feet and legs
- Breed character
- Quality and smoothness
- Depth and width of chest

You will be given a chance to check the action



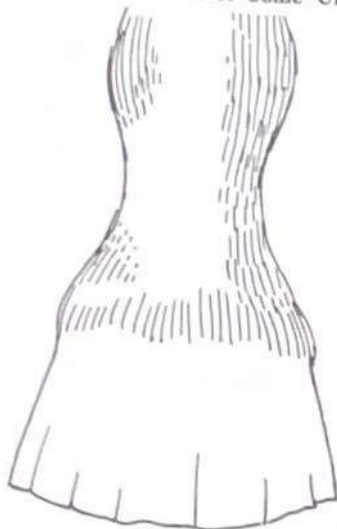
of each horse at the walk and trot as they are individually moved toward and away from you. Check for:

- Straightness of action
- Ease and smoothness of action
- Lameness

You will be given a chance to move in around the horses for close inspection. Check for:

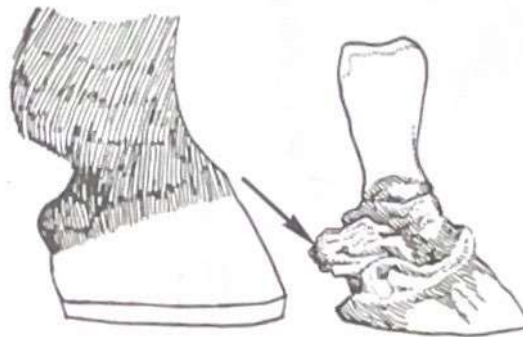
- Unsoundness
- Muscling
- Quality of feet and legs
- Withers

Definition and Location of Some Unsoundnesses and Blemishes

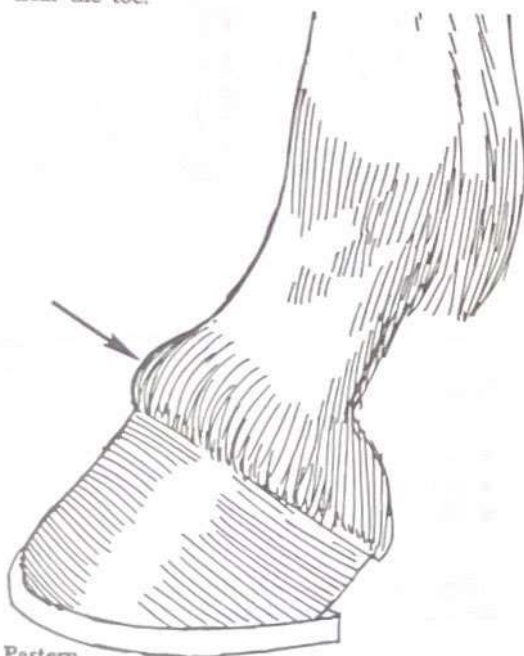


Feet

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.

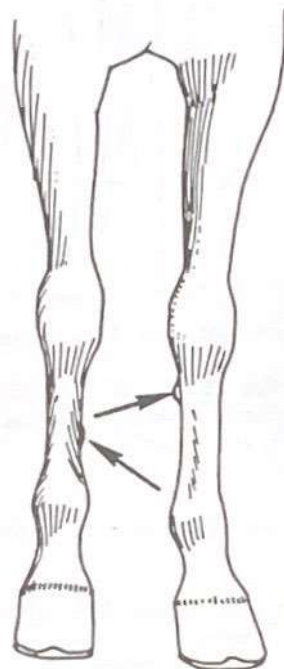


Side bones – Ossification of the lateral cartilages resulting from injuries that cause calcium to accumulate and harden.



