THE AUTHOR.

SPALDING "RED COVER" SERIES OF
ATHLETIC HANDBOOKS NO. 8R

THE ART OF SKATING

WITH PRACTICAL DIRECTIONS BY DIAGRAMS AND INSTANTANEOUS PHOTOGRAPHS OF SKATERS IN ACTION.

BY

IRVING BROKAW

Champion of America, 1906; Member St. Moritz International Skating Association; Honorary Member of the Eisklub, Berlin, The Club des Patineurs and The Champs Elysees Skating Club, Paris; Founder of the International Skating Club of America; and Author of "Art of Skating," Arden Press, London, 1910.

PUBLISHED BY
AMERICAN SPORTS PUBLISHING COMPANY
21 WARREN STREET, NEW YORK

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CHAPTER I.

INTRODUCTION.

In this book the author has endeavored to condense some of the mass of material which he has collected during many years of the study and practice of figure skating in the United States, Canada and the skating centers of Europe.

Enthusiastic interest and unusual opportunity for comparing the best styles of skating to be found among many nations, due to extended travel during the skating seasons, and the unbounded hospitality extended to him in all parts of the world where skating is looked upon as sport in the best sense of the word, have caused the author to venture on this little volume, which, on account of its convenient size, can be carried about and easily referred to when the learner is on skates. It is with some slight sense of responsibility, therefore, and as a contribution to national interest in a sport which really originated in America, that he endeavors to here set down his analysis of the new, artistic figure skating destined soon to be the standard all over the world.

It is fortunate that Messrs. A. G. Spalding & Bros. have had the foresight to recognize the trend of this great sport, and have placed their remarkable resources for reaching the outdoor public at his service, not merely through the publication of this book, but, what is much more important, through the manufacture and sale of the exact form of skate and skating shoe which he regards as essential to artistic figure skating.

In the preparation of this work he has been indebted to skating friends all over the world, to whom he now makes grateful acknowledgement. Not until work of this kind is attempted does one realize how strong are the bonds of friendship among enthusiastic followers of any sport. It is not possible for him to specifically name all those from whom help has come, but he wishes particularly to acknowledge his indebtedness to the following persons: Herr Ulrich Salchow and Herr Bror Meyer, Stockholm; Dr. Gilbert Fuchs, Munich; Mr. G. E. Sanders, St. Petersburg; Herr N. Panin, St. Petersburg; Herr George Helfrich, Berlin; Herr Gustav Hügel, Vienna; Herr Heinrich Burger, Munich; Colonel H. V. Kent, R. E., London, England; Monier-Williams, London, England, on "Figure Skating"; Ernest Law. London, England, "Valsing on Ice"; Mr. and Mrs. J. H. Johnson, London, England; Mr. E. B. Cook, Hoboken, N. J.; Mr. Charles A. MacDonald, Fall River, Mass.; Mr. George H. Browne, Cambridge, Mass., and to Mr. James A. Cruikshank, New York, for special articles and assistance in preparation of the manuscript, also to Messrs. Doubleday, Page & Co., of Garden City, N. Y., for photographs.

IRVING BROKAW.

CHAPTER II.

HISTORY OF SKATING.

Origin. The Patron Saint of Skaters. Bone Skates. Interesting Chronological Data.

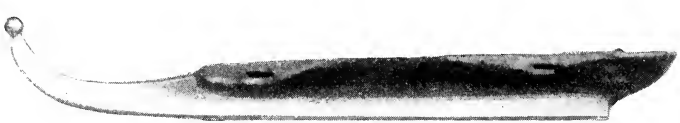
The origin of skating is shrouded in mystery. Whether it began in that fondness for moving about from place to place, that nomadic instinct inherent in the strong, virile races of the north, or whether, like other inventions, it was a lazy man's contribution to easy motion with least expenditure of energy, is interesting speculation. Perhaps skating was one of the earliest forms of communication among peoples of the cold north, and in thus serving the ends of commerce, which is the foundation of all civilization, it is entitled to honorable place in the annals of the world's progress. In any case, it is probably a development of a crude necessity of life, which in time contributed more to pleasure than need, like other fine modern pastimes, such as yachting, which was born of the hard toil of the sea, or hunting, which is a relic of men's search for food.

The earliest recorded mention of skating is in connection with St. Liedwi, of Scheidam, in Holland, who had so bad a fall on the ice in 1396 that she thenceforth gave up skating altogether and devoted the rest of her life to religious exercises. She may well be called the patron saint of skaters.

But, much earlier than this date, skates are now definitely known to have been used, for bone relics, sufficiently intact to clearly demonstrate their use, have been dug up recently near Finsbury Circus, London, England, in the soft, boggy soil peculiar to that district, which were used about 1100 or even earlier. In the famous diary of Evelyn, written in 1662, there occurs frequent mention of skating and skaters, while Pepys, in the same year, describes the fantastic costumes of the skaters and "the

BONE SKATE. EARLIEST FORM OF SKATE KNOWN.
Dug up in Moorfields, London, in 1841. Period of Henry II. (1133-1189).

EARLY BLADE SKATE, XVIITH CENTURY.



GERMAN SKATE, 1800.

very short petticoats of the Princess of Orange" as she "did slide upon her scates, first on one foot and then on the other."

Addison wrote a poem on skating in 1720, but in general it would seem that both the poets and the artists have neglected this most fascinating and graceful of sports.

For brevity's sake, the history of skating from that time to the present may be chronologically summarized as follows:

1744. Skating Club of Edinburgh formed. First skating club.

1772. Benjamin West, famous American painter, skated in England and attracted much attention.

1791. Napoleon Bonaparte, then a student at the Ecole Militaire, narrowly escaped drowning while skating on the Moat of the Fort at Auxerre.

1809. First book on skating published in England, in Latin.

1814. Book "Frostiana" published on the frozen river Thames, England. In that book the skater is recommended to carry a bag of shot in certain pockets to assist in correct balance.

1849. Philadelphia Skating Club organized.

1850. E. W. Bushnell introduced all-steel skate, Philadelphia. These skates cost $30 per pair.

1858-59. Central Park, New York, first opened to skaters.

1860. New York Skating Club organized.

1862. First Ice Skating Carnival in New York vicinity held on Union Pond, Brooklyn.

1862. First "New York Club Skate" made from patent by Alex. McMillan.

1862. Minister who was a good skater denounced as having "fallen from grace."

1864. Jackson Haines went abroad, electrified all Europe with his figure skating, and remained there until his death.

1865. Colonel W. H. Fuller, "Father of Figure Skating in New England," went abroad; skated in many European cities.

1865. "Halifax" skate, also known as "Acme," invented; achieved world-wide popularity.

JACKSON HAINES AND CUP PRESENTED TO HIM BY VIENNA SKATING CLUB, ABOUT 1865.

1865. Du Maurier, in *Punch,* humorously cartooned and versified skating.

1866. Callie Curtis and E. T. Goodrich skated in European cities.

1868. Dr. Daniel Meagher and John Meagher, Canadians, skated throughout the United States. Fathers of pair-skating.

1868. First rink in Canada opened, Toronto.

1870. "Gutter," or deep groove, first cut in skate runner.

1875. Jackson Haines died, in Gamla-Karleby, Finland, and natives inscribed on his monument, "To The American Skating King."

1886. National Amateur Skating Association formed in United States by E. W. Burr, F. P. Good, James B. Story, T. A. Williams, S. J. Montgomery, Geo. D. Phillips, E. B. Cook, and W. B. Curtis.

1888. Louis Rubenstein organized Amateur Skating Association of Canada.

1889. Col. W. H. Fuller organized New England Skating Association.

1890. International Skating Contest, St. Petersburg. Louis Rubenstein, Montreal, won medal.

1891. Representative organization adopted official standard of American skating used up to revision of 1902.

1893. First World's Skating Championships held. Won by F. Englemann, Vienna.

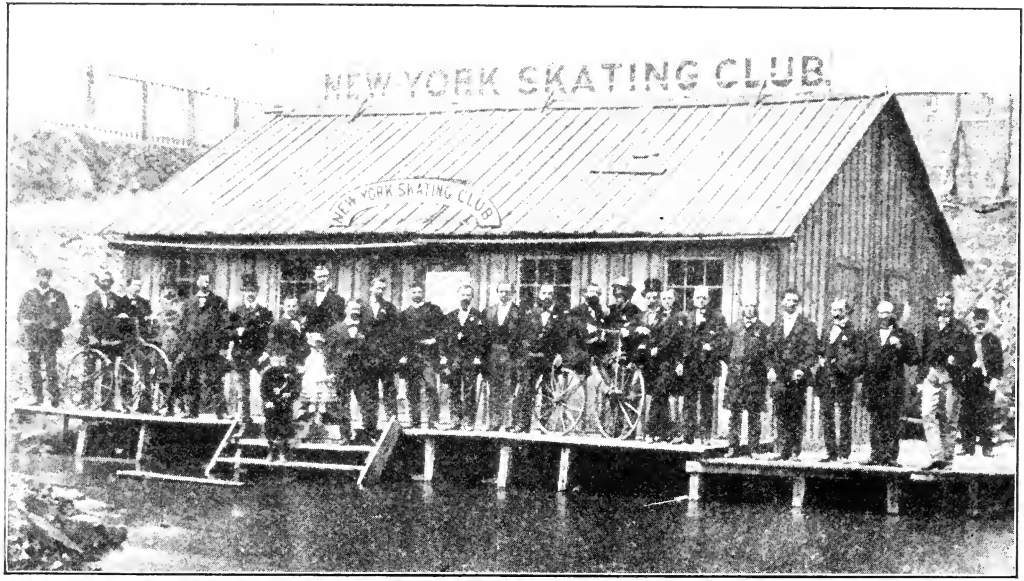
1902. American skating standard revised by leading American skaters, including Good, Story, Rubenstein, Phillips, Bacon, Evans, and Dr. Keane.

1904-06. Miss Mabel Davidson skated in exhibitions throughout Europe.

1908. Irving Brokaw won prize in the International style, St. Moritz, and skated in exhibitions of that style throughout Europe.

1910. Conservatory Lake, Central Park, New York, set aside exclusively for figure skating.

1911. American amateurs invited, for the first time, to skate in International style in World's Championships.



CLUB HOUSE OF THE NEW YORK SKATING CLUB, ON "THE FIFTH AVENUE POND," 1863, NOW THE SITE OF THE HOTEL PLAZA, NEW YORK CITY.

Left to right: Silas D. Benson, E. B. Cook, H. C. Mecklem, O. G. Brady, Ed Miller, Wm. Ward, James Mead, E. C. Burr, John Creighton, J. S. Hiscox, A. J. Dupignac (on bicycle), Chas. W. Jenkins, Jos. Egbert, Robert Edwards, Dr. J. A. Dixon, Edwin Egbert, Andrew MacMillan, J. Bilger, Hugh Mitchell, Dr. Railton.

The New York Skating Club was organized in January, 1860—object: "The Advancement of the Art of Skating." Presidents, James Harrison, Andrew MacMillan, J. Seaver Page, R. C. Rathbone and A. J. Dupignac; E. B. Cook was Meteorologist.

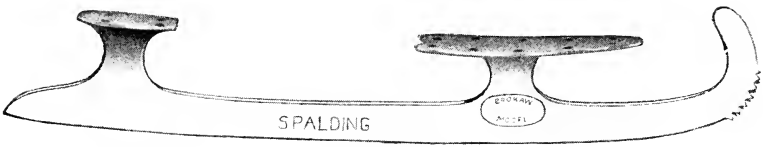
CHAPTER III.

IMPLEMENTS FOR THE SPORT.

STYLE OF SKATE. CARE OF SKATES. SHOES. COSTUME.

A—Style of Skate.

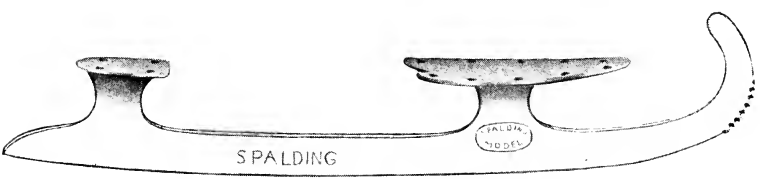
It is essential to use the round toe model skate, and one which has two stanchions instead of three, such as the Spalding No. SR for men and No. SRL for ladies, particularly for the large figures and moves which make up the schedule of figures included in the American, or artistic school of skating. In the first place, it "runs" faster than any other kind of skate, and, by reason of its construction, being neater and balanced better, the skater is able to keep his equilibrium without as much effort as on a skate of any other model. When equipped with this style skate the skater can let the skate do the running while he devotes himself to the proper carriage of the body and movements, not only of the balance foot, but also of the head, arms and shoulders. Other points of advantage are, that for figures on the toe of the skate, and spins and pirouettes, the ice surface is merely bruised and no hole is made, as when the sharp-pointed skate is used, which not only prevents the skate soon from revolving but makes holes or chips out chunks of the ice, resulting in an uneven surface on which any other skater is liable to get a tumble. The skater who tears up the surface in this manner soon finds himself very unpopular with the skating public. A skate of the kind advocated has also a decided advantage for backward loops, brackets, rockers, the spin on bent knee, and other difficult moves in free skating. Moreover, the movements of the skater are softer and better in appearance, as the skate glides easily and gracefully over the surface of the ice. It is, in fact, absolutely necessary to use the round toe model skate, as made by A. G. Spalding & Bros., for artistic skating.



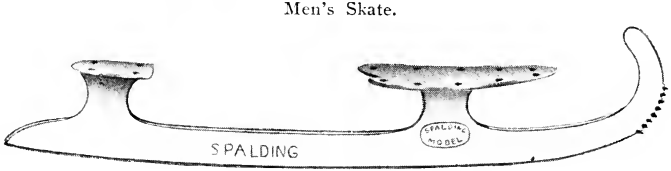
Men's Skate.

Ladies' Skate.

BROKAW MODEL SKATES.



Men's Skate.



Ladies' Skate.

SPALDING MODEL SKATES.

PROPER SKATING SHOES, SHOWING METHOD OF ATTACHING SKATES.

B—Care of Skates.

When the skate blades have become dull or chipped, or otherwise injured, they should be taken, preferably, to the maker for regrinding by competent workmen who understand the proper grooving of the blades, which the ordinary skate sharpeners are unable to do. This regrinding may be attended to through any of A. G. Spalding & Bros.' stores, located in principal cities of the United States and Canada.

All matters pertaining to the care of skates should be attended to at the close of the skating season. The foot plates and blades should be carefully rubbed off to prevent rust and a coating of oil or vaseline applied, otherwise they will not be in condition for immediate use at the beginning of the next season. A good day's sport in the open air may then be lost if this advice is not followed.

C—Shoes.

As will be noticed from an inspection of the illustrations in this book, showing the most famous skaters who follow the artistic, or American style, the high boot is used altogether. This style, copied from model made especially for Mr. Irving Brokaw, is manufactured by A. G. Spalding & Bros. as their No. 300 for men and No. 310 for ladies. Many features developed by Mr. Brokaw through his long experience on the most famous rinks in the world are incorporated in the make up of these shoes: the especially high heel required for assuming gracefully the "bent-knee" position essential for the proper execution of artistic figures; the shaped top, lending itself easily to the forward position of the ankle and lower portion of the leg, is an important feature adding much to the gracefulness of the skater, while the special straight toe, really the most comfortable and neatest form ever incorporated in a skating shoe, rounds out a combination that makes the Spalding shoe the only style for the skater anxious to maintain proper appearance on the rink at all times while giving him the confidence required for success in competition. In addition, owing to the amount of practice required to become proficient in this style of skating, and the strained positions

assumed for the execution of intricate figures, comfort is of paramount importance. Spalding shoes, worn from the beginning, guard the skater from falling into false or ungraceful positions while practising, and are always comfortable and neat in appearance.

D—Costume.

The skater must adopt the costume which experience and wisdom has taught to be the most serviceable for all-round use. For general skating almost any costume may be worn, providing that the coat or jacket is rather short and more or less tight-fitting, so as not to impede the movements of the skater; but, of course, knickerbockers, which must be rather tight-fitting about the knee, are to be recommended for general practice, as they are far more comfortable to skate in than the long trousers, and give a feeling of freedom which is so desirable. For competitions or tests, where the skater wishes to make as good an impression as possible before critical judges, a costume consisting of a tight-fitting coat or jacket, rather short, with the collar and front often trimmed with Astrakan fur, or sometimes the coat decorated with braid, after the military fashion. A neat felt hat, or cap made of fur or dark cloth. For the limbs, skating full tights Spalding No. 1A, or black, tight-fitting knickerbockers, with leather leggings fitting down over the ankles coming from just below the knee. For general exhibitions, the skater should study the style of costume which is most suitable for himself. The main thing is not to have the jacket too long or loose fitting, as this gives an awkward and ungainly appearance to even the most graceful of skaters.

1. E. B. Cook, New York, "Father of American Figure Skating": 2. W. F. Duffy, New York, American Champion, 1904; 3. Geo. D. Phillips, New York, American Champion, 1892, 1895, 1897, also Speed Champion; 4. Dr. A. G. Keane, New York, American Champion, 1898, 1899, 1900-02, 1905; 5. J. F. Bacon, Boston, American Champion, 1893; 6. Louis Rubenstein, Montreal, American Champion, 1888, 1889; 7. E. W. Bassett, New York, American Champion, 1907.

FAMOUS AMERICAN FIGURE SKATERS.

CHAPTER IV.

FORM IN SKATING.

FAULTS. CARRIAGE OF THE HEAD, THE ARMS, THE UNEMPLOYED LEG. NATIONAL STYLES. RULES FOR CORRECT FORM. ——

One of the chief objects of artistic skating is to encourage, rather than to repress, the latent individuality of the skater, and nothing in the rules for good form prevents this development of the personal element.

Correct form is too often held subsidiary to correct tracing of figures on the ice, which is a great mistake. It is advisable for a beginner to study good form, rather than correct tracing, until a perfect skating position becomes the natural one for him to assume when endeavoring to attain this perfect tracing.

The most common faults are: drooping the head, flourishing the arms, bending the body from the hips, and exaggerated bending of the unemployed leg.

As far back as 1863 the experts were aware of the importance of the carriage of the head when it was said: "All the intricate figures amount to nothing if the position of the body is awkward or ungraceful. The position of the head is the most important thing to be observed, as most of the direction is obtained thereby."

Drooping the head gives a very slovenly appearance, and is caused chiefly by the skater looking at the marks made by his skate on the ice. Part of a skater's training should be frequently to practise some of the school figures without glancing downwards. It is essential to know where to put a turn, etc., and a momentary glance at the ice is therefore allowable, but the head must at once be raised to an upright position.

The arms should not be held high or thrown about unnecessarily; they must be used to do their proper share of the work

in turns, etc., but not, as a tight-rope walker uses them, solely to maintain a balance. Any excessive use of the arms should not be allowed to become a habit, as it is quite unnecessary to one who is thoroughly master of his skates.

The bending of the body sideways from the hips is caused simply by the fear of falling when learning to travel on an edge, but this fault is not likely to cling to a skater after his novitiate. The bending forward of the body is essential for certain movements, such as taking a stroke forward, but care must be taken to assume an upright position as soon as possible.

The unemployed leg must be only slightly bent; excessive hooking gives it a very clumsy appearance, and, moreover, does away with its utility. This "unemployed" leg is sometimes called the "balance" leg, which is perhaps a more correct term, because, although the skate is off the ice, the unemployed leg has as much, if not more, control in the execution of a movement than the employed, or tracing, leg, and it must be used to help the skater and not be repressed. Smoothness and grace in skating is largely due to the proper use of the limbs. The unemployed foot must be carried in such a manner that the toe is always pointing downwards and outwards. Carrying the toe outwards is managed by turning the unemployed leg outwards from the hip. This will be found not easy at first. It is, however, essential that a skater should overcome this difficulty by practise, if proficiency is to be obtained.

In practise, every school figure must be started from rest. Thus, starting on the right foot, the whole of the momentum required to complete the figure must be gained by one stroke from the side of the left skate. There must be no suspicion of a previous stroke from the right. It is important that the skater should take the initial stroke from the side and not from the toe of the skate.

The Three Different Styles.

Now, heretofore, the American style has put almost no restrictions on the use of any available assisting movement.

The English style, on the other hand, forbids any assistance from the movement of the arms, the swinging of the free foot, or the bending of the skating leg. The skating leg is always stiff; the unemployed leg, as they aptly call it, after the thrust must touch the skating leg, and the arms, with the elbows turned in, must hang loosely or slightly bent. But, according to a prominent English authority, this English style, which was promulgated by "a small group of anything but gainly skaters, proceeded to advance an altogether unnatural theory of rigidity of back as essential to the proper deportment of every figure skater worthy of the name." This style "came in mysteriously, with the ramrod deportment, the horsehair furniture, and the other cold, stuck-up stiffness of the early Victorian era. It synchronized with the strenuous austerity and the stiff cravats of Cobdenism and the easy grace of crinolines."

The International style is that which is known as natural, free, uncramped, artistic, and in which the movements of the skater are allowed full scope to assist the executions of figures by the skater, expressing and intensifying the effect, so as to produce a harmonizing and graceful result.

Now this International style, which some persons ignorantly consider to be a product of the other side, is in reality the European development of American skating, carried to the Continent in the winter of 1864-5 by Jackson Haines of New York, who was a dancing master, and who had less enthusiasm than his contemporaries (the New York Skating Club and the Philadelphia Skating Club and the Canadian skaters) for the invention of one-foot, continuous figures, many of them made in small, kicked circles. His temperament affected artistic display and correct body positions (after the manner of the Russian dancers, now so much in popular favor), too, but in long, graceful curves or in dance strokes and steps. Now, this is the kind of skating which is advocated by the skaters of the new style.

Striking developments have taken place in the last few years in the art of skating. The theory of the art has been made so simple, and the exposition of the theory so clear and practical,

that not only may older people learn to skate from printed instructions, but boys and girls also, if once they think it worth while to try and get over the idea that the hockey skate and the game constitutes all there is in the art of skating. All persons who would like to learn to skate must devote themselves solely to the practise of the Art of Figure Skating and make use of the skate devoted to that purpose, which, instead of having a perfecly flat runner, is curved on the bottom, so as to make it possible to execute curves and circles on the ice, which are the fundamental elements of the art.

Here are the rules for correct form, as laid down by the official standards, and the ways the best performers have attained it:

I. Head erect, with eyes upon the ice seldom or never during the free-skating, and, in the school skating, no more than is absolutely necessary.

II. Body upright, not bent forwards or sidewise from the hips, shoulders thrown back, and chest expanded.

III. Arms, whether active or passive, should have free play from the shoulders, elbows slightly bent, hands with the palms downward or inward.

IV. Skating leg always bent at the knee, to insure a springy rise and dip of the body.

V. Free leg poised or swung entirely from the hip, in the socket of which it should be turned outward and backward as much as possible; always separated from the skating leg, knee slightly bent, toe pointing down and out.

CHAPTER V.

ELEMENTS OF FIGURE SKATING.

THE CURVE A BASIC FIGURE. LARGE SIZE IMPORTANT. ELEMENTARY FIGURES, TURNS, FREE SKATING ELEMENTS. AMERICAN FIGURES NOT IN SCHOOL FIGURES.

The elements of figure skating are: The curve, done on the four edges; outside and inside forwards; outside and inside backwards. It is the control of these circles that gives strength and power, and the holding of the body in the proper and graceful attitudes, while it is the execution of these large circles, changes of edge, threes and double-threes, brackets, loops, rockers and counters, which makes up the art of skating.

It is a mistaken idea that skating large figures makes the execution of small ones difficult; on the contrary, everybody should skate large first and then he can skate small figures more easily afterwards, and, besides, nothing contributes so much to good form as the execution of large figures and moves, especially the plain circles, in easy and graceful positions.

DEFINITIONS.

1. *The Curve*—The four edges, *OF* and *IF*.
2. *The Forced Curve, etc.* (See under *Brackets*, Page 39.)
3. *The Serpentine*—Change of Edge. *F* and *B*.

THE TURNS.

4.—*Threes—OF* and *IB*.
Threes—IF and *OB*.

5.—*Combinations of Change and Three*—English "Q."
Combinations of Three and Change—English Reverse "Q."
(Not in the International School Figures.)

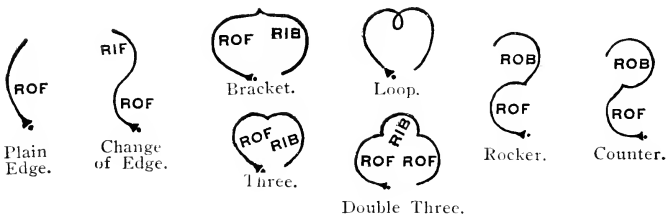
6. *Counter Threes or Brackets*—Two forced curves.

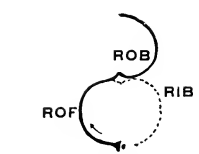
(These turns have a change of edge *at* the turns. The following have *no* change of edge, before, at, or after):

7. *Rockers*—A curve and a forced curve—rotation like a Three.

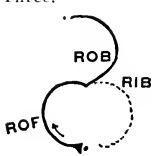
8. *Counters*—A forced curve and a curve—rotation like a Bracket.

9. *Double Threes*—Three curves and two turns, the second curve of the first Three serving as the first curve of the second Three. Skated exactly like the single Threes.





Difference between Counter Rocker and Three.



Difference between Rocker and Three.

THE ELEMENTS AND OTHER SCHOOL FIGURE TURNS.

10. *Loops.*

11. *Cross-cuts or Anvils*—American loops.
(Not in the International School Figures.)

12. *Advanced Schoool Figures*—Combinations of the above simple elements by means of the change of edge, viz.:

1. Two Changes of Edge on one foot—One-foot Eight.
2. Change-Three.
3. Change-Double-Three.
4. Change-Loop.
5. Change-Bracket.

(Nos. 2 to 5, Three-lobed Eights, or Paragraphs.)

6. Three-change-Three.
7. Double-Three-change-Double-Three.
8. Loop-change-Looop.
9. Bracket-change-Bracket.

(No. 1 and Nos. 6 to 9 are Two-lobed Eights.)

Rockers and Counters are skated only in Paragraph form, half-circle turn, and full-circle; not in two-lobed Eights, full-circle, turn at center, full circle.

Other Elements, Not in the School Figures.

Change of direction and edge by means of:

1. *Pirouette*—On one foot.
2. *Jump*—From one foot to the other.
3. *Strokes*—Turn on one foot to curve on the other. Of the latter, two are common elements in free skating dance steps.

Other Free-Skating Elements.

Beaks; Spectacles; Grapevines, and other march steps; varieties of *Cross-cuts; Spread-Eagles,* etc.

American Figures (Not in the School Figures).

A "Q" (first called by the Vienna school, "Change-Turn") is a continuous stroke, consisting of a curve on one edge, changing to a curve on the other edge of the skate in the same direction, and followed by a three-turn, *ROF to RIF* to *ROB,* etc. In an outside "Q" the first stroke is an outside edge and the three-turn is an inside one.

The Reverse "Q" (first called by the Vienna school, "Turn-Change"). Here a three is first executed, followed by a change of edge.

The "Mohawk" is a method of going from forward to backward, or backward to forward, on an edge of the same character. It is effected by spread-eagling the feet, and comes with facility to those who are able to get into the spread-eagled position, while it is capable of being acquired by those to whom this is a difficulty, by careful attention to the position of the body at the moment of change. For the forward Mohawk, the skater proceeds on a curve of *ROF,* and when he is about to effect the change to *LOB,* he thrusts back his left shoulder and brings forward the left leg in front of the right; then, turning the toes out as much as possible, swings it round and behind the right and places it down on the outside back, and at the moment it touches the ice he takes up the right.

The change from a back to a forward edge is executed in the same way, only in this the unemployed foot is thrown behind and then swung round it and placed in front. The outside Mohawks are more difficult than the inside ones, as with the inside the feet have to be turned out far less than with the outside ones. In executing a Mohawk, the body is turned in the same way as in doing a bracket; in fact, a bracket has been well described as a Mohawk on one foot.

It is also possible to go from outside forward to outside back by bringing the left shoulder forward instead of backward and rotating the body in the direction of an ordinary three. In practice this can hardly be effected without a jump, as the toes have to be turned in at an extremely sharp angle, just as in the Mohawk they have to be turned very much outward.

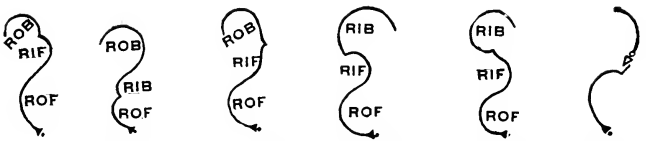
Starting as before from the outside forward, it is possible to put the other foot down on the inside back, instead of the outside back. This step is called a *"Choctaw."* If the direction of rotation is to the right, the corresponding turn is the *OF* rocker. If the revolution of the body is to the left, the corresponding turn will be the *OF* counter. When the rotation is to the right the turn is called a *"Cross-Choctaw."* So that, as a general rule, Mohawks correspond to brackets; cross-Mohawks to threes; Choctaws to counters, and cross-Choctaws to rockers.

"*All the cross strokes* are extremely awkward, and can hardly be regarded as anything but skating curiosities; it is not at all probable that they will ever win favor in practical skating. There seems to be no reason, however, beyond the difficulty of skating them, why the forward Choctaws should not, like the Mohawks, take their place in the regular repertoire of first-class skaters. It will be noticed that it is only by means of these steps that inside and outside back threes, emanating from and ending at the center, can be skated."

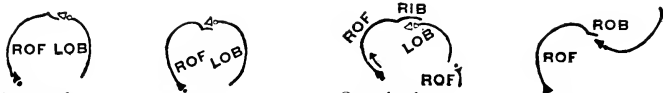
The "Once-back," or valse step, is a change from outside forward on one foot to outside back on the other, by means of a three-turn of the body. For example, a three-turn, shortly after which the free foot is dropped to the ice in its natural position on a new stroke; *ROF* three to *LOB* to *ROF*. These are the strokes employed in the skating of the valse, lancers, etc. (Called on the Continent "Englander.")

AMERICAN FIGURES NOT IN SCHOOL FIGURES.

No.	From	Corresponding Turn.	Name.
1	*OF* to *OB*	Forward three.....	Forward cross-Mohawk.
2	*OF* to *OB*	Forward bracket.....	Forward Mohawk.
3	*OF* to *IB*	Forward rocker.....	Forward cross-Choctaw.
4	*OF* to *IB*	Forward counter.....	Forward Choctaw.
5	*OB* to *OF*	Outside back three.....	Back Mohawk.
6	*OB* to *OF*	Outside back bracket...	Back cross-Mohawk.
7	*OB* to *IF*	Outside back rocker....	Back Choctaw.
8	*OB* to *IF*	Outside back counter...	Back cross-Choctaw.
9	*IF* to *IB*	Inside forward three...	Inside Mohawk.
10	*IF* to *IB*	Inside forward bracket.	Inside cross-Mohawk.
11	*IF* to *OB*	Inside forward rocker.	Inside Choctaw.
12	*IF* to *OB*	Inside forward counter.	Inside cross-Choctaw.
13	*IB* to *IF*	Inside back three.....	Inside back cross-Moh.
14	*IB* to *IF*	Inside back bracket....	Inside back Mohawk.
15	*IB* to *OF*	Inside back rocker.....	Inside back cross-Choc.
16	*IB* to *OF*	Inside back counter....	Inside back Choctaw



"Q." Reverse "Q." Bracket "Q." Rocker "Q." Counter "Q." Rocker Step.



Englander Step. Americaner. Once-back or Englander. Rocker Step.

Mohawk. Cross-Mohawk. Continental Mohawk or Americaner.

Choctaw. Cross-Choctaw. Counter Step. Counter Step.

Eight Step. Change of Edge Step. Three Step. Loop Step. Bracket Step. Rocker Step.

Counter Step. Pirouette Step. Counter Pirouette Step. Pirouette Three Step. Bracket Pirouette Step.

STEPS.

CHAPTER VI.

PRESCRIBED OR SCHOOL FIGURES.

ORIGIN. SCHEDULE OF FIGURES. FUNDAMENTAL SCHOOL FIGURES. COMBINATIONS IN PARAGRAPH FORM. SINGLE FOOT FIGURES. MANNER OF SKATING. HINTS ON LEARNING. GENERAL REMARKS. SKATING TO PLACE AND BEFORE JUDGES.

These figures were gradually evolved by skating contests between the various skating clubs in Europe, beginning with contests of the members of the Vienna Skating Club, whose stimulus for the art dates from the visit of Jackson Haines, the famous American skater, in the winter of 1864-5.

Each prominent skating club holds a yearly contest to determine the club champion. Then the club champions of each country are pitted against each other to determine the national champion. In this way the art of skating has been improved and developed and the best skater selected to compete in the European and world's championship.

It was the idea that the school skating should be built up out of fundamental elements, like a mathematical problem, with a logical consistency through it, so that from the beginning there might be no contradiction or lack of harmony. Ease of execution was to be secured by the use of all possible auxiliary movements, the turns were to be made to appear not the result of effort, but simple and rhythmic, and, like a "leading motive," run through all the school figures.

INTRODUCTION.

We will depart from old classifications and divide the School Figures into:

1—FUNDAMENTAL SCHOOL FIGURES.

2—COMBINATIONS IN PARAGRAPH FORM.

3—SINGLE FOOT FIGURES (one-foot eights).

SCHOOL FIGURES.

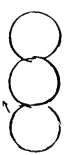
THE SCHEDULE.

Elementary School Figures.

CIRCLE EIGHT.

No.	Description.	Value.
1.	*ROF, LOF.*	1
2.	*RIF, LIF.*	1
3.	*ROB, LOB.*	1
4.	*RIB, LIB.*	2

CHANGE OF EDGE.



5a.	*ROIF, LIOF.*	1
b.	*LOIF, RIOF.*	1
6a.	*ROIB, LIOB.*	2
b.	*LOIB, RIOB.*	2

THREE.