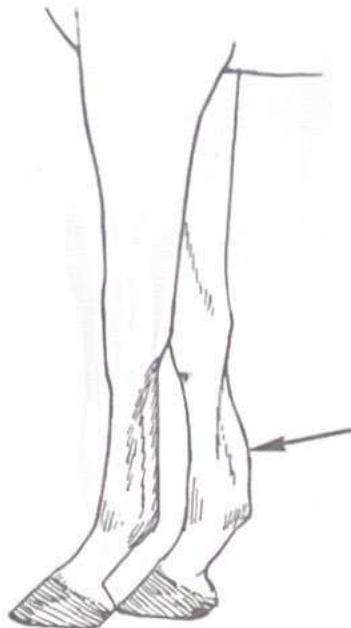
Pastern

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

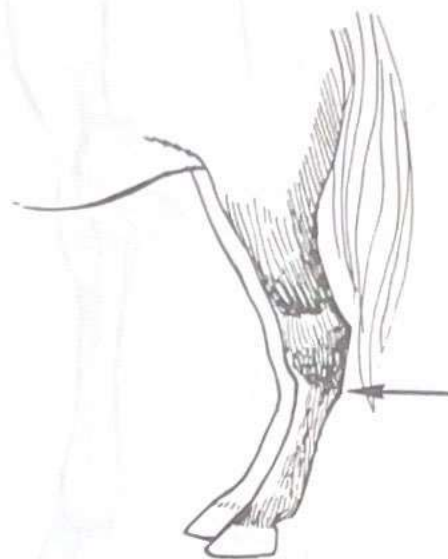


Cannon

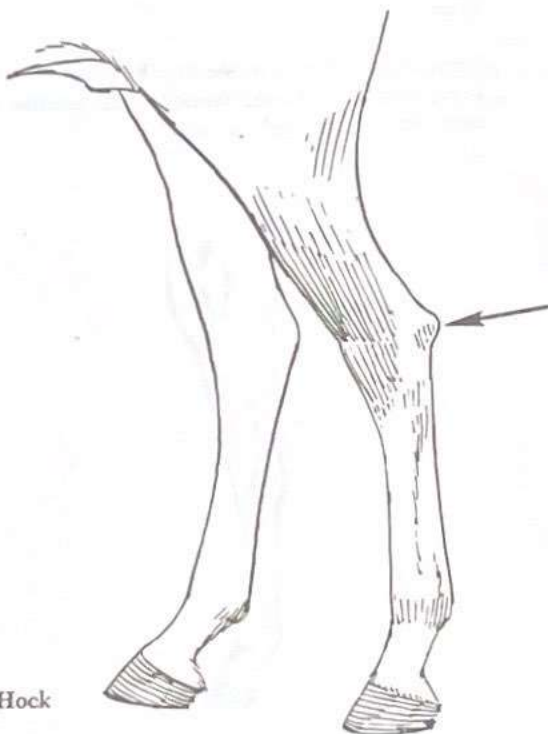
Splint – a bony enlargement in the groove formed by the splint and cannon bone. It may be high or low, forward, or back.



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

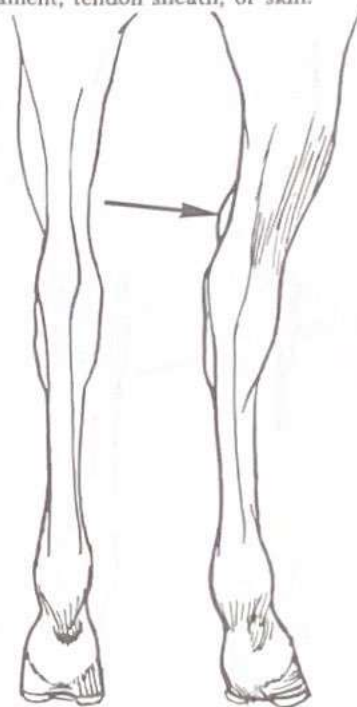


Curb — an enlargement below the point of the hock. This fullness is due to an enlargement of the ligament, tendon sheath, or skin.