7.	*ROFTIB, LOFTIB.*	1
8a.	*ROFTIB, LIBTOF.*	2
b.	*LOFTIB, RIBTOF.*	2
9a.	*RIFTOB, LOBTIF.*	1
b.	*LIFTOB, ROBTIF.*	1

DOUBLE THREE.

10.	*ROFDTOF, LOFD TOF.*	1
11.	*RIFDTIF, LIFDTIF.*	1
12.	*ROBDTOB, LOBD TOB.*	1
13.	*RIBDTIB, LIBDTIB.*	2

LOOP.

No.	Description.	Value.
14.	*ROFLOF, LOFLOF.*	2
15.	*RIFLIF, LIFLIF.*	2
16.	*ROBLOB, LOBLOB.*	2
17.	*RIBLIB, LIBLIB.*	2

BRACKET.

18a.	*ROFBIB, LIBBOF.*	3
b.	*LOFBIB, RIBBOF.*	3
19a.	*RIFBOB, LOBBIF.*	3
b.	*LIFBOB, ROBBIF.*	3

ROCKER.

20a.	*ROFROB, LOBROF.*	4
b.	*LOFROB, ROBROF.*	4
21a.	*RIFRIB, LIBRIF.*	4
b.	*LIFRIB, RIBRIF.*	4

COUNTER.

22a.	*ROFCOB, LOBCOF.*	3
b.	*LOFCOB, ROBCOF.*	3
23a.	*RIFCIB, LIBCIF.*	3
b.	*LIFCIB, RIBCIF.*	3

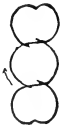
Abbreviations: R—Right, L—Left, F—Forward, B—Backward, O—Outwards, I—Inwards, T—Three, L—Loop, B—Bracket, R—Rocker, C—Counter.

Advanced School Figures.

EIGHT ON ONE FOOT.

No.	Description.	Value.
24a.	*ROIF, LIOF.*	2
b.	*LOIF, RIOF.*	2
25a.	*ROIB, LIOB.*	3
b.	*LOIB, RIOB.*	3

CHANGE OF EDGE —THREE.

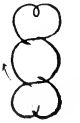


26a.	*ROIFTOB, LOIB TOF.*	2
b.	*LOIFTOB, ROIB TOF.*	2
27a.	*RIOFTIB, LIOBTIF.*	3
b.	*LIOFTIB, RIOBTIF.*	3

CHANGE OF EDGE —DOUBLE THREE.

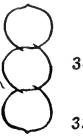
28a.	*RODTIF, LIDTOF.*	1
b.	*LODTIF, RIDTOF.*	1
29a.	*RODTIB, LIDTOB.*	3
b.	*LODTIB, RIDTOB.*	3

CHANGE OF EDGE —LOOP.



30a.	*ROIFLIF, LIOFLOF.*	2
b.	*LOIFLIF, RIOFLOF.*	2
31a.	*ROIBLIB, LIOB LOB.*	3
b.	*LOIBLIB, RIOB LOB.*	3

CHANGE OF EDGE —BRACKET.



32a.	*ROFBOB, LOIBBOF.*	3
b.	*LOIFBOB, ROIB BOB.*	3
33a.	*RIOFBIB, LIOBBIF.*	3
b.	*LIOFBIB, RIOBBIF.*	3

THREE—CHANGE—THREE.

No.	Description.	Value.
34a.	*ROFTIOTIF, LIF TOITOF.*	3
b.	*LOFTIOTIF, RIF TOITOF.*	3
35a.	*ROBTIOTIB, LIB TOITOB.*	3
b.	*LOBTIOTIB, RIB TOITOB.*	3

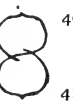
DOUBLE THREE—CHANGE—DOUBLE THREE.

36a.	*ROFDTEGDT, LIF DTEDT.*	3
b.	*LOFDTEGDT, RIF DTEGDT.*	3
37a.	*ROBDTEGDT, LIB DTEGDT.*	4
b.	*LOBDTEGDT, RIB DTEGDT.*	4

LOOP—CHANGE—LOOP.

38a.	*ROFLEGL, LIF LEGL.*	4
b.	*LOFLEGL, RIF LEGL.*	4
39a.	*ROBLEGL, LIB LEGL.*	5
b.	*LOBLEGL, RIB LEGL.*	5

BRACKET—CHANGE—BRACKET.



40a.	*ROFBEGB, LIF BEGB.*	4
b.	*LOFBEGB, RIF BEGB.*	4
41a.	*ROBBEGB, LIB BEGB.*	5
b.	*LOBBEGB, RIB BEGB.*	5

ULRICH SALCHOW,
Stockholm.
ROB loop.

BROR MEYER,
Stockholm.
LOF rocker.

HENNING GRENANDER,
London,
On double toe pirouette.

FAMOUS EUROPEAN SKATERS.

FUNDAMENTAL SCHOOL FIGURES.

SIZE.

All school figures should be skated as large as possible, dependent upon the power and ability of the skater. In general, the diameter of the circle for the plain circle eight, change of edge, etc., should not be less than ten feet, and as much larger than this size as can be done without departing from the correct shape of the figures. Correct poise must be maintained to the full end of the figure, even if to do so requires slight temporary reduction in the size of the figure. Large size, combined with steadiness of poise, is the entire basis of success in learning artistic skating.

1. FUNDAMENTAL SCHOOL FIGURES.

Fundamental School Figures are to be skated in the "eight" diagram. They are:

(1) The four *Plain Edges,* outside and inside forward, and outside and inside backward, the initial stroke to be taken first on the right and then on the left foot.

Note—This is the system to be followed throughout the entire school figures.

(2) The five *Threes,* right outside forward to left outside forward, outside forward to inside backward, starting right and left, inside forward to outside backward, starting right and left.

Note—The international programme contains Double Threes by themselves, and in combination with the change of edge, as the ordinary threes. The Double Threes are combinations of single threes, and are skated according to their rules. We have purposely left them out of our School Figure arrangement, as we only want here original elementary figures.

(3) The four *Loops,* outside and inside forward, outside and inside backward.

(4) The four *Brackets,* outside forward to inside backward, and inside forward to outside backward, changing the starting foot.

(5) The four *Rockers,* outside forward and outside backward, and inside forward and inside backward. Each to be skated by starting right, and then left, foot, and in the three-lobed eight diagram, but without any change of edges.

(6) The four *Counters,* outside forward and outside backward, and inside forward and inside backward. To be skated in similar manner to the rockers.

2. Combinations in Paragraph Form.

These combinations are to be skated in the three-lobed eight diagram.

(1) *Change of edge,* starting on right and left foot, on the outside edge, and the backward change, skated in similar manner. The changes are executed (*a*) outside to inside, and (*b*) inside to outside.

(2) *The Change-Three.* This figure is very important, as it includes all the preliminary changes of edge and all the threes. The start is outside to inside, on right and left foot, and inside to outside, on right and left foot; finish with a three. The "take-off" for the second half of the figure, whether started on right or left foot, is invariably backward.

(3) *The Change-Loop.* Started right and left outside forward; right and left outside backward; finish with the loop. This figure is skated in the three-lobed diagram. It will be found necessary to skate this in the three-lobed eight diagram, on a considerably *smaller* scale than the others, in order to give the loops their proper size and finish. This arrangement contains all the loops and edges.

(4) *The Change-Bracket.* Begin right and left outside forward; right and left inside forward; finish with the bracket.

3. Single-Foot Figures (One-Foot Eights).

(1) *The One-Foot Eight,* starting right and left forward; right and left backward. To be skated in the eight diagram, and the same size as the single plain circle eights.

(2) *The Three-Change-Three,* starting right and left outside forward; right and left outside backward.

(3) *The Loop-Change-Loop.* Skated in similar manner.

(4) *The Bracket-Change-Bracket.* Skated in similar manner.

These figures are to be skated in the eight diagram, with the turns and loops opposite to each other, on the axis, with the two tangents parallel. See Diagram, **Page 69.**

Manner of Skating.

Since the smoothness and grace of our skating is largely due to the proper use of the limbs, they must be used to help and not retard the progress of the skater, for it stands to reason that correct assisting movements by the limbs will contribute materially to correct tracings on the ice.

Three things must continually be borne in mind: Keep the skating or employed knee bent at all times; carry the unemployed toe down and outwards; learn to copy the correct skating positions.

The object of the skater should be at the very outset to obtain power and control in the shortest time possible, and to be equally proficient on both feet. Usually one foot will be found considerably weaker than the other. Let the learner always remember if the left foot is the weaker to practise on it all the more; if there is a disinclination to its use, to use it all the more, until the weakness is conquered. In every movement you acquire, be careful that you teach the left to do its duty until it is as proficient as the right. *Do not be a one-legged skater.*

This power is attainable only by continual practise and mastery of the plain circles in large size, both forward and backward, skated on all the edges, starting right and left foot, for the difficult school figures, which the skater will attempt later, consist simply of turns on a circle or change of edge. If he obtains perfect control at the outset, so that he is able to "let the skate run," as I term it, the mastery of the more difficult figures will come easier, for then he will only have the turns to learn, the curves and changes before and after having been already mastered. The skater will also be doing his figures in correct style, for feeling himself perfectly secure on the large

edges, he will be able to devote his attention to proper positions of head, shoulders, arms, and skating leg. Good form is of the utmost importance; otherwise the skating cannot be artistic. The beginner at the outset must therefore study carefully the rules laid down for good form. (See below.)

The skater must begin with the four plain edges and master each in turn, following the order laid down.

Every school figure must be started from "rest." Thus, if you stand on the right foot, the whole momentum required to complete the figure must be gained by one stroke or thrust from the side of the left skate. There must be no suspicion of a previous stroke from the right. The stroke *must* be taken from the *side* and not from the toe of the skate. A powerful carrying start will be found extremely difficult at first, but its acquisition should be persisted in, since it is the foundation of a vigorous and graceful style.

It is well to get into the habit of always practising your figures after the manner required for tests or competitions; that is, skate each figure three times on alternate feet without stopping.

Study carefully the exact shape of each school figure and practice accordingly.

The novice will have a feeling of insecurity while taking up the outside forward and backward edges, for since the body inclines away from center of gravity, there is a tendency, in attempting to ward this off, to bend the body at the hips. This awkward movement should be studiously avoided.

Valuable Aids in Learning the School Figures.

The Plain Circles—Whenever the balance foot passes the skating foot from backward to forward, it passes close to it, so as to prevent rotation, the knee being turned out, the toe turned in. This is purely for artistic effect, since the balance foot cannot pass the skating foot with the heel touching. Remember that when one foot passes the other the knees never touch.

As soon as you bring the balance foot forward, rock (tilt) the upper part of the body slightly backward, in order to compensate for the weight of the unemployed leg in front; so, in like manner, lean forward when the balance foot is carried behind.

In the *OF* plain circle, the balance foot does not pass by until three-quarters of the circle has been completed (twist the hips, but let the free foot lag behind). The arms, which are at first held back and on one side, are brought forward when half way through the circle, which brings them on the other side of the body or towards the center.

For the *IB* plain circle, which is the most difficult one to start and make of required size, a departure is made from the general rule in regard to the bent knee. Before the middle of the circle the balance foot is brought back, when the skating knee straightens, and both arms are brought close to the body. As the employed knee straightens, the balance foot, which should be behind, is moved up close to the heel of skating foot. During the entire circle turn the head towards the start or center of the eight; in other words, keep your eye continually on the starting point of the eight.

Rules Applying to Artistic Skating.

The following rules apply in general to the attainment of artistic skating:

The body should be held upright, but not stiff, and should not be bent forward or sideways at the waist. It should be held sideways to the direction of progress, as indicated in the diagrams. The carriage of the shoulders is fundamentally associated with the accomplishment of many important figures; unless the body is turned and ready for the figure, its achievement is impossible. Rigidity of the upper body, without stiffness, contributes much to grace and the ease with which figures are executed.

The raising and lowering of the body, which should be only momentary, is attained by bending the knee.

Compensation of weight is a subject which has formed too small a part of the study of skating. In general, when the body is leaning forward, the balance foot is held behind, and vice versa. When the balance leg is on one side of the body, the arms should be on the other side of the body, and the shifting of arms with leg should be almost instantaneous.

The tracing leg should be generally bent at the knee and flexible. The knee of the balance leg should be turned out and the toe pointed outward and downward, the knee only slightly bent. The balance leg should swing freely and gracefully from the hip, which often greatly assists the movement. The knees should never be touching, and always well separated, but not enough to give the effect of exaggerated spreading.

The arms should be carried in the position of a normal but unaffected poise, the palms of the hands held downward and the fingers neither spread, clinched, nor hanging limply. Excellent poses, which the skater ambitious for good form may well study and copy, can be found in many of the classic models of ancient and modern sculpture.

Threes—A Three is a turn in the natural direction, from an edge forward to the other edge on the same foot, backward, or vice versa. All threes may be skated without moving the balance foot at the turn.

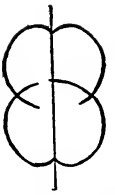
In order better to skate these figures to place, while approaching the turn, follow with your eye the toe of your balance foot for the forward threes and the heel of your balance foot in the backward threes. This does not necessarily mean that the skater must bend his head over all the time, but simply take a quick glance at the place and time indicated.

For *OF* Threes, the balance foot stays behind approaching turn.

For *IF* Threes, the balance foot stays behind approaching turn.

For *OB* Threes, the balance foot stays crossed in front.

For *IB* Threes, the balance foot may stay crossed in front, but if difficulty is found in holding this position after turn, the



balance foot may be left behind after the turn. Both positions would be considered correct in any competition before critical judges.

The turns must be skated opposite to each other on the axis of the eight diagram. The connecting line (imaginary) between the turns passes through center of the eight.

Double-Threes are combinations of the two of the four threes already given. Two of them put together form the combination of the *IF* or *OF* double-threes, forward and backward.

In the *IF* double-threes, the second turn, which is an outside backward three, is made differently from the single-back three. Before this turn keep the balance foot behind, and in front after it.

Brackets, or, as sometimes called, counter-threes, are composed of turns identical as to edge with the three, but with the reverse, or unnatural, rotation, *ROF* to *RIB*. A bracket consists of two forced curves. [A Forced Curve, or False Serpentine, looks like a change of edge, but contains no change. It is not an independent element, but is always combined either with itself (a bracket) or with a turn (rocker or counter)]. These brackets have a change of edge at the turns, but the following have *no* change of edge, before, at, or after : Rockers (a curve and a forced curve, rotation like a three—see below) and Counters (a forced curve and a curve, rotation like a bracket).

For Brackets the important thing to remember is to keep the shoulders flat through the entire figure. This is one of the figures where a glance at the skating foot assists the correct turn. Same idea applied to skating as "keeping your eye on the ball" in the game of golf.

For the *OF* bracket, keep the balance foot crossed behind before the turn and crossed in front after the turn.

For the *IB* bracket, keep the balance foot behind up to the turn and crossed in front after it, the same as in forward brackets.

For the *IF* bracket, keep the balance foot in front before and behind after the turn.

For the *OB* bracket, the balance foot should be brought back after starting, then cross in front over the print, just before the turn, then behind at the turn, and in front again after it, to finish the curve in normal form.

Loops—For the *OF* loop keep the balance foot close in. Do not let the rotation of the body throw this foot out where it has a tendency to go.

In the *OB* loop, start as if to make an outside backward three, and *very slowly*. When executing the loop, keep your eye on the heel of the skating foot. The important thing is to preventation *rotation* of the body at the start; this means not to begin to rotate body before you want to make the loop, as the loops must be placed opposite to each other. After coming out of the loop, do not look down at the loop, but keep the head turned over the unemployed shoulder.

Rockers—A rocker is a turn in the same direction as the three, but to the same edge of the skate as before—*ROF* to *ROB; ROB* to *ROF*.

Important things to remember are: Not to make any change of edge at the turn, and not to make the turn unless on a good edge. The difference between the rocker and the counter is: the rocker turn is easy to make, but the following edge difficult to hold (especially for a full circle), and the counter turn is difficult to make, while the following edge is easy to hold.

To do the turn properly, glance down at the moment of the turn to see the turn executed. This will prevent a change of edge, which is liable to occur, and a clear and well defined print ought to follow. After turn the skater must look quickly over his unemployed shoulder, forcing the employed arm and shoulder forward in the direction of motion to help hold out the following curve.

In inside rockers, the second curve is almost more difficult to hold than the forward rocker, while the turn is a trifle easier. The *IF* rocker may be done by keeping balance foot in front, both before and after the turn. This turn is made en-

tirely by the motion of the skating foot. In the *IB* rocker, the balance foot is held behind before, and left behind after, the turn; in other words, the balance foot is not moved at all, the body only moves during the turn.

Counters—A counter is identical with the rocker as to edge, but the body revolution is made in the reverse direction, *ROF* to *ROB*.

Remember that the counters are turned in the hip joint. There are three movements of the balance foot made, but in such close succession they do not show separately.

For the *OF* counter, the shoulders are held flat with the direction of motion. The mistake is often made when skating the *OF* counter on the right foot that the left shoulder is brought forward before the turn; this must not be done, because a change of edge results. The same rule applies for the *LOF* counter.

Here are the three movements of the balance foot: Approaching the turn the balance foot is moved in front, then swung quickly back just before it, and left crossed in front after it. The turn brings the balance foot naturally crossed over in front.