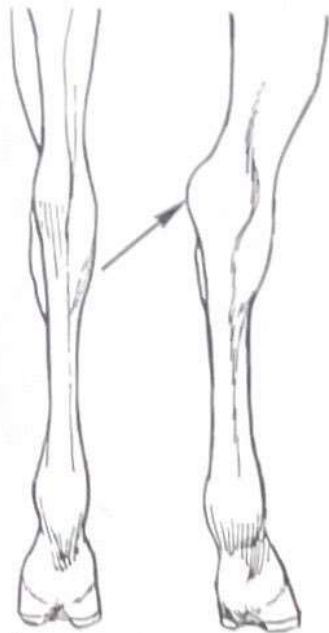


Hock

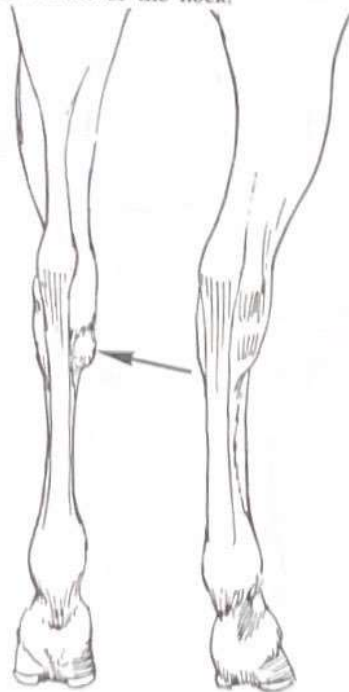
Capped hock — an enlargement on the point of the hock, usually caused by bruising.



Thoroughpin — a puffy condition in the hollows of the hock. It can be indentified 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.

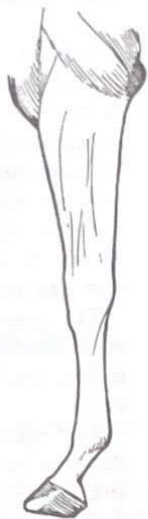


Knee

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.



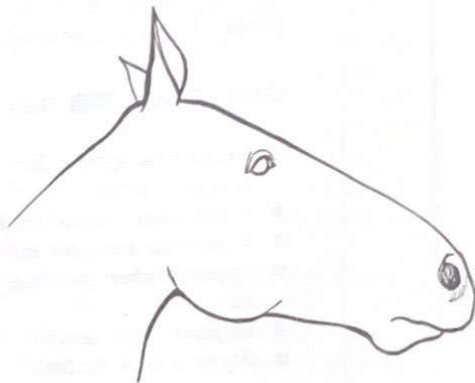
Elbow

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

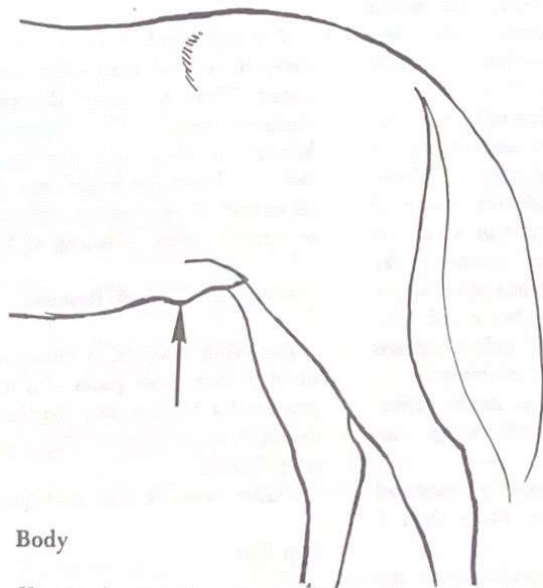
Shoe boil – a running sore at the elbow usually caused by an injury from the heel calk of the shoe or injury from contact with the floor.

Head

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

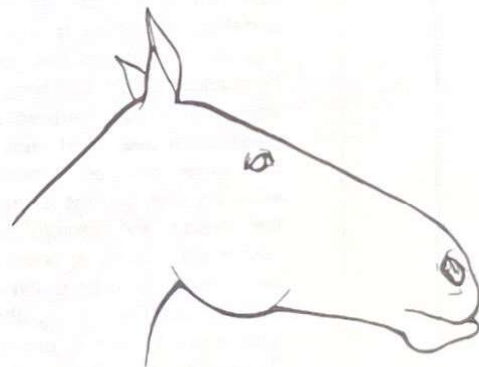


Parrot mouth (overshot jaw) – lower jaw is shorter than the upper jaw and the teeth do not make contact.



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.

GIVING REASONS

Why Do You Give Reasons?

You give reasons to explain why you placed the class as you did. You want your reasons to be impressive, interesting, and sincere. You will want to present them in a pleasing and confident manner that is easily understood and easy to follow. Your reasons should be brief. Place emphasis on the big things. Again, the main objective of reasons is to let you tell why you placed the class as you did.

Giving Reasons Will Help You To:

- Develop a system for analyzing a class of horses
- Think more clearly on your feet
- State your thoughts more clearly
- Improve your speaking poise and presentation
- Improve your voice
- Develop your memory

How Good Are Your Reasons?

The judge will determine the value of your reasons by:

Accuracy — You must tell the truth. This means that you need to see the big things in the class correctly. Accuracy is very important. Incorrect statements will cost you points.

Presentation and Delivery — Present your reasons in a logical, well-organized manner that is pleasant to hear, and clear and easy to follow. If reasons are poorly presented, the value of accuracy may be lost because most of what you say doesn't "get through" to the listener. Speak slowly and clearly in conversational tone. Speak loudly enough to be understood, but avoid talking too loudly or too rapidly. Use well-organized statements. Be sure to use *correct grammar*.

Completeness — Bring out all the major differences in your reasons. Omit small things that leave room for doubt.

Length — A well-organized, properly delivered set of reasons should never be more than 2 minutes in length.

Terms — Use correct terms. Incorrect terms detract from the value of your reasons. Study and use the terms in this manual.

Other Rules in Giving Reasons

Do not claim strong points for one animal unless he has them. Claim the points where one is superior, and then grant to the other animal his points of advantage.

Emphasize the major differences strongly. *Present the big differences first on each pair.*

Be concise and definite. Don't hunt for things to say. If you don't remember, go on to the next pair you are to discuss.

Talk your reasons with confidence and without hesitation. Talk with enough vim and vigor to keep the judge interested, but do not yell or shout.

End reasons strongly. Give a concise final statement as to why you placed the last animal last, and finally end your reasons by repeating the placing of the class.

Be sure you have your reasons well organized, so you will not hesitate when you present them to the judge.

Stand 6 to 8 feet away from the judge as you give your reasons. Stand erect with your feet spread apart, hands behind you, and look him straight in the eyes.

Organizing Your Reasons

The organization of a set of reasons largely determines how easily the reasons may be followed. There are many different systems of organizing reasons. The system presented here is logical and clear, and may be used by anyone. Below is listed the basic organization outline for an entire set of reasons, followed by comments on specific steps. (Placing of 1-2-3-4)

Outline for a Set of Reasons

In giving reasons, a class of four animals is divided into three pairs — a top pair, a middle pair, and a bottom pair. So the basic outline for an entire set of reasons (for a placing of 1-2-3-4) is as follows:

1. Give name of class and how you place it.

Top Pair

2. Reasons for placing 1 over 2, using *comparative terms*.

3. Grants for 2 over 1, pointing out advantages of 2 over 1. *Comparative* terms.
4. Criticisms of 2. *Comparative* or *Descriptive* terms.

Middle Pair

5. Reasons for placing 2 over 3.
6. Grants for 3 over 2.
7. Criticisms of 3.

Bottom Pair

8. Reasons for placing 3 over 4.
9. Grants for 4 over 3.
10. Criticisms of 4.
11. Repeat how you placed the class.

Step 1 – Give the name of the class and how you placed it. For the purpose of this discussion let's assume we have a class of Welsh Pony mares placed 1-2-3-4.

Step 2 – Reasons for placing 1 over 2. This should be done much the same as in a newspaper story – with the important general points first, followed by details to complete the story. In judging horses, examples of "general" terms are "typier," "larger," "heavier muscled," "higher quality," "more nicely balanced," and "more stylish." Differences in regard to these general factors should be mentioned in the lead statement, then details in the succeeding sentence or sentences. Example: "In my top pair I placed 1 over 2 because she is a typier, more nicely balanced mare that is more correct in her underpinning. She has a more-sloping shoulder, is sharper in her withers, more closely coupled and longer and leveler in her croup." Note, above in the long sentence, that terms are divided by the words "more" and "that." This breaks up the continuous sequence of terms and makes the reasons easier to follow.

Step 3 – Grants for 2 over 1. "I grant (or realize, or admit) that 2 is more stylish in her front, has a smaller more refined ear, and is cleaner in her throat."

Step 4 – Criticisms of 2. "But I fault 2 because she is flat in her withers, short and steep in her croup, and is slightly sickle hocked."

The same procedure is used on the middle and bottom pairs. Notice in the example that complete sentences are used. Reasons must be made of sentences, rather than phrases. A basic principle to keep in mind is if something is not grammatically correct, it isn't correct in a set of reasons.

Don't Use These Words and Phrases in Oral Reasons

There are, of course, differences of opinion regarding the use of some of these words and phrases in reasons. Several of those listed below are not considered objectionable by all people. However, each of them is considered undesirable by some people, and all of them can admittedly be replaced with better words and phrases. You will have a better set of reasons if you eliminate all of them.