The *IB* counter—Before the turn with the body in spread-eagled position look hard over the unemployed shoulder, so as to fall easily on to the following curve.

It is interesting to note that similarity of position exists in the following movements: Before *IF* Three, before *OB* Counter, before *OB* Bracket, before *IB* Rocker. Also similar positions occur in the execution of the following movements: Start, *OB* Loop, before *OB* Three. Also in the following movements: Before *IB* Counter, before *OB* Rocker.

THE PLAIN CIRCLES.

Each school figure must be studied in connection with its corresponding figure in the programme on pages 30 and 31.

Abbreviations—*R*, right; *L*, left; *F*, forward; *B*, backward; *O*, outward; *I*, inward; *T*, three; *L*, loop; *B*, bracket; *R*, rocker; *C*, counter.

Right Foot.

Left Foot.

Shoulders.
Arrow direction of head.

An eight consists of a stroke carrying through in a complete circle to the starting point, followed by a duplicate stroke on the other foot, returning to the same point *ROF* to *LOF*.

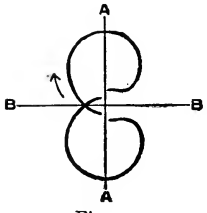


Fig. 1.

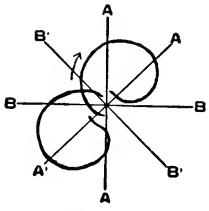
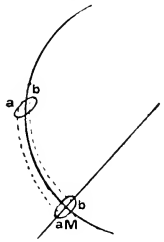
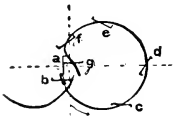


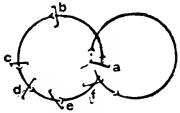
Fig. 2.



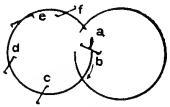
No. 1.
Circle Eight—*OF.*



No. 2.
Circle Eight—*IF.*



No. 3.
Circle Eight—*OB.*

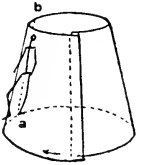


No. 4.
Circle Eight—*IB.*

Fig. 1—*A*-*A* is an imaginary line which is called the long axis. *B*-*B* is another imaginary line, called the transverse axis. The long axis divides the eight longitudinally into two equal parts, and the transverse axis crosses the long axis at right angles, passing through the center of the eight. Thus, if a figure is skated correctly, the axes of the triple repetition should coincide.

Fig. 2 shows an eight with the transverse and long axes of the lower half misplaced. Instead of being in the position *A*-*A* and *B*-*B*, respectively, they are *A'*-*A'* and *B'*-*B'*, thus destroying the symmetry of the figure. Both halves of the eight should be approximately of equal size, and each curve should be fin-

ished near the starting point. Care should be taken not to skate a figure too large, or the clearness of the curve will disappear by the introduction of subcurves. There is a limit to the size of the figure which it is possible to execute correctly. This limit will only be found by practise, after which the skater should be careful not to exceed it, or the figure will be ruined by the introduction of subcurves.



Correct shape and proper movement of balance foot.

Wrong shape of figure and improper movement of balance foot.

Circle Eight—Outside Forward (No. 1).

Stand at rest with feet together. The first circle should be made starting with the right foot. Point the right shoulder towards the middle of the curve which is to be made, holding head erect and facing in direction of motion.

At the start push directly from edge of left foot, leading well towards center. Get on a curve of good edge with shoulders sideways, as per diagram. Study illustrations for position of arms.

During first half of circle carry balance foot, pointing down and outward, behind and inside the print; twist the hips to the limit before letting it come forward towards finish of circle; bring it slowly past skating foot, with the balance knee turned out, bending employed knee even more while balance foot is passing. This combination of movement enables the skater to hold out full, rounded circles to the end. The arms, which are at first held behind, are brought forward to the other side of the body. Towards completion of circle, the body is slowly straightened and brought into readiness for the second half of figure on the other foot.

Shoulders rotate slowly from the beginning, so that at the beginning of second circle they are almost flat with the direc-

Middle of *ROB* circle, back view.

ROF plain circle, back view.

The start, *ROF* plain circle eight.

Start *ROF* plain circle eight, front view.

tion of motion, but balance foot is quiescent as long as possible, or at least two-thirds or three-fourths through the first circle.

Circle Eight—Inside Forward (No. 2).

Begin on a good edge, with the shoulders at the start "twisted" away from the center (left shoulder well forward), so as to untwist afterwards in the direction of the curve.

For the first half of the circle, the body leans somewhat forward, and the balance foot, pointing down and out, is held directly over the print behind. At the beginning of the second half of the circle the body begins to straighten, and the balance foot, well pointed down, is brought slowly past as near as possible to the skating foot, the shoulders at the same time untwisting slowly. Towards the end of the curve carry the balance foot across the print, in order the more easily to make the curves symmetrical.

When beginning the second half of the figure on the other foot make a vigorous thrust of the skating foot, which is turned well out, in order to catch a good inside edge.

Circle Eight—Outside Backward (No. 3).

Immediately at the start throw the balance shoulder and arm well out and back, and hold the balance foot in front across, inside the print and pointing down; the skating knee must be well bent. The balance leg swings past when about one quarter of the circle is completed, its weight and movement contributing power; its subsequent spread-eagle position, well back over the print, helps to hold out the curve. The carriage of the head and shoulders is important; the chest is thrown well out, and the head looks over balance foot shoulder. Before the second half of the figure is begun on the other foot, there must be a very short change of edge at the end of the first circle, during which the shoulders are brought into position for the next strike-off. Just before the change, straighten the skating knee slightly, so as to obtain a strong take-off for the second circle. At the beginning of the second circle, the head should not be turned in the direction of motion until the skating foot has already begun the new curve.

Circle Eight—Inside Backwards (No. 4).

The great difficulty in skating this figure is to get an efficient strike-off, so as to make the first circle as large as it ought to be. Stand firmly on the left foot, with the right foot straight out in front; now, with deep knee bending, push hard from the left inside edge, lunge with all your weight upon the right inside back, at the same time swinging the right arm and shoulder back and looking hard at the starting point. Keep the gaze fixed on the starting point throughout the entire figure. The thrusting foot should now be in front, pointing down across the print; soon bring it slowly past the skating foot. After the balance foot passes the skating foot, carry it in as nearly a spread-eagled position as possible, and follow it with your eyes, until ready to strike off in a similar manner on the other foot.

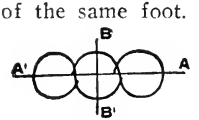
The arms can be made to assist greatly in the size and perfection of the figure by being brought quickly to the sides of the body at the same time that the skating leg is straightened, and the balance foot brought back close to the skating foot.

This peculiarly interesting move will be found of great assistance in the execution of every inside backward edge, either in single circles, after a turn, or after a change of edge; it is the only case where a straightened position of knee and body is allowed.

THE CHANGE OF EDGE (Nos. 5*a* and 5*b*).

(5a) *Forward, Outside to Inside.*

The Serpentine, or Change of Edge, is a half circle on an edge of one foot, followed by a full circle on the other edge of the same foot.

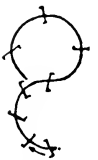


Change of Edge.

This figure is skated in the form of a three-lobed paragraph eight. The diagram shows the proper form of the figure, with the long and transverse axes bisecting the circles. As the long axis of the figure, a line is to be conceived which divides each circle into two equal parts (A-A); a transverse axis cuts the long axis at right angles

between two circles (or through the middle circle of the three-lobed eight) into two equal parts (B-B).

The position of the body, balance leg, and skating foot before the change is similar in all respects to the outside forward plain circle. The diagram shows accurately the correct shoulder positions. When approaching the change, "sink" well on the skating knee and move balance foot in front, well pointed down; then, at the change back and over the line, the body well poised on bent skating leg and the arms at the change held as low as possible. The balance leg is now thrown well back, with opened knees (similar position to the inside forward circle). The balance leg is brought slowly forward when about half way through inside forward circle.



When the balance foot is moving forward gently, the shoulders must rotate slowly, so as to be in the long axis *at* the change (see Diagram). To make the change easier to do, move balance foot forward and backward as nearly as possible in the line of the print, otherwise the serpentine is liable not to be a uniform curve. (It is better to rock the body past an apparently motionless balance leg than to kick the balance foot for power.)

(5b) *Forward, Inside Change to Outside.* (The second half of the figure.)

This figure is more difficult to skate properly than the change from outside to inside; the trouble is to get full rounded curves.

Begin as for the inside forward plain circle. The balance foot is brought in front before the change and, both before and after it, the skating knee is well bent. When on the point of taking the outside forward curve, throw the body quickly to center, and at the same time bring the balance leg backward and well across the print, to help hold out the curve. Keep the shoulders flat and straighten up body directly after the change, with head erect and facing over employed shoulder in the direction of motion, body assuming at once correct position

for the outside forward plain circle. Now before the middle of the outside forward curve, move balance foot slowly in front. Before the change the balance foot must be as near as possible to the employed foot when you bring it forward, and then a little "spread" afterwards, to get more easily into correct *OF* position, and to be able to make the change with facility. Care should be taken to rotate the shoulders properly in regard to the axis, as in the above described change.

Backward—Outside Change to Inside (No. 6a).

(6a) Assume again the correct position for outside backward plain circle; move the balance foot backward slowly, following closely the line of the curve; during the change, the balance foot passes a little faster forwards and over the print, and shoulders rotate at the same time to take up the correct backward position; the knee of skating foot must be well bent before the change. The entire body must be retained in the same position for about one-half the inside backward circle, then brought slowly into normal position for inside backward plain circle.

The skater's weight during the change should, as far as possible, bear upon the same part of the blade; i. e., about the middle. Very often the skater is unsteady and "wobbles" on the back part of his skate; the result is the serpentine is angular and torn.

Backward—Inside Change to Outside (No. 6b).

(6b) Begin as for the *IB* plain circle; then, before the change, the balance foot is moved in back and very near employed. At the change, the balance foot is moved quickly forward, following closely the line of the print, and the shoulders at the same time are brought into correct position for outside backward. Now remain in this position for one-half the circle, looking over unemployed shoulder. At the middle of the circle move balance foot slowly back and straighten body a little, to add momentum. Head should be held erect with chest out and eyes looking over unemployed shoulder. During the change, avoid tendency to raise the arms too high; keep them low. Move

Approaching turn, *RIF* three.

Approaching turn, *LOF* three.

Second curve of *ROF* three.

them as in the plain circles before described. Do not neglect the proper carriage of the hands.

THREES.

Single Threes—Outside Forward and Outside Forward (No. 7).

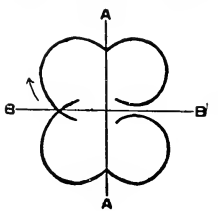


Fig. 3.

The turns must be symetrically placed about the axes. Thus in the Three *RFO TBI—LFO TBI* (Fig. 3) the turns must be placed exactly on the long axis, thus making the marks of the turns on the ice, or "cusps," point towards one another along the long axis. The second curve should be approximately the same size as the first, in order to bring skater nearly to starting point.

Definition—A "Three" is a turn in the natural direction from a forward edge to the other edge on the same foot backward or vice versa.


ROF Three showing swing of balance foot.

(7) *ROF* Three, *LOF* Three—Start on *ROF* edge and at once begin to rotate the shoulders for the turn, all the while preserving a good sharp edge. The turn is made with a kind of "snap" and well on the forward part of the blade. Directly after turn, the shoulders and balance foot are in a somewhat spread-eagled position.

The body should now be erect, with the arms outstretched a little, and held not higher than the waist.

To hold out the second curve, immediately after the turn, crouch or sink well on the skating knee and open out the knees and spread-eagle the balance foot, in preparation for the following outside forward three. Look toward the print to follow.

Outside Forward and Inside Backward—ROF Three, *LIB* Three (No. 8*a*); *LOF* Three, *RIB* Three (No. 8*b*).

Make the forward three as previously described, but, near the end of the *IB* curve, hold the print out well, and, before

Approaching turn *ROF* three or start of *ROF* loop.

The start, *ROF* loop or before turn *ROF three.*

Start, *ROB* loop or *ROB* three before the turn.

Before *ROF* loop.

beginning the *IB* three on the other foot, look towards the forward three turn, so as to place the *IB* three properly in the axis, with both turns directly opposite each other.

Begin the inside backward on a well-rounded curve. To do this, turn the heel of the skating foot well out, so as to begin again on a sharp edge with the skating foot, arm well back and eyes looking well over skating shoulder; when approaching the turn, get far upon the heel of skate, so as to make the backward "three turn" on the heel. After the turn, drop the balance foot behind and across the print.

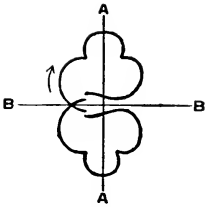
Note—There is another method of skating this turn. The forward three is made on the front part and the backward three on the back part of the blade. Salchow says: "The balance foot may pass the skating foot before the turn," but I find such a movement unnecessary. Keep the head in the same direction as long as possible.

Inside Forward and Outside Backward—RIF Three, *LOB* Three (No. 9*a*); *LIF* Three, *ROB* Three (No. 9*b*).

Start on right foot, with the shoulders rotating for the turn and balance foot held over the print. The pressure of the balance foot outwards across the print forces the shoulders to make the turn, the unemployed arm following the direction of motion. The balance foot swings past with a kind of "snap," to hold out the second curve well. The head, held high and facing over unemployed shoulder, helps to attain a well-rounded curve.

Second Half of Figure—Begin on *LOB,* with the balance foot in front, as in the *OB* plain circle. As the turn is approached, the rotation of the shoulders tends to bring the balance foot around, but keep it in front. Now "twist" the shoulders around strongly, so that, when ready to make the turn, you are in position to glance down at the skating heel while the turn is being made. This brings the balance foot naturally around in front, in normal position for the finish of an inside forward curve.

DOUBLE THREES (Nos. 10, 11, 12, 13).



The turns should be placed on each side of, and equidistant from, the long axis, and also equidistant from, but on the same side of, the transverse axis. The three curves forming the double three should be of equal length.

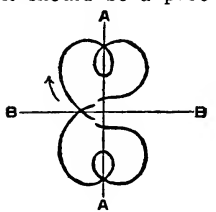
A double three is executed the same as a single three, only another turn is made, which brings the skater on the starting edge again.

Start the double threes always upon a good edge, and make the first print well rounded.

Pay special attention to careful placing, with the turns opposite each other, and figure lying properly in the axis.

LOOPS (Nos. 14, 15, 16, 17).

Loops should be placed on the long axis. The loop should not be so broad as it is long, for then it resembles a ringlet; it should be a pure oval curve without angles. In this figure special care should be taken to finish approximately at the starting point; it is a common fault to skate the curve after the loop smaller than the curve before.



In outside loops it is very important that outside shoulder and upper body should move in the direction of progression and the turn: in inside loops, shoulder and balance foot play diametrically opposite roles; the balance foot "bears against the curve," that is, it is carried outside the print. This centrifugal movement of the balance foot presses the skate sharp on the edge. The balance foot shoulder gradually presses in the direction of progression, and then, at the moment of the turn, is quickly drawn back. In order to skate out the second curve well, carry the balance foot, after the loop, forward in the direction of progress.

"Loops are fundamental figures that contribute to modern skating variety, life, and beauty. In general, for those who

really practice hard, loops are comparatively easy, but they are easily forgotten again; for this reason, therefore, they should form a definite part of the daily practice. In loops, it is before all else, an art to find the right center of gravity."—*Salchow.*

"Bearing against the curve" means bearing against the tendency of the body on that curve to go in a different direction from where it ought to go; it means the use of the balance foot as a compensating weight to overcome the centrifugal force or centripetal force, so as to straighten the curve; that is, if the momentum tends to carry the body away from center, to pull it in (as in the second curve of an *OF* rocker), or if the momentum tends to pull the body in towards the center, to carry it out (as in the curve after an *IF* loop or *OF* three), i. e., on outside curves, carry balance foot inside the print; on inside curves, outside the print, so as to counteract the tendency of the body to curl in toward the center, and thereby steer the curves out into larger circles.

ROF loop, showing swing of balance foot.

Outside Forward Loop (No. 14).

The skating knee is well bent, arms outstretched at the start, and skating shoulder pointing down and toward the center of the curve where the loop is to be made. (See illustration, Page 51.)

Immediately after the strike-off, which should be taken gently but on a very sharp edge, begin to rotate the shoulders, but keep the balance foot behind. When approaching the loop, sink well on the skating knee, and keep the balance foot behind during a little more than half the loop. To accomplish this movement, look around over the skating foot shoulder until you can see your free foot behind (the balance foot should work *with* the curve, that is, out and around). When coming out of the loop, therefore, let the balance foot swing forward, but close to the ice, and as near as possible to the skating foot; then, rather quickly, straighten the body and bring employed arm close to the body, for during these movements the loop is finished and the second big curve begun.

Inside Forward Loop (No. 15).