- **Animal or Individual.** Instead, say "mare," "stallion," "gelding," "colt," or "filly."
- **It.** Use, instead, either "he" or "she."
- **I Would like to see.** For example, instead of saying, "I would like to see 2 sharper in the withers," point out the fault directly: "I criticize 2 because he is mutton-withered."
- **Lacks.** This term should be used sparingly. Ordinarily, instead of saying an animal lacks something, it is more effective to directly point out the fault. For example, instead of saying, "I criticize 4 because she lacks depth," say, "I criticize 4 because she is shallow."
- **Kind of . . .** ("mare," "colt," or "gelding"). For example, instead of "a better balanced kind of a gelding," it should be a "better balanced gelding."
- **Is a mare that is.** For example, "1 is a mare that is typier." The phrase, "is a mare that is," only adds unnecessary words and emphasizes that 1 is a mare. Say instead, "1 is a typier mare."
- **I placed number 1 gelding over number 2 gelding.** Certainly the words "gelding" and "number" can be left out. It is sufficient to say, "I placed 1 over 2."
- **I placed this class of Morgan geldings in the order of 1-2-3-4.** Leave out "in the order of" because the phrase adds nothing to the meaning.
- **Leaving or Left.** For example: "I left 4 third because . . ." Say "I placed 4 third because . . ."
- **I am placing.** It is more correct to say "I placed . . ."
- **I am criticising.** Simply say "I criticize . . ."

JUDGING TERMS

Following is a list of terms used in judging. You should select the most accurate and concise terms. The terms you use do not necessarily have to come from this list. The terms are not listed in any order of importance. For simplicity, they are presented in only one manner, but can be modified and used in a variety of ways. For example, the term "more stylish" can be used in at least three ways.

1. - 2 is more stylish about the front
2. - 2 has a more stylish front
3. - 2 is a more stylish fronted gelding

GENERAL APPEARANCE

Ideal

More Breed type
More balance, symmetry
Smooth muscled
More stylish
More quality
Closer coupled
Deeper bodied
Bigger
More rugged
More size
More compact
Wider
Deeper
Thicker
More substance (muscle and bone)
Lower set
Shorter-legged
Heavier muscled
More uniform in body lines
More even in body lines
More balanced in conformation

Fault

Lacks Breed type
Lacks muscling
Lacks smoothness of muscling
Upstanding, leggy
Plain, lacks quality
Lacks substance
Shallow bodied
Leggy
Long-legged
Upstanding
Rangy
Shallow
Off the ground
Light-muscled
Too fine in the bone
Too light in the bone
Rough
Plain

FRONT END

More upheaded
More stylish about the front
More dressy about the front
Cleaner cut about the head and throat
Finer featured
Longer necked
More slope of shoulder
More definition at the withers
Finer at the withers
Sharper at the withers
Higher at the withers
A more masculine front
A more studdy front
A nicer mare front

Coarse-headed
Plain-headed
Heavy-eared
Coarse-eared
Mule-eared
Short-necked
Thick-throated
Throaty
Thick at the throttle
Thick-withered
Flat-withered
Coarse at the withers
Rounding at the withers
Low at the withers

Ideal

A more feminine front
More broody about the front
More refinement about the head and neck

Fault

Mutton withers
Too straight in the shoulder
Rough-shouldered
Too straight on top of the neck
Too straight from poll to withers
Low-headed
Low-fronted
Plain about the front

HEAD AND NECK

Shorter, more fox-like ear
Larger, brighter eye
More width between the eyes
Sharper chiseled features
Longer neck
Clean throatlatch
Well crested
More refinement about the head

Long, coarse ears
Dull eye
Coarse, plain head
Thick throated
Ewe necked
Short thick neck
Long ears
Poorly set ears

SHOULDER, ARM AND FOREARM

Longer more sloping shoulder
Heavier muscled arm
More powerful forearm
Wider chest
Smoother muscled arm and forearm

Steep shoulder
Narrow chest
Flat chest
Lacks muscling in arms, forearm or chest

BODY

Shorter topped
Wider topped
Stronger back
Wider ribbed
More arch of rib
Stronger ribbed
Stronger loined
Stronger coupled
Closer coupled
Deeper flanked
More muscle on the arms
Longer, wider croup
A nicer turn of croup
Stronger in the stifles
Thicker in the breeching

Too long in the back
Low in the back
Weak in the back
Sags in the top
Narrow at the loin
Slack in the coupling
Low in the coupling
Long in the coupling
High-hipped
Plain-hipped
Steep-rumped
Steep in the croup
Too short and steep in the croup
Shallowed-middled

ACTION

Features of the Stride to Consider

Length

Directness or trueness

Height

Rapidity (snap, promptness)

Power

Spring

Regularity

Balance

Ideal

Moves out freer and easier

Truer stride

Truer mover

Straight mover

More collected stride

More coordinated mover

Longer stride

Goes closer at the hocks

More direct stride

A prompter stride

An easier, freer stride

Folds his knees and works his hocks

Lifts his knees and drives with hocks

Has more knee and hock action

Is more stylish on the move

Has more style at walk and trot

Is more upheaded on the move

Goes closer in the hocks

Works his hocks closer together

Goes more collectedly

Faults

Stubby mover

Choppy stride

Too short-strided

Lacks coordination

Paddles in front

Goes too wide at the hocks

(open in the hocks)

Moves too close in front

Dishes (wings in) in front

A short, choppy stride

A short, stilty stride

Goes short in front

Goes sore in front

Paddles

Wings out

Spraddles in front

Goes open in the knees

Goes too close in front

Walks the rope

Crosses over in front

Goes wide at the hocks

Goes open in the hocks

Goes spraddle-gaited behind

Drags the hocks

Rotates the hocks

Goes stringy behind

QUALITY

Smoother-muscled

Higher quality bone

Cleaner bone

Finer hair coat

Coarse muscling

Coarse bone

Lacks quality

SAMPLE REASONS



Quarter Horse Reasons

I placed this class of Quarter Horse Mares 2-4-3-1

Referring to my top pair, 2 and 4, I placed 2 over 4 because she is more nicely balanced. She is a longer-necked mare that is stronger in her jaw and cleaner about her throat. She's shorter coupled, shorter backed, and more nicely turned over her croup. She has more muscling over her forearm and gaskin. She's shorter in her canons, stands on cleaner, flatter bone and has a more shapely foot. She goes with a longer, truer, more-collected stride. I grant that 4 is sharper over her withers, but I fault her for lacking the refinement and quality of my top mare.

Regarding my middle pair, 4 and 3, I placed 4 over 3 because she is a more heavily muscled mare that shows more definition at her withers. She has a longer, more-sloping shoulder and is deeper in her heart. She stands more nearly correct on her feet and legs as viewed from the front, side, and rear. She is cleaner in her hocks and leaner in her ankles. She has a longer, more-sloping pastern and goes with a springier stride. However, I will admit that 3 has a smaller, foxier ear and is cleaner in the throatlatch. I fault 3 for being slightly filled in her hocks. She is narrower at her heels and wings slightly at the trot.

In the case of my bottom pair, 3 and 1, I placed 3 over 1 because she more closely follows the type of the mares placed above her. She shows more Quarter Horse type about her head and front. She's a wider-fronted mare that is more



nearly level from her withers to her tail. She stands more nearly correct on her hind legs as viewed from the rear. She has a bigger, tougher foot that is deeper at the heel. She moves with a longer, snappier stride. I will grant that 1 is a truer moving mare in front, and is wider at the heel. But, I fault her for being plain-headed and heavy-eared. She is weak in her back, bowed in her hocks, and goes with a short sluggish stride.

For these reasons I placed this class of Quarter Horse Mares, 2 - 4 - 3 - 1.

Morgan Horse Reasons

I placed this class of Morgan mares 3-1-2-4.

In the case of my top pair, 3 and 1, I placed 3 over 1 because she is a more nicely balanced, shorter-coupled mare. She is more stylish about her front, sharper at her withers, and more nicely turned over her croup. She is cleaner in her hocks, leaner in her ankles, and goes with a longer, truer stride. However, I will grant that 1 is a more rugged mare. I fault 1 because she lacks the style and quality of the top mare, is longer in her coupling and coarser in her ankles.