The first curve is made differently from the *IF* plain circle, for the curve is shorter. For the *RIF* loop, the right shoulder should be well forward and leading at the start. Before the loop is made, bend the body strongly forward. The skating knee should be well bent. The loop is formed by pressing well on the heel of the skate. The motion and swing of the arms, and especially the quick rotation of shoulders before the loop, bring the body round, and the balance leg is held a little high and outside the print. The body straightens after the loop, and the arms are dropped to the sides, so as to complete a well-rounded curve.

The tendency of the skating foot directly after the loop is to curve quickly inwards. To prevent this, throw the balance well out; in other words, stretch out the balance foot across the print, but let the body rotation be inwards.

Outside Backward Loop (No. 16).

In the *ROB* loop, start as if to make an *OB* three *very slowly.* When executing the loop, you should keep the eye on the heel of the skating foot. The important thing is to prevent rotation of the body at the start; this means not to begin to rotate the body before you are in position to make the loop, as the loops must be at the center of each curve, on the axis, and pointing toward each other (to complete the loop, crook the employed arm around, to help the shoulder rotation). After coming out of the loop, keep the head turned over the unemployed shoulder.

It is important to keep the balance foot well forward (see illustration) until the loop is almost completed, then let it pass the skating foot as close as possible, and near to the ice, so as not to interfere with the correct completion of the curve. Forcing the shoulders will cause the balance foot to pass a little outside the print. (See illustration, Page 51.)

Inside Backward Loop (No. 17).

On the outside loops it is the movement of the balance foot shoulder which produces the twist and the turn; on inside loops,

it is the *pressure* of the balance foot. Observe, then, that on inside loops the movement of the balance foot shoulder is opposite to the direction of motion.

In the *IB* loops it is the unemployed leg held outside the print which causes the skate to take a very sharp edge; it is this *pressing on the blade* which largely assists in making the loop, and not so much the rotation of the shoulders as in *OF* loops.

At the strike-off, get on a good inside back edge and look well over the skating shoulder. Throw the employed arm and shoulder back, stretching arm well out. Hold the balance foot in front and as near to the ice as possible. When approaching the loop, get well on the front part of the blade and hold the balance foot still in front until the middle of the loop, then open out the curve by rotating the shoulders briskly and letting the free foot stretch well out and across the print, close to the ice.

General Remarks.

1—In all loops never make the curve before the loop larger than you are able to make the curve after the loop.

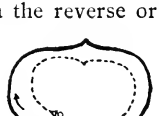
2—Try to find the exact center of gravity, and do not exert much force during the loop. The body does not begin to exert its force until after the middle of the loop.

3—Make the first curve very round.

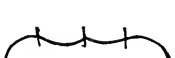
4—Straighten the body, bring the arms to the sides, and maintain a rigid pose when coming out of the loop; this will enable the skater to complete a full rounded curve.

BRACKETS.

A Bracket is a turn identical as to edge with the three, but made with the reverse or unnatural rotation, *ROF* to *RIB*, etc.



Bracket and Three, showing difference.



Incorrect form of Bracket,

Approaching turn *RIF* bracket,
Front View.

Approaching turn *RIF* bracket,
Rear View.

Approaching turn *ROB* or
ROF bracket.

First curve of *RIB* bracket.

To make brackets properly the skater must bear in mind these important points:

The forward bracket turns must be skated on the front part, and the backward bracket on the back part of the blade.

The sharper the edge, the quicker the turn, the better will be the print.

To make a sharp print without a change of edge the body must be leaning towards the center, but straightening at the turn while the skate still holds the edge.

If you wish to straighten the curve before turns, spread-eagle the legs, but it is a question whether very flat brackets are desirable.

Before turns assume the shoulder position for the turn instead of for the curve. The body cannot be too flat to the print.

In making the turn the motion of the hips is most important; in fact, they may be said to move the shoulders, and are as important factors in the execution of the turn as the shoulders. Endeavor to keep the shoulders under control as much as possible (also the movement of the arms); the entire figure must be executed very rapidly, the shoulders being held flat before the turn and in the line of direction after. (See illustration, Page 57.)

Outside Forward Bracket (No. 18*a*).

Begin *ROF* with the employed shoulder leading, the balance foot kept behind, and the arms out. Rotate the shoulders in the opposite direction slowly by keeping the unemployed shoulder back, so as to bring the body and legs more or less in a spread-eagled position for the turn on a sharp edge. (See illustration.)

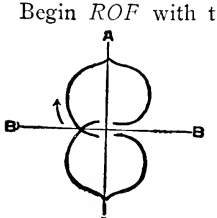


Fig. 9.

Make the turn on the toe of the skate by lifting the heel just enough to keep the balance foot before the turn crossed over behind and crossed over in front of the print after the turn.

After the turn the balance foot, carried rather high, is held across the print in front and over the line, pointing down, and

held there until the balance is obtained for a normal inside backward edge, which is finished as in the *IB* plain circle.

Before and after the turn the body must be leaning toward the center.

This figure is skated in connection with the left inside back bracket and should be so practised.

Inside Forward Bracket (No. 19*a*).

Make the first part of the curve as in the *IF* plain circle; that is, with the balance foot behind; next, move the balance foot gently forward and very near the employed foot; meanwhile bend well the skating foot knee; at the same time move the balance foot shoulder forward in the direction of motion, that it may be held flat with the print at the turn.

To execute the turn on the front part of the blade, lift the balance foot slightly in the direction of progression and "twist" the balance foot shoulder in the new skating direction, that is, in the direction of the *OB* edge. Immediately after the turn, look well over the unemployed shoulder and drop the balance foot across behind the employed foot, throwing it well out and back, with opened knees, as in the proper position for *OB* plain circle. In order not to impair the quickness of the turn, do not carry the unemployed foot far from the skating foot at the moment of the turn.

Briefly, keep the balance foot in front before the turn, and behind after the turn.

This figure should be skated in connection with the left outside backward brackets, and should be so practised.

Outside Backward Bracket.

After the start let the balance leg at once pass the skating foot as in the *OB* circle; at the same time "sink" well on the skating knee; now bring the balance leg forward again and carry it over the print. Hold it low and flatten the shoulders in order to prepare for the turn. The balance foot at the turn is held near the employed, and body kept a little in front of

the skate, to make the turn, which must be made by an instantaneous flip on the heel, more easily. Both these motions force the body over onto the *IF* edge. Looking back quickly at the turn will throw the weight of the body in the direction necessary to complete the *IF* properly.

After the turn the balance foot must be held behind and across with the leading arm stretched well out; towards the end of the curve the balance foot passes forward, near the employed, to complete the *IF* circle in normal position.

Briefly, the balance foot should be brought back after starting, then crossed in front, just before the turn, behind, just after the turn and in front again towards the finish of the curve.

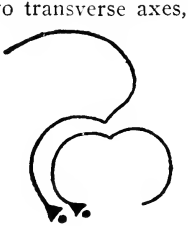
Inside Backward Bracket.

The balance foot at first is kept in front, and gently passes the employed, so as to be behind and outside the print at the time when the turn is made. Care must be taken to hold the inside edge. The tendency is for the unemployed shoulder, by its rotation, to bring the skater onto the *OB* edge. The turn is made on the heel of the skate. After the turn, force the unemployed shoulder towards the center. This changing of position makes it possible for the skater to proceed from backward inside to forward outside.

Briefly, keep the balance foot behind up to the turn and crossed over in front after the turn, the same as in forward brackets.

ROCKERS.

Rockers (No. 20*a*); Counters (No. 22*a*). In these figures there are two transverse axes, as shown in Figs. 7 and 8. The turns



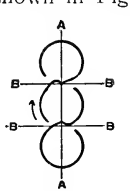


Fig. 7.

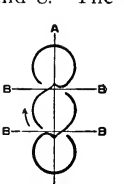


Fig. 8.

Start of *ROB* loop or before *ROB* three turn.
(See pages 52 and 55 regarding glancing down at heel.)

Before the turn *ROF* rocker.

Before *ROB* rocker.

must be placed at the point of intersection of the long with the tranverse axes. All three circles of rockers and counters must be of equal parts; the fault of most skaters is to make the two outer circles much smaller than the center one. The long axis must divide the figures in two equal parts, as in the eight, and this will be found extremely difficult at first in regard to the two outer circles.

Definition—A Rocker is a turn in the same direction as a Three, but on the same edge of the skate as before, *ROF* to *ROB*, *ROB* to *ROF*.

The difference between the rocker and the counter is that in the rocker the turn is comparatively easy to make but the following edge difficult to hold (especially for a full circle). In the counter the turn is difficult to make and the following edge easy to hold.

The rocker is one of the most difficult of the school figures, and generally requires long and continued practice.

The rocker is made by turning the skating leg in the hip joint, while the upper part of the body does not alter its position.

In the first curve of the rocker the body is "twisted" forward in the skating direction, which makes the skate take a sharp edge; therefore pay special attention to the "screwing" around of the shoulders and body.

To do the turn properly, glance down at the moment of the turn and see the turn executed.

Make edges strong and true. Do not use the flat of the skate in executing the turn, nor make a change of edge after it. Therefore, on outside rockets especially, let the ankle succumb to the weight just before the turn and bend a little, but from strength under perfect control, not from weakness.

The balance foot never swings, "jerks," either forward or backward, at the turns, but moves carefully and steadily at the proper time.

The whole movement of the figure must be continuous and regular; therefore, while practising the figure, think of all the various assisting elements necessary.

Do not make the slightest pause in the turns, but keep up the momentum evenly throughout.

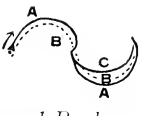
Outside Forward Rocker—ROFRK, LOBRK (*No. 20a*); *LOFRK, ROBRK* (*No. 20b*).

Begin on the *OF* edge and "twist" the balance foot shoulder very much in the skating direction, and at the same time move forward balance foot, which passes very near the skating foot before the turn. The turn is made when the balance foot has passed the skating foot and is about twelve inches in front of it and a little inside the print; at this point the body is even more "twisted," so that the edge becomes sharper. Now lift the balance foot shoulder and arm and "twist" them backward in the direction of the second curve, flip the turn, and at the same time push the employed shoulder and arm forward in the direction of motion. At the moment of turning, spread-eagle the heel of the skating foot and turn outward the forward part of the skate with a sort of "snap," to facilitate your coming on to the outside backward curve on a good sharp edge.

To enable the skater to hold the very difficult *OB* edge to a full circle, the balance foot arm is stretched well out in the direction of the new curve, and the skater must look well over the unemployed shoulder, holding the head as high as possible, so as to secure a well-rounded curve after the turn, and to keep up the momentum to the finish of it.

It is easier to make this figure if the skater remembers to make the rocker as if he were merely making a change of edge, but flipping a change of direction into the curve instead of a change.

Next to the execution of a proper turn, the most difficult thing about this figure is to hold out the *OB* edge to the end. I find the best way is to "relax" the muscles, especially of the balance leg, and straighten up the body, holding the head high, so as to give the skate every chance to "run," while the skater's weight is thrown as much as possible in the direction of motion, the only thing that will complete the figure in correct shape and size.



A-A. The Rocker.
B-B. The Change of Edge.
C. Incorrect shape of curve after turn.

Outside Backward Rocker—Second half of the figure (No. 20*a*).

Toward the end of the *OB* half circle, the balance leg drops very near the skating foot, and the unemployed shoulder "twists" as much as possible backward in the direction of motion. The turn to *OF* is made by a sort of "push" with the shoulders; therefore quickly "shoot" the balance foot shoulder far forward in the skating direction, and after "twisting" the body so that the employed shoulder gradually moves forward, complete the turn on the heel of the skate just as the balance foot is brought near heel of the employed foot (as in illustration). The skating foot should be just under the body at the turn. Directly after the turn, look quickly to center (as in the illustration), and stretch the balance foot well inside the print behind, as this move will help keep up the momentum and enable the skater to complete a full rounded circle. Toward the finish of this curve the balance foot passes slowly forward, as in a normal *OF*.

The turn is made easier if, at the moment of the turn, the weight of the body is brought on the backward part of the skate.

Inside Forward Rocker—RIFRK, LIBRK (No. 21*a*); *LIFRK, RIBRK* (No. 21*b*).

After the start bring the weight of the body hard on to the inside edge; the unemployed shoulder is kept behind, so that the skating shoulder and foot press the more strongly on the edge.

About half way through the first curve the balance leg passes *very near* the skating foot, but the position of the unemployed shoulder still tends to hold the body on the inside edge. Just before the turn, and to prepare for it, look for an instant well backward inside or towards the center, for this movement will bring the skater on to a sharper edge, will facilitate making the turn, and help to hold the very difficult *IB* edge after it.

The turn is made by the "shooting" forward of the skating foot, caused by a quick backward movement of the balance foot. The skater now "sinks" well on the skating knee, and brings the balance foot quickly in front and over the print, in order to make it easier to hold the *IB* edge. The skating shoulder and arm are now nearly over the print, and the head faces over the skating foot shoulder. The skater holds this forced position until he can arrive at the correct balance for the normal *IB* circle.

Briefly, the turn is made entirely by the motion of the skating foot, which will be assisted by keeping the balance foot in front, in direction of motion, and carried behind after the turn has been executed.

Inside Backward Rocker—Second half of figure.

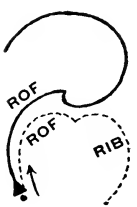
In this rocker, which is skated in connection with the *IF* rocker, the turn is made in many respects similar; the back turns must be made very quickly, and therefore the body at the moment of turning should be directly over or ahead of the skating foot, otherwise a change of edge will occur directly after the turn.

Soon after the strike-off on to the *IB* edge the shoulders and arms begin to rotate slowly, the employed knee well bent and balance foot moving slowly back and near the skating leg, but still in front of it and therefore a little behind and carried low before the turn. With the body well twisted, to prepare for the following curve, the skating foot "shoots" forward, and the employed foot drops quickly back simultaneously with the turn, which should be made well on the heel of the skate. The second curve must begin with a clear print and without any evidence of a change of edge. The body, with head carried erect, bends somewhat forward with the shoulders in spread-eagled position, to help the skater hold the *IF* edge. The balance foot is brought slowly forward toward the end of the curve, to prepare the skater for the proper position to begin again the first part of the figure on the *IF* edge on the other foot.

To make the turn more easily, let the weight of the body, at the moment of the turn, be brought far backward on the blade of the skate.

Briefly, in the *IB* rocker the balance foot is held behind the body before the turn and carried behind after the turn; in other words, the balance foot will be found to move scarcely at all. The turn is really executed by a quick twist far back on the skating heel.

COUNTERS.

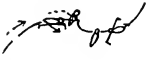


Definition—A Counter is identical with the rocker in edges, but the body revolution is made in the reverse direction, *ROF* to *ROB; ROB* to *ROF.*

Remember that the counters, too, are turned in the hip joint. There are three movements of the balance foot made, but in such close succession that they do not show separately.

In the rockers, before the turn, the unemployed shoulder presses the body in the rotating direction; but in counters it rotates backward, and in *IF* counters it shoots forward.

Outside Forward Counter—ROFC, LOBC (No. 22 *a*); *LOFC, ROBC* (No. 22*b*).

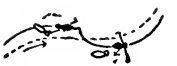


Movement of balance foot and shoulders for *ROF* Counter.

The shoulders are held flat with the direction of motion. When skating the *ROF* counter one often makes the mistake of bringing the left shoulder forward before the turn; this must not be done, because a change of edge results. The same rule applies for the *LOF* counter.

Three movements of the balance foot are essential to the correct execution of the forward counter; in approaching the turn, move the balance foot in front, then swing it quickly back just before the turn, and leave it crossed in front after the turn. The turn to a back edge brings the balance foot naturally crossed over in front. Now finish the figure as in the *OB* plain circle eight.

Outside Backward Counter—Second half of figure.



For *LOB* Counter.

Start on a good curve of *OB* and begin to move the unemployed leg a little *later* than for the *OF* counter. The employed foot must be hard on the edge before and after the turn and the balance foot must be near the employed *before* and *at* the turn. (Notice here that the position of the unemployed foot, just before the turn, is somewhat similar to that before the *OB* bracket; this will make the correct position at the turn easier to remember.) The turn must be made on the heel of the skate, the instant the balance foot is passing. After the turn, bend the employed knee and look well in the skating direction.

Inside Forward Counter—RIFC, LIBC (No. *23a*); *LIFC, RIBC* (No. *23b*).

A vigorous strike-off will aid in executing this figure correctly. Soon after the start, bring the unemployed foot gently forward and "screw" the shoulders strongly around opposite to the direction of the curve; just before the turn, bring the unemployed foot gradually back, with toe pointed downward, and at the turn shoot it very quickly in front again; make the turn on the front part of the blade; sink well on the skating knee after the turn, and complete the curve as in the *IB* plain circle.

Inside Backward Counter—Second half of figure.

Lunge strongly back in correct position for *IB* circle. When coming to the turn, bend the employed knee and hold the unemployed foot a little high and behind. Just before the turn flatten the body into the spread-eagle position and turn the head hard over the unemployed shoulder, so as to fall easily on to the following curve (and not on to the ice); just at the turn bring the balance foot close to and behind the employed foot, and straighten the skating leg slightly. The unemployed foot is held right at the heel of the skate at the turn, which is made

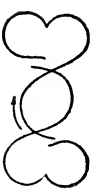
For *LIB* Counter.

very quickly on the heel of skate. After the turn the skater should be on a sharp curve of *IF*; now straighten out the curve by bending the knee of the employed leg, and slowly straighten the body.