Referring to my middle pair, 1 and 2, I placed 1 over 2 because she is longer necked and has more substance. She is deeper in her heart and more heavily muscled through her stifle. She stands more nearly correct on her front legs as viewed from the side. She has more rugged bone and moves with a prompter, more animated stride. I admit that 2 stands on bigger, tougher feet.

I fault 2 because she is slightly buck kneed and lacks the ruggedness of the mare I placed above her.

Regarding my last pair, 2 and 4, I placed 2 over 4 because she has a more ideal head with a smaller, foxier ear. She shows more definition at her withers, is shorter and stronger in her back, and is more nearly level in her croup. She stands on harder, flatter bone and is leaner in her ankles. She has bigger, tougher feet that are wider and deeper at the heel. She moves with a longer, springier stride. I admit that 4 goes closer at her hocks and stands on heavier bone. But I fault her because she is mutton-withered, coarse in her underpinning, and low in her back.

For these reasons, I placed this class of Morgan mares 3 - 1 - 2 - 4.

REASONS FOR PLACING	ADMIT OR GRANT	FAULTS
3/1 Balance, shorter coupled, stylish front, sharper withers, leveler croup, cleaner in hocks truer stride	1/3 More rugged	1/ Lacks style & quality, long coupling, coarse ankles
1/2 Longer neck, deeper in heart, more muscle in stifle, correct on front legs, rugged bone	2/1 Bigger tough feet	2/ Buck-kneed Lacks ruggedness
2/4 Head-smaller ear, sharper withers, stronger back & loin, level croup, flatter bone, cleaner ankles	4/2 Moves closer at hocks, heavier bone	4/ Flat withers, Coarse bone, Weak back

HOW TO TAKE NOTES

A set of short simple notes will be helpful in organizing your oral reasons. Notes are to be used as a study aid before giving your reasons to the judge; they are not to be read to him. They should help you recall or re-make a mental picture of the class. Do not refer to your notes while giving reasons.

Use a small spiral-type notebook for note tak-

ing. A 6- by 9-inch notebook with flexible covers will be large enough and is easily carried. The following is a set of sample notes taken on the Morgan mare class discussed in this publication.

Class - Morgan Mares

Placing - 3 - 1 - 2 - 4

USE OF PLACING CARD

Every 4-H member should have the ambition to become a good judge of horses. You can learn to judge if you will think and make use of your time in training work. Really, learning to judge horses is not difficult if you will learn to become a keen, careful observer. You will also need to develop a desire to learn to recognize the big things that make an animal desirable or undesirable.

Through Judging You Learn -

- To make accurate observations and see the differences in animals.
- To weigh and evaluate these differences for comparison with an ideal.
- To arrive at a definite decision.
- To make an organized set of notes.
- To explain your decision in a pleasing, well-organized, and convincing manner when giving oral reasons.

Achieving skills in judging horses will help you in selecting better animals for your 4-H projects. It will be very valuable if you choose a career in the livestock industry. The skills developed in careful comparisons, making decisions, and in giving oral reasons will be invaluable in any career you may enter.

JUDGING HORSES

Remember that the four horses in the class are always assigned a number. Number 1 is always on your left and Number 4 on your right as you view the class from the rear. In most contests, the showmen will be wearing an identification number.

There are two types of placing cards that may be used. On all placing cards there will be space to write your name or number. You should do this when you first receive your cards so they may be identified as yours. There will also be a space to write the name of the class being judged. Do this when you are presented the class.

On one type of card there is a space to write the numbers of the 1st, 2nd, 3rd, and 4th place animals. If the class is placed 3-1-2-4, you would fill in the card as shown. This designates the Number 3 mare as your first place, and Number 4 as your fourth place.

On the other type of card, all possible placings are listed on the right side of the card. You mark an "X" beside the placing you have decided upon. Suppose your placing was 3-1-2-4, then you would mark the card as shown.

Mark your placing with an X score

JUDGING

Breed
Morgan

Class
Mare

Name or Number
Your Name

Reason Score

1234	
1243	
1324	
1342	
1423	
1432	
2134	
2143	
2314	
2341	
2413	
2431	
3124	X
3142	
3214	
3241	
3412	
3421	
4123	
4132	
4213	
4231	
4312	
4321	

THE PENNSYLVANIA STATE UNIVERSITY

Date _____

Name *Your Name*

Class *Morgan Mare*

Placing: 1st 3 2nd 1 3rd 2 4th 4