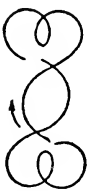
2. COMBINATIONS IN PARAGRAPH FORM.

Single-Foot Eight.

Change of Edge,



The Change-Three.



The Change-Loop.

Change of edge one-foot eight: The change of edge must be gradual, without any perceptible diminution of the radius of the curve before or after the change. The actual change from one edge to the other must occur at the point of intersection of the axes. In other respects the one-foot eight is similar to the curve eight, the two halves being equal in size and the long axis dividing it down the center.

Note—The single-foot eight (No. 24*a* and *b;* No. 25*a* and *b*) is the fundamental element of all the Combinations and Paragraph figures, and must be mastered before the skater can hope to execute other figures of this division. It is fully described in other sections devoted to single-foot figures. The change of edge has been described in the chapter on Fundamental figures.

The Paragraph figures consist of all the elementary figures, except the rocker and counter, joined by the change of edge, as is clearly shown in the diagram.

These figures are preparatory to the single-foot figures, and upon their mastery entirely depends the success of the skater in executing all following figures. Their importance may be appreciated when it is stated that only those who can execute

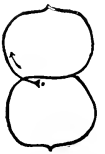
these figures are qualified to compete in international contests as skaters of first rank.

Of the Figures (Nos. 26*a* to 33*b*), the only ones requiring any explanation are the Change-Three (Nos. 26*a* to 27*b*), and the Change-Loop (Nos. 30*a* to 31*b*).

Three-change-three.

Double-three change double-three.

Loop-change-loop.



Bracket-change-bracket.

The Change-Three is very important, as it includes all the preliminary changes of edge and all the threes. The start is outside to inside on right and left foot, and inside to outside on right and left foot; finish with a three. The "take-off" for the second half of the figure, whether started on right or left foot, is invariably backward. So also the Change-Bracket.

The Change-Loop is started right and left outside forward; right and left outside backward; finish with the loop. This figure is skated in the three-lobed diagram, and it will be necessary to reduce the size slightly in order to give the loops full size and finish. This arrangement contains all the loops and edges.

General Remarks.

The combinations of the change of edge with threes, brackets, rockers, counters and loops will be found easier by straightening the curve before brackets, by spread-eagling the legs, and by assuming the shoulder position for the turn instead of for the curve; for example, take the right inside forward change of edge—after the change from inside to outside, the left shoulder is always held back for at least half the circle, as for an initial outside forward edge, but if you are going to put in a three carry the left shoulder forward immediately after the change to prepare for the proper position for the turn, and rotate the

body into the necessary "twisted" position, as for the outside forward loop. The mistake is often made of keeping the left shoulder back when it really should be forward.

SINGLE FOOT FIGURES (ONE-FOOT EIGHTS).

The single-foot figures are fully described in a previous part of this chapter.

Skating to Place.

While striving to skate to place, do not look down on the ice or at the feet, which causes the head to droop forward, gives an awkward appearance, and upsets the balance.

Here are some helps which will be found of considerable assistance:

1—Take some marks at a distance which can be seen without looking down, and try to skate your figures between them; in an indoor rink take "bearings" by means of doors, windows, pillars, etc., and take corresponding marks opposite.

2—Lay out your figure so that the first curve is at a certain distance from one side; make other curves similar.

3—Avoid practising "diagonally" across the rink.

4—Select the best ice, preferably where you can see all your tracings.

Hints for Execution of School Figures.

1. Do not look down at the ice when executing figures, or, if compelled to in order to place figures, do so as little as possible.

2. Try to develop speed, force, control and, above all, assurance, in the skating of the school figures. Ease in school skating is the best possible accomplishment.

3. In going from one half of a figure to another, maintain enough pace and "go" to carry you to the turn with power.

4. In all double-three paragraphs, skate the turns out round and true, with cusps therefore not too deep.

5. Make edges strong and true. Do not use the flat of the skate in executing the rocking turns, and above all do not be suspected of making a change of edge before or after the turns.

Do not "fall" into the second curve, so that it is held only by the crunching of the skating foot.

6. Come out of all loops on a sure, well rounded print. Let the carriage of the head be free and the action easy. Act as if unconcerned about seeing the print, but square it symmetrically on the axis, so that judges may give you credit for perfect control. In skating the loop-change-loop be sure to make the loops oval rather than round, and try not to make the change of edge forced or angular, but open it out and hold it by a powerful swing.

7. Do not show signs of fatigue when executing the difficult figures towards the end of the contest, which may happen to be greatly drawn out. Skate with an impression of ease. If the skating looks labored it is apt to be adversely criticised.

8. Do not show a constrained carriage of the head nor a noticeable anxiety in the play of the features for, or much concern about, the success of the figures. Do not hurry. The highest art in these figures is to exhibit ease and control; this, combined with mastery, skill and assurance, will go a long way towards winning the day in a contest.

CHAPTER VII.

FREE SKATING.

MANNER OF SKATING. GRACE. GRAPEVINES. SPINS. TOE AND HEEL MOVEMENTS. THE SPREAD-EAGLE. THE RUN. SPIRALS. JUMPS. DIAGRAMS OF FIGURES. SUGGESTED PROGRAMMES. MUSIC.

Definition—Free skating is the harmonious combination of edges, turns, pirouettes, etc., skated in field; it differs from the school figures in that the skater has the whole rink at his disposal instead of a small portion of it.

This section of skating will bring out the individuality of the skater and also exercise his ingenuity in the invention of new figures and combinations of figures.

Whatever size rink may be allotted to the skater, let him cover it well with his figures and not allow them to become concentrated in one small portion, but, if the rink should happen to be of enormous size, it would be wise for the skater to select perhaps the center portion and of such a size as he has been accustomed to practice upon.

Refer to the chapter on Pair-Skating, where further advice is given as to filling the skating surface with well selected and well placed figures.

REMARKS ON FREE SKATING.

The free skating is always done to music, the numbers selected being usually a valse or a march, with possibly a mazurka at the end, in order to vary the performance.

In championship contests it consists of five minutes' continuous skating. In minor contests or in localities in which the conditions are not favorable to severe exertion, as, for example, in high altitudes like Davos or St. Moritz, or contests for women, a shorter time is allotted. It has been found quite impossible,

on account of the altitude of the Swiss winter resorts, for the strongest skater to continue the exertion which a difficult free skating requires for a period much in excess of four minutes. It may be assumed, therefore, that this part of the programme requires much hard training and a great amount of lung power to enable the skater to hold out for the time required, to skate the final figures in good form, and to round out his exhibition in physical condition satisfactory to the judges.

Grace.

It has been truly said that "Grace in movement must always depend mainly on the figure and natural aptitude. Everyone recognizes grace when they see it, but it is difficult to describe." It has also been said by a famous European skating authority (Helfrich of Berlin) that "Difficult as real grace is to possess, it is equally difficult to avoid false grace, otherwise called 'posing.' Grace is a natural product; in posing a voluntary, assumed position is presented. An acquired pose without spontaneous charm is always unnatural and ugly, while real grace often compels a natural pose, which is then to be considered as naturally belonging to it."

As far back as 1863 it was said by a member of the New York Skating Club: "All the intricate figures amount to nothing if the position of the body is awkward or ungraceful. The position of the head is the most important thing to be observed, as most of the direction in figure skating is obtained thereby."

Suggestions for Free Skating.

The highest art in free skating is to combine grace with sureness of movement and difficulty of figure.

Begin the programme with a difficult figure, such as a jump to a spiral position, which will bring the skater into the center of the skating area; also introduce one or two others somewhere about the middle of the programme, and finish effectively with the Jackson Haines spin, outside spread-eagle, or some such spectacular figure.

Arrange the programme with regard to harmonious effect and variety of figures, but avoid repeating too often figures consisting of the same kind of movements. Also arrange the figures in regard to contrasts, sometimes with a large eight combination, and again with dance steps, so as to vary the effect.

For dance steps, never make more than one round of the same kind, adapting the steps carefully to the rhythm of the music.

During the performance, the various steps should take the skater over the entire surface allotted, and figures or moves on which special emphasis is to be made, such as spins, jumps, the Brillen dance, etc., should be skated as near the center as possible.

Arrange the programme so that the skater's lung power and energy is preserved to the end. To do this, see to it that before and after each difficult figure some easy one is interposed, such as a grapevine, spiral, dance, etc., which will have the effect of a resting figure.

Leave out all figures which you are not quite sure of doing properly, and never be in a hurry. Skate each figure with precision, leaving correct tracings on the ice, and skate out each figure to the end.

The following figures come under the head of free skating:

Change of direction and edge by means of:

1. Pirouette—on one foot.
2. Jump—from one foot to the other.
3. Strokes—that is, a turn on one foot to a curve on the other.

Of the latter, two are common elements in free skating—for example, dance steps.

Other free skating elements:

1. Spectacles.
2. Grapevines.
3. Spread-eagles.
4. Special figures.

The following figures are well adapted for Free Skating:

CHANGE OF DIRECTION—TURNS.

GRAPEVINES.

Definition—Grapevines are movements in which both feet are continuously employed on the ice, and where one foot is made to go in front or behind the other in combination with threes, loops, anvils, counters and toe-circling movements.

The Serpentine is the basis of grapevine figures. If this figure is done putting two feet on the ice it is called the Chain Serpentine. Now, if the body is given a half turn and a three is put in, and the direction of motion changed thereby from forward to backward, the result is the simple Grapevine.

Grapevines are with difficulty learned from diagrams. It is better to "see the figure skated." The beginner may be able to skate all the movements of which the grapevine is composed, yet it may be some time before he may be able to join them together. After the ability is acquired of passing one foot in front of the other, while at the same time keeping up the momentum, the rest is easy. It is also advisable to practice the chain serpentine line with feet tracking.

Remember that in the simple grapevine the skater is always facing in the same direction, although there may be momentary changes in front, as there is only a half revolution.

The marks left on the ice by grapevines should be clean and show no signs of scratchings.

The best effect is made by easy and graceful skating without (showing) signs of effort.

The position of the body is most important and the head should never be bent forward. The arms must swing easily and naturally, following the movements of the body.

The fundamental vines are the single and double grapevine and the "Philadelphia Twist." One or two grapevines should be interposed in the Free Skating programme, the more difficult and complex looking the better.

ORIGIN.

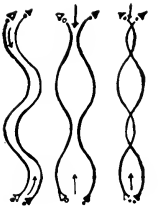
It is generally supposed that grapevines originated in Canada, probably in the time of Jackson Haines and the Meagher broth-

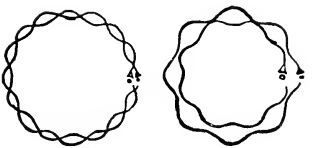
ers, but it is certain that the Philadelphia skaters had a great deal to do with their invention and development, as did the Boston and proficient skaters of the New York Skating Club, such as Cook, Baudoine, Jenkins, etc. Mr. Amos Pinchon of the Philadelphia Club brought the first grapevine to New York in 1858-9.

The "flip of the foot" is characteristic of the Philadelphia Twist.

A Complete List of Grapevines:

Single grapevine, starting right.
Single grapevine, starting left.
Double grapevine with one revolution; one and a half revolutions with Cupid's bow.
Philadelphia twist, single.
Philadelphia twist, double.
Philadelphia twist, with pivot circling on toe-point.
Philadelphia twist, with pivot circling on heel.
The "scissors."
Counter vine.
Rocker vine.
Spread-eagle vine.
Anvil vines, single, outside edge.
Anvil vines, single, inside edge.
Anvil vines—Backward; outside edge, inside edge.
Anvil vines—Double; two anvils made simultaneously by each foot.
Vines with two-foot whirl.
Vines with cross-foot whirl.
The "Rusty Skate" vine (St. Petersburg).
Other vines—Double grapevine with flip of foot, three point; with loop inside; with loop outside; with double loop.
The "Four Point," or Pennsylvania Grapevine.
Counter anvil vine.
Inner counter grapevine.
Outer counter grapevine.





Change of Direction on Two Feet.

The Double Grapevine.

The Simple Grapevine.
(Called in 1863 "New York Club" Vine.)

Double Grapevine with "Cupid's Bow."

Double Grapevine with variations.

The Philadelphia Twist.

Spread-Eagle Grapevine.

The Petersburg Grapevine.

The "Rusty Skate" Club Grapevine.

Mr. Witham says, speaking of grapevines: "Nothing new has been added to the list, except the rocker and counter grapevines, since 1880" ("Browne's Handbook"). "He did not know Brady, Jenkins and Story," writes Mr. Cook. "The very different things that one can do at the same time with one's feet is remarkable, and the combinations are very numerous. Dr. Barron used to cut one of his initials with one foot and the other initial with the other foot at the same time. I began one day with the D-vine, and went through the entire alphabet. . . . Our transatlantic brethren seem to put too little value on the two-foot movements. Or is it because the repertoire given is rather meagre? As the one-foot figures are akin to melody, so the two-foot figures involve *counterpoint.*"

SPINS.

Single and Double Flat-foot Spins, Cross-foot Spins, Two-foot Whirls and Spins on the Toe Point (Pirouettes).

A—*Flat-foot Spins.*

"The Chairman of the Artistic Committee of the New York Skating Club, 1863, endeavored to use the term 'spin' in relation to what was done on one foot, and 'whirl' in relation to what was done on two feet. The skaters did not think of the meaning of 'flat-foot spin'; they interpreted it as a ringlet spin which required an edge. Take one of your skates and place it flat upon a table and, catching it gently by the toe or heel, make it revolve upon its center—that would be a flat-foot spin. It would not be very showy in a contest, but the performance right and left, forward and backward, when one is mounted upon the skate, requires very delicate skill and very hard ice." (E. B. Cook.)

A—*How to Skate Flat-foot Spins.*

Start very slowly to secure proper balance and come up to the flat of skate, the employed knee bent and arm *outstretched* (evenly). Look round in the direction of motion, holding head and shoulders bent *slightly* forward; lean a trifle on forward part of skates, balance foot carried rather near the ice; come out of spin easily and without losing balance. When properly done no ringlet marks should appear.

Should be practised starting forward and backward, on right and left foot and all edges.

An effective flat-foot spin as a specialty may be skated by starting inside forward; change to *OB,* and hold unemployed foot against calf of skating leg or placed upright on skating foot.

Double Flat-foot Spins.

Start on one foot with arms outstretched, palms downward, when balance is secured, put down other foot, so as to bring both close together by pressing one toe against the other. Turn head in direction of motion and bring arms quickly to sides to get

momentum. When properly done there should be very little straying from place, as in the single-foot spin.

B—*Cross-foot Spins.*

Start as for double flat-foot spin; look in direction of motion; bring balance foot across, with toes meeting and *knees bent;* bring arms to side to furnish momentum.

C—*Two-foot Whirls.*

Start on outside forward of one foot, turning by means of a three to other edge backward; bring balance foot directly on ice about 18 inches from the other foot; arms as before, at first outstretched, then brought quickly to sides; come neatly off without "wobbling," or finish by remaining on one foot for several revolutions, while raising other foot off the ice, usually on *OB* edge.

Note—All these spins may be finished effectively by raising to the point of skate and spinning for several revolutions on it.

LIST OF SPINS—WAYS OF SKATING.

Single flat-foot, 4 ways; starting *R&L* forward.
Single flat-foot, 4 ways; starting *R&L* backward.
Double flat-foot, 2 ways; starting *R&L* forward.
Double flat-foot, 2 ways; starting *R&L* backward.
Two-foot Whirls or Ringlet spins, 4 ways; *R&L* forward.
Two-foot Whirls or Ringlet spins, 4 ways; *R&L* backward.

Note—Ringlet spins may also be skated *all on one foot,* starting as for single flat-foot spins.

Combination Spins.

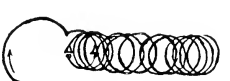
Two-foot whirl to cross-foot, 2 ways.
Cross-foot to two-foot whirl, 2 ways.
Whirl, cross-foot, whirl, 2 ways.
Cross-foot, whirl, cross-foot, 2 ways.
Two-foot whirl to double flat-foot spin, 2 ways.
Double flat-foot to two-foot whirl, 2 ways.
Ringlet to whirl to cross-foot spin.
Cross-foot to whirl to ringlet (flat-foot pirouette).

Jackson Haines spin.

Cross foot spin: to *LOB* and *LOF*.

One foot spins

Cross foot spins.



Two foot whirls.

SPINS.

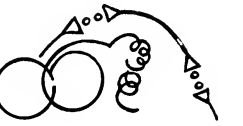
FREE SKATING.

THE JACKSON HAINES SPIN OR "SITZPIROUETTE" (GERMAN); FIGURE FOUR SPIN (CANADIAN).

Begin on an *OF* three and, with arm outstretched for balance, go to *OF* edge of other foot, but meanwhile get body in more and more crouching or bent position. Come to *ROF* edge of employed foot—the forward part—for a few revolutions, to prevent "running" or straying from place, which is fatal to the proper execution of the figure, balance being the important thing to consider. Now swing unemployed foot round in front. The moment you feel yourself on good balance, catch hold of unemployed ankle with corresponding hand pressing elbow against leg to steady body. With the other hand hold blade of unemployed skate as per illustration. The head and body should now be leaning very much over and near the ice. Draw balance foot and arms near the body to increase or keep up the spinning. Do not remain at first in this position for more than a few revolutions and even after mastery of its more than 12 to 15 revolutions, otherwise great difficulty will be experienced in keeping balance after rising. To finish the figure, let go of balance foot and raise body to upright position.

There are several ways of finishing this figure. One is to skate a two-foot whirl; another, on the toe-point of the skating foot, and a very difficult way is to sink once more after rising and then raise to upright position and finish on the toe (Hugel, Vienna). Kachler, winner of world's championship, 1912, skates two in succession, separated by a spectacle move.

In 1882 Leopold Frey of Vienna, a pupil of Haines, used to skate this in the following manner: Make an *OB* spread-eagle, plain circle eight *OB*, then to Haines spin. (See Diagram.)



TOE AND HEEL MOVEMENTS, PIVOT CIRCLING, TOE SPINS (PIROUETTES), MOVEMENTS ON BOTH TOES.

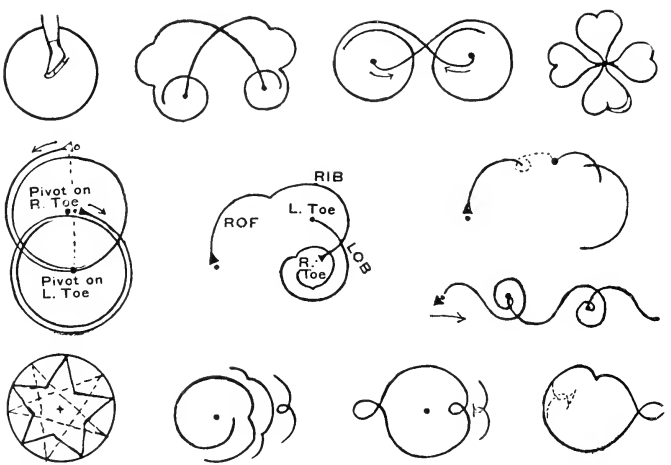
There are twelve cardinal toe-step positions, six on each foot:

1—*ROF* circling round *L* toe, crossed *in front.*

2—*ROF* circling round *L* toe, crossed *behind.*

Pivot circle: Front View.

Pivot circle: Side View.



Pivot stars.

PIVOT CIRCLES AND PIROUETTES.

3—*RIF* circling round *L* toe, a-straddle *inside.*
4—*RIB* circling round *L* toe, a-straddle *inside.*
5—*ROB* circling round *L* toe, crossed *in front.*
6—*ROB* circling round *L* toe, crossed *behind.*

The term "Pivot Circling" originated with E. B. Cook (born in New York City, 1830. Skated until March 17, 1898), who made a great deal in the way of substituting one toe in the ice in the place of the other, the succeeding toe taking the place of the other by coming exactly into the same spot located by the outgoing toe. He made many substitutions of one toe for the other in this way, and some very peculiar ones from what he called the "Intoto" position. Moreover, besides circling the pivot, he made the performing foot skate a succession of linked angles round in a ring. Also, taking a pivot, he made the other foot go far away on an edge (almost to half length) and make a connected set of pivots, forming a star. (*Note*—This was also Jackson Haines' specialty, but he surrounded it with a circle. (See Diagram, Page 88.)

Note—James B. Story (champion, 1879) was also famous for skating figures in the "Intoto" position.

Again, proceeding *OB* edge of one foot, he told me how three successive angles could be made with the other foot—one nearby, one at middle distance, one almost at half length. (See Diagram, Page 88.)

He described an interesting pivot movement to me as follows:

With the *L* foot as pivot, lean forward until the legs are well separated and *R* foot turned well out. With knee of *L* leg (resting firmly on heel of right) revolve once clockwise, then change position and use other toe as pivot, resting knee of *R* leg on heel of *L* foot. Now revolve once counter-clockwise, the other direction. Look out for position of head and arms. This may be done very much as a grapevine move by putting chain serpentines in to weave it together. (See Diagram, Page 86.)

Pivot Circling should be practised always on alternate feet, as there is always a tendency to use a "favorite foot" as the pivot. The skater's position is, therefore, always better in that case

than when he makes use of the other foot. The difference is immediately noticeable. It is important to be equally proficient in *R* and *L* foot, on account of the question of free skating. The skater has no time on such occasions to stop and get ready for a particular pivot foot.

In all cases pivot circling should be done with vim and snap, and generally make one or more complete revolutions without stopping.

An infinite variety of movements on both toes may be made, such as Curtis eights, backward threes, counters, loops, etc., all being done with smoothness and regularity in the form of eights, forward and backward.

Combinations may also be made with brackets, anvils, etc. Also, the employed foot may be lifted from the ice and put down in front of pivoting leg, where before it was behind it, and vice versa.

Toe Spins or Pirouettes are easiest to make from positions where there seems to be a natural tendency to come to the toe of skate. Following this idea many interesting pirouettes may be made from *F* or *B* threes, inside Mohawks, Choctaws, Counters, etc. It may be noted here that formerly in the American Championship schedule a start or push-off from the toe of other foot was allowed, which tended to steady the balance for the figure.

The most difficult pirouette is from *OF* to *OF*, the trouble being to do it neatly and without leaving scratches or prints which do not belong there. First, establish a good edge, coming to a full stop; meanwhile hold unemployed behind; when a good balance is obtained rise on the employed toe. Now throw balance foot quickly forward, paying special attention to erect carriage of body and turn of head and shoulders, as in figure three turns. A good way to practice the balance for this movement is to make a few eights with *very small anvils* at middle of each curve or where pirouette is to be made, finally rising to the toe-point.

This move may also be made from *IF* to *IF*, which is easier. A pirouette of a revolution and a half, beginning on *OF*, brings the skater on *IB* edge, also much easier.

For practice, skate outside and inside pirouettes; also backward.

A series of two, three, or more may be done, either forward or backward. Dr. A. G. Keane, winner of many American championships, was famous for doing these moves with great skill and precision.

Pirouettes may also be done on the *heel* of the skate, but the position of the body is liable to be ungraceful (not to be recommended).

The Double Toe or Heel Spin Eight (*Grenander*)—Heel: Begin *ROF*; at end of circle the left foot is put down close in front and across right; the skater leans backward on heel of the skate and spins counter-clockwise and the right foot comes away on *OF* edge. (See Page 32.)

If done on the toes, the right foot completes the second half of eight on *IF* edge.

An effective toe-spin is made by letting the balance foot touch employed leg below the knee.

Some effective moves—Start *IB* edge; change to *OB* edge, crossing pivot foot in front; hold for one revolution and continue on other foot.

Start *OF* edge; put down pivot foot in back or front of employed; raise on toe, after one revolution, off on other foot. Also *IF* edge, and *OB* and *IB* edges.

Start *OF* edge; cross balance foot in front; raise on skating toe; come off on employed *IB* edge after one revolution.

Start *RIB* edge; change to *ROB* edge; circle round, *L* toe in ice, crossed in back. Stop; change to *R* toe in ice by putting *L* toe in behind now on *OB* edge.

See Diagrams, Page 82.

THE SPREAD-EAGLE.

Not every skater will be able to skate the Spread-Eagle at first, although some people who are very mediocre skaters are able to accomplish it with little difficulty. Even those who find it difficult at first, by perseverance, unless there is a pronounced bow-legged condition, may master it.

It should be learned by all means, as it is the best possible practice for obtaining an easy and graceful bearing, and is of

Double toe points; connecting *LOB* to *RIF* edges.

FREE SKATING—PIROUETTES.

invaluable assistance in one way or another for execution not only of Mohawks, Choctaws, threes, but also of brackets, rockers, counters, etc.

Head and body in this figure must be held erect and the legs to be straight without being bent at the knee.

The spread-eagle is skated either on the inside or outside edge or in a straight line. For some persons, the outside spread-eagle is an almost impossible figure, especially to skate it with perfectly straight knees. Both legs must be turned directly outward from the hips, with heel pointing to heel, and new muscles brought into play which are not generally employed.

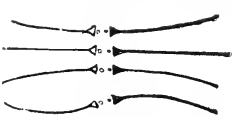
As almost everybody is able to skate the inside spread-eagle in some way or another, we may only endeavor to give suggestions for how to skate the outside position.

The best way is to come to a sharp outside forward edge of the leading foot, then put down the other one after it. To do so, skate a "once-back," so as to bring the skater on a sharp *OF* edge of leading foot, then put down the other in similar manner; straighten knees and body, hold head up and lean well back and fold hands across chest; continue, if possible, for an entire circle.

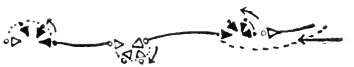
Another hint is to stand strongly on *heels* of the skates and, with considerable speed, lean as far back as possible. The more the ankles are bent back and the faster the move is skated the easier the position is held.

The following practice *off the ice* is recommended: Stand with the back against the wall and move the feet forward about a foot or so, still holding the head in same position; separate the feet about two feet and straighten the knees as much as possible; now, while in this position, expand the chest and either hold arms out horizontally or fold them across chest; exercise the rotary muscles of the hips by bending one knee and straightening other, first to one side and then to the other. Keep this up day after day until the position has become natural. When the skater tries this move on skates, after a month or so of practice as indicated, a great deal of progress will have been obtained.

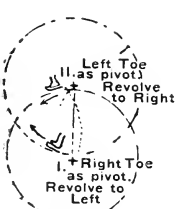
MR. GRENANDER IN (1) OUTSIDE AND (2) INSIDE SPREAD-EAGLES.



THE SPREAD-EAGLE.



Spread-Eagle changing feet.



The "Bishop's Eight."

FIGURES OF E. B. COOK, W. H. BISHOP AND JACKSON HAINES, 1863-70.

Note—The writer mastered this figure, which to him was the most difficult figure of all, at the age of thirty-nine, showing that it is possible to accomplish everything in skating if one has the pluck and determination to keep at it.

THE RUN.

One of the most effective means of "getting up pace" in the free skating performance is by means of a Run. This does not necessarily mean that many steps should be taken, a few quick steps are often sufficient.

The run should be as light, airy and graceful as possible; the steps must be made short and quick and always taken from the inside and forward part of the blade and under no circumstances from the point of the toe.

During the continuance of the run the body and head should be held erect, the legs quite straight, with the knees bending slightly outward.

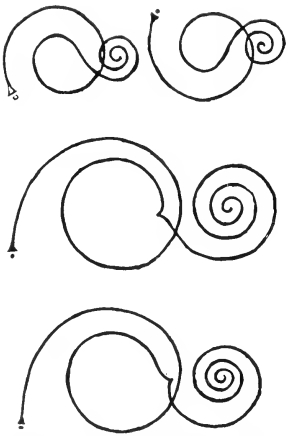
These steps were invented by Vienna skaters, we believe from ideas and suggestions gained from Haines' performance in the early days, so that although they may be new to American skaters, in reality they have been used extensively in Europe for a long time.

As a rule, excessive running should be avoided as much as possible, and speed should rather be gained by some progressive steps, as the harmony of a performance may be easily spoiled.

THE SPIRAL.

The spiral affords the greatest test of graceful bearing that a skater can be put to. In this figure, an easy and graceful attitude is all important and difficult of attainment, as it is at first very difficult to appear natural and not give an impression of "posing." Much strength and power is needed to hold out a prolonged position to the end of a large circle. Study correct positions for head, body, arms and balance leg. A great deal of practice is necessary to enable the skater to fall quickly and gracefully into the correct attitude, which must be maintained

ROF spiral.



VARIOUS FORMS OF SPIRALS.

ROB spiral.

RIB spiral.

FREE SKATING.

to the end of the curve without showing signs of effort. The skater must accustom himself to appear easy and natural in positions which are undoubtedly rather strained at first. The only thing to do is to practice one or two every time when on the ice, but do not undertake to skate them in competitions or exhibitions until the strained positions have become the natural ones.

Two or three spirals are often introduced in the free skating performance, if for no other reason than for "resting" figures, after some complicated or difficult figures done at high speed, when the skater finds it needful to recover the breath. While this figure affords an excellent means for recovering breath, at the same time it is a great strain on the muscles of the leg; therefore it is better to skate the second spiral on the other foot. The question of conserving strength during the free skating is of utmost importance and the programme must be arranged accordingly. All figures, spins, jumps, dance-steps, etc., will be found to vary much in the amount of energy required by different parts of the body, therefore separate the figures which require undue strain on the same muscles.

Spiral Positions.

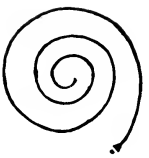
The best positions are obtained from: Outside forward edge, arms to one side of body.

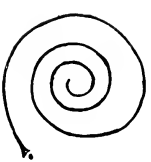
Right Inside Forward Edge—(*a*) Left arm in front; (*b*) right arm in front higher than the other to make artistic effect; *(c)* arms folded across chest.

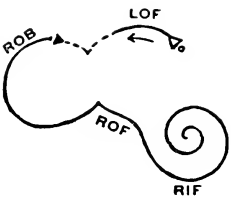
The Outside Backward Spiral—The arms may be folded across chest or, better yet, outstretched. When in this position, the arm over employed leg must be held somewhat higher than other, i. e., about on a level with the head. Point the toe of balance foot well down and out, conforming in every respect with the rules for correct form. Study spiral positions from illustrations.

We have given some steps, in diagrams, by which spirals may be introduced. (See Diagrams, Page 103.)

A very effective and original move is to go to a one-foot spin directly from a spiral; a cross-foot spin likewise may be interposed.

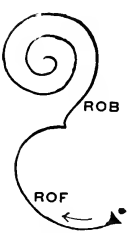






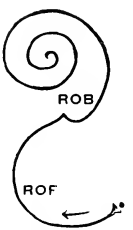
No. 1.

Cross Mohawk Jump
LOF-ROB, ROB
Rocker, Change
of Edge Spiral.



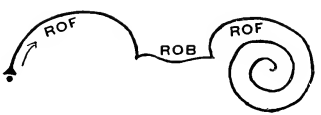
No. 2.

ROF Rocker to
ROB Spiral.



No. 3.

ROF Counter to
ROB Spiral.

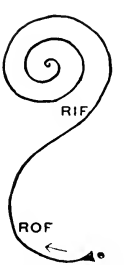


No. 4.

ROF Spectacles to *ROF* Spiral.

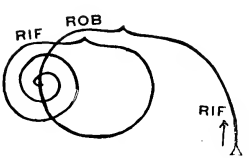
No. 5.

ROF or *LIF*
Spiral.



No. 6.

ROF Change of
Edge to *RIF*
Spiral.



No. 7.

RIF Bracket—*ROB*
Bracket to *RIF*
Spiral.

VARIOUS FORMS OF SPIRALS.

JUMPS.

Jumps tend to give an impression of agile action to the movement and are introduced into the free skating by way of variety. They take a great deal out of the skater and therefore should be carefully placed, so that an easy or "resting" move may be done before and after them—the more so since the whole purpose of a jump is to add the spectacular element to the programme. An easy leap into the air; gracefully done and without particular effort, is more to be desired than an ungainly spring, in which the skater simply attempts to jump as far as possible, which often results in a loss of balance and a sprawling about on the ice, when the whole effect is lost.

Jumps may be made from threes, forward and backward, loops, brackets, rockers, and counters, etc., and really should be practised equally on right and left foot.

A jump or leap may be made from one foot to the other or on the same foot.

Mohawks and Choctaws are favorite figures from which jumps may be made.

As a general rule a better effect is made if the skater sinks on the "take-off foot" before the jump, and, on landing, also sinks once more, as this gives an impression of greater height off the ice, when, in reality, the actual leap is less than a foot or so.

A few famous jumps are the Axel Paulsen jump; from a backward edge after a three-turn; Spectacle jump (take-off from *OB* edge, crossed in back); jump from the toe-point somewhat similar to Axel Paulsen jump (to *OB* edge of other foot); the Loop Jump, from *OB* to *OB* (body describing a loop in the air); a jump from pivot circle, crossing feet in the air (original).

Cross Mohawk Jump—From *LOF* to *ROB*. For example: Crouch before jump and lean forward; on alighting on *OB* edge stretch unemployed leg and throw it well back. Try to alight as far as possible on toe of skate, which should point strongly downward. On alighting, hold head high and look well over balance foot shoulder. Throw arms far out and back, in correct position for *OB* spiral.

MR. GRENANDER, OF LONDON, IN JUMP.

MR. GRENANDER IN FINISH OF JUMP.

CROSS FOOT JUMP.
(See Figure 6, Page 95.)

JUMP FROM *LOF* THREE.
(See Figure 1, Page 95.)

Fig. 1.
Jump from *IB* Edge.

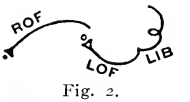


Fig. 2.
Method of Practice.

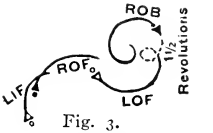


Fig. 3.
Famous Axel Paulsen Jump.

Fig. 4.
Axel Paulsen jump followed by One-Foot Spin.

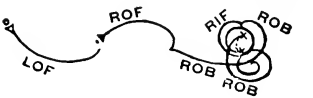


Fig. 6.
Original Pivot Circle Jump, 1907.

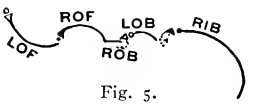


Fig. 5.
Spectacle or Brillen Jump.

Fig. 7.
Various Jumps.

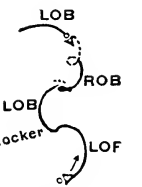


Fig. 8.
A Loop Jump.

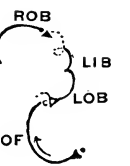


Fig. 9.
Jump from Backward Three.

JUMPS.

One of the most important things to remember is to prepare the body for the following edge by twisting well into correct position before the jump, so that all the skater is obliged to do is to leap into the air and alight in correct position.

Axel Paulsen Jump—*LIF-ROF* edges to *LOF*, jump to *ROB*. Screw well round and obtain a purchase on ice by digging well into ice on forward part of skate, jump quickly from *LOF-ROB*, making one and one-half revolutions of body. (See Diagram.)

The Three Jump—Follow diagram and take off from *IB* edge. The body is well crouched before the spring. Balance foot swings low during inside back three, but held a little across print in front, and not inside. Care should be taken to jump from the *IB* edge and not from the *OF* edge.

Do not let the balance foot swing out wide. On alighting, hold head high and look well over balance foot shoulder, with leading arm stretched well out backward. Try to hold the curve out as much as possible, as the tendency is to curl directly in.

In the Spectacle Jump be sure to jump from the *OB* edge and alight on *IB* of other foot, the balance foot, in proper position. Assume at once correct position for *IB* spiral.

Pivot Circle and Cross-foot Jump—(Original, 1907).

After a *ROF* rocker or other figure to bring you on *OB* edge go to pivot circle, with left toe in the ice, right foot circling around left on *OB* edge; change to *RIF* edge; when on good balance, jump and cross feet in the air, thus changing positions of feet, but the left foot still acts as pivot and the right circles the left on *ROB* edge. (Illustration, Page 94.)

Finally, in all jumps the main point to remember is that the body must be brought into position *before* the spring from the ice, in order to allow the skater to alight neatly on the other foot; the arms should be held as low as possible during the leap, and the skater should "sink" well on the skating knee beforehand, by which means an appearance of greater height is given when the body is off the ice.

In a double toe-point figure, for example, "once-back" from *ROF* edge, the skater may go to double toe-points from the *OB* edge of left foot to connect with *IF* edge of right, or from *IF* counter, beginning on right foot, connecting also with *RIF* edge. The body may be straightened with effect on the toe-points, which must be made as near together and make as light and graceful an appearance as possible. This figure, while apparently a pirouette figure, can be made as a jump figure if the action is very rapid; in this way the skater leaps from the ice from the *OB* edge and hardly touches the two toe-points in passing to the *IF* edge of the other foot.

This double toe-point method of going from an outside back edge to *IF* edge on the other foot gives a very pleasing effect if carefully studied and properly done, and may be introduced several ways in a free skating performance.

General Remarks on Free Skating.

"The unemployed leg must never be allowed to swing aimlessly about and without control. Every muscle must be under full control, and every movement have the object either of assisting the execution of the figure or of adding grace to the whole performance."

The *head* should always be carried erect, and, if the skater is on an *OF* edge, facing well over the employed shoulder.

In *spins* or *pirouettes,* the arms should be held close to the body or on the hips; and, to make the finish more effective, the figure should be skated out on a curve of backward edge.

Sometimes it is effective to connect large open figures by a few quick inside backstrokes or steps, to give life and variety to the movement. (See Diagram, Page 103.)

For dance steps, skate only a few of the most effective ones, and never too many of the same kind.

Each step must be neatly done and clearly defined, the skating foot raised lightly from the ice, and an impression of ease and grace given to every movement. These steps should be short and quick, the body rising and falling on employed leg in exact time with the music.

The balance leg may also mark time in its swing, as in the Brillen dance, as well as the swing of the arms and bend of the body. (See Figure 4.)

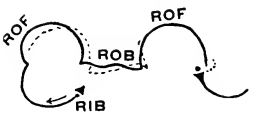


Fig. 1.

Here the balance foot is held behind while the skater makes the forward turn, then swings it in an undulating movement from outside to inside the print, then it is held behind as the employed makes the back counter turn.

Fig. 2.
Moves from *IB* to *OF.*

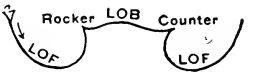


Fig. 3.
The Brillen or Spectacle Move.

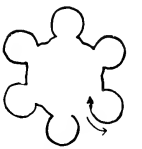


Fig. 4.
The Brillen or Spectacle Dance.

In moves from *IB to OF* (Diagram 2), let the leading arm move gracefully forward while the other swings back, maintaining the body in a graceful curve. Study carefully correct position for balance foot and arms, to add to the effect of difficult figures. Before every toe-spin or jump, sink well on employed knee, so as to rise at the toe-point with body straightened, then immediately afterwards sink again; this will make a telling effect. Finally, avoid any appearance of effort in difficult figures. A better impression is made if simpler ones are skated with utmost confidence and ease.

To make double-threes effective for exhibition form, put them at the end of a move or series of movements, as more or less of a finishing touch. It is better to go into them from a backward outside cross-roll or direct from an inside forward spread-eagle (short curve) position direct from the leading foot. There should only be one executed at a time, and as quickly as possible.

Brillen or Spectacle moves, whether done by changing the starting foot or continuously on single foot, are very effective and should be one of the fundamental figures of every skater's programme. In the first place, this move is not difficult to master and with very little practice a very good effect may be produced; then, again, by the nature of the figure when put together with others, this makes an excellent introduction for a set of figures.

An easy way to learn the *ROF* spectacle move is to take it from a *RIB* three, the second curve of the three serving as the first part of the spectacles; likewise, the same idea applies to the backward outside spectacles, or such combinations with the change of edge.

One-Foot Spins after Spirals—After a careful study of the question of the best manner of starting and obtaining balance for difficult one-foot spins, I unquestionably recommend them to be skated *after a spiral.* The balance and poise of the skater is then as near perfect as it is possible to be, and that, too, without any effort on the part of the skater. Very often I have found that, say, after an inside forward spiral, an *OB* spin on same foot may be made without any effort other than the swing of the

FREE SKATING: SPECTACLE, OR BRILLEN DANCE.

balance foot to bring you on the *OB* edge for the spin. After *OB* spirals cross-foot spins may be made. The Jackson Haines spin may be made after a spiral. It is difficult but very effective.

For *OB* toe-spins, throw the balance foot out and back, when on the toe-point, and sink on skating foot knee before and after. Raise body when coming to the toe-point for effect produced. Secure good balance by holding the arms more or less outstretched.

An effective move is to go direct from the outside spread-eagle to a toe-circling movement, one foot circling round pivot foot on outside forward edge and knee of pivot leg resting on heel of employed. (Described page 83.)

An Original Central Grapevine Figure—Begin with the scissors or single vine; go to double toe pirouette; to counter; to back three, the balance foot circling round behind the employed and receiving the weight. (Page 105.)

An inside rocker jump, followed by change of edge from inside to outside backward.

An Inside Rocker Jump.

A Spiral with *OF* Rocker Jump.

A spiral, with *OF* rocker jump from one foot to the same, and spiral position after.

PROPOSED ARRANGEMENTS FOR A FREE-SKATING PROGRAMME.

The skater may begin with some quick steps, starting at the opposite end from the spectators, and come to a spiral, including perhaps, a jump or an outside spread-eagle; follow this by a one-foot spin; then a figure in eight form or one toe-spin figure; some dance steps (once round); a figure in eight form (in the middle); a jump; another large figure or a spiral; a Brillen (spectacle) dance, with the swing of the balance foot to the music; a grapevine figure; then a march step; a long continuous figure, followed by a jump, and another step to the music. Finish the performance with a "Haines" pirouette or difficult figure or perhaps some steps of the Swedish mazurka.

An alternative arrangement would be to begin the free skating by a run of a few quick steps and follow by a jump, say, from *LOF* to *ROB,* coming then to a spiral, which should bring the skater into the middle of the rink. While there, execute a few toe-spins or figures in eight form; immediately after, let the action change from one side of the skating surface to the other by means of some long figure well maintained in "swing" and power.

This must take the skater rapidly over the ice by means of fast steps or long edges. To keep up the action, now let the preliminary stroke be preceded by a short "run" or by a stroke on the third step. To keep up the effect, let each long figure, or

series of figures, end with an effective figure, as, for example, a toe-spin or pirouette, which will show the spectators that there is something to follow. Above all, the skater must time his performance properly, so as not to leave out his specially good figures or moves, and strive his utmost to make an effective finish.

Free Skating Programmes.

No. 1.

Music—Two-Step, "Yankee Patrol."

Run to jump from *LOF* to *ROB* spiral; to backward rocker (straight) line; after to *IF* spiral and three (in center); stand on crossed toes (*L* across *R*); off to—

LIF three to similar cross-toe stand;

Once back and spectacles; follow by a spread-eagle to two-foot whirl.

Repeat previous figure, but finish on cross-toe spin.

Spectacle move (cross in back); *IF* curve, with connecting steps.

LOF Mohawk, follow by Curtis steps; repeat other way.

Dance steps.

Pirouettes—*LIF* three to cross-toe stand; double-toe pirouette; spin from one toe to other and off *IB* of starting foot; *RIB* three, follow by *B* loop; pivot circle; spin on pivot foot.

Dance steps—Once round, ten steps or other dance step.

Spectacles (cross in front); spread-eagle to grapevine, and repeat.

Brillen dance—Swing of balance foot to music.

IF counter to *OB;* other foot to toe-points; off *IF*, and repeat.

IF three; to spread-eagle; to *OB* counter; to single three.

Combination spin on *L* foot, two-foot whirl, cross-foot spin.

Grapevine.

"Jackson Haines" spin.

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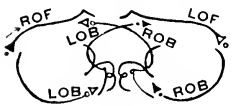
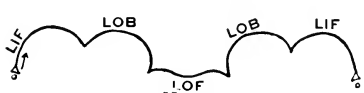
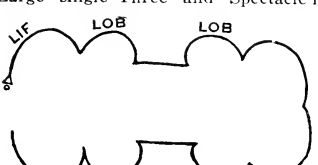


No. 2.

No. 3.
Three Figures from Panin's Book.



No. 4.
Large single Three and Spectacle move.



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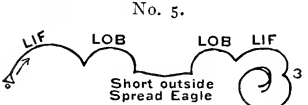

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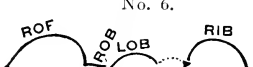
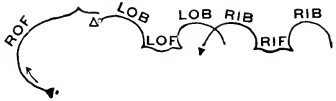
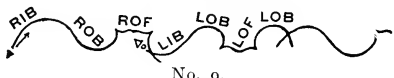


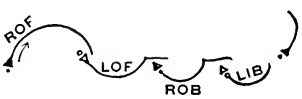
No. 7.
Brillen Jump Figure.



No. 8.
The Curtis Step.



No. 9.
Curtis Steps.



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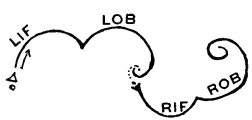

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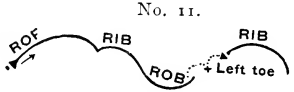

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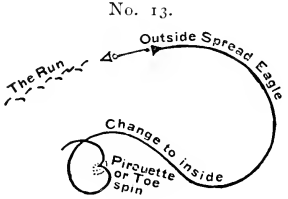
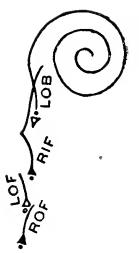
No. 13.



No. 14.

FREE SKATING MOVES AND FIGURES.



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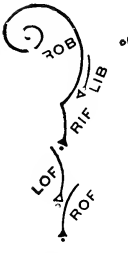
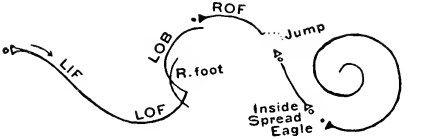


No. 16.

The start for *OB* Spiral.



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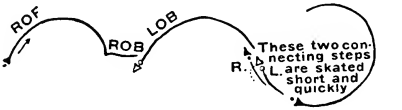

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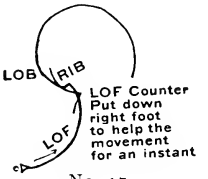
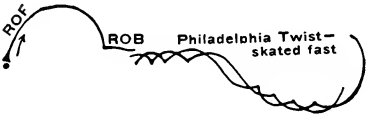


No. 17.

A Connecting Move.



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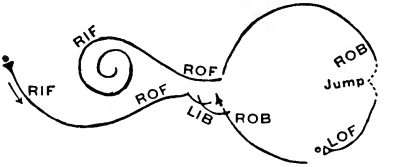
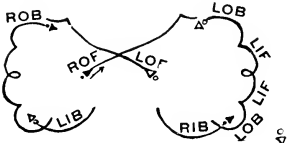


No. 22.

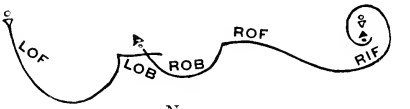
An Opening Figure.



No. 18.

The balance foot makes a loop in the air and comes over in front, well pointed down, to give a graceful effect.

The balance foot is held forward during the Three, out of consideration for the following Loop. This figure might be done with two Loops on each end, or with toe spins instead of Three turns.



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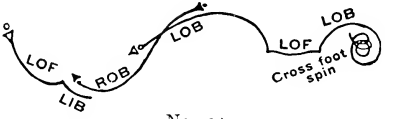

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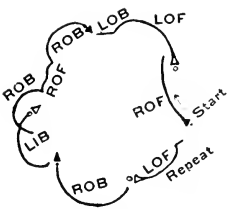
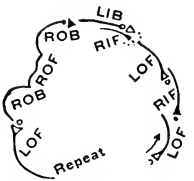


No. 25. Dance Steps.



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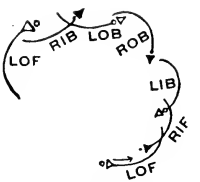
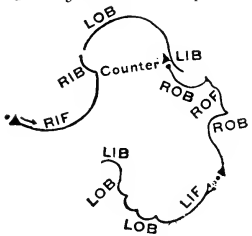


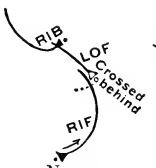
No. 27 Dance Steps.



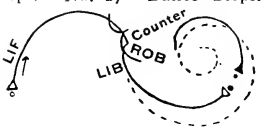
No. 28.

Cross balance foot strongly in back. Look down at your skating foot heel when making the Spectacle turn.

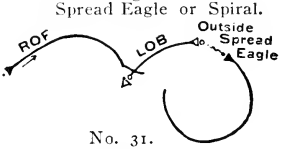
Put down left foot on *IF* side to make Inside Spread-Eagle. Follow by Double Three turn—skated fast.



No. 29.
Dance Step Movement.



No. 30.
Counter Figure with Inside Spread Eagle or Spiral.



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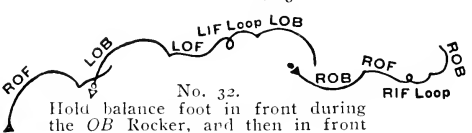
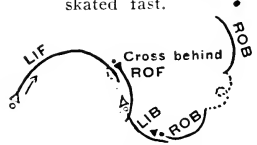


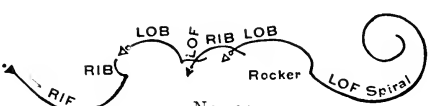
No. 32.
Hold balance foot in front during the *OB* Rocker, and then in front for the Loop.



No. 33.

The Backward Loop Jump. Employed foot makes a loop in the air, and comes down on same edge as take-off.

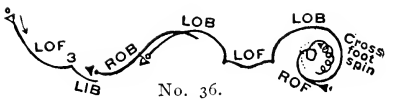
Before Jump the balance foot is crossed in front. The left shoulder is pulled sharply back before the Jump.



No. 34.

No. 35.
Continue to *OB* Spiral or Outside Spread Eagle.

No. 36.
The Jackson Haines Spin (Panin).



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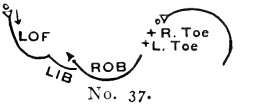
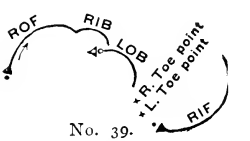
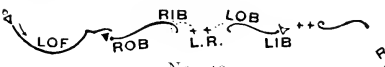


No. 37.

No. 38.
Inside Counter and Toe Point Figure.



No. 39.



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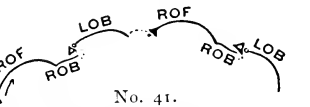
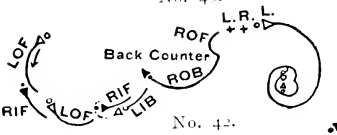


No. 41.
A Dance Step, with swing of balance foot to music.



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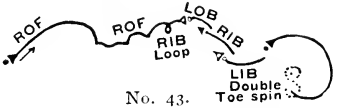

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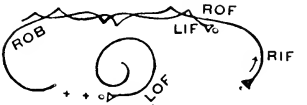

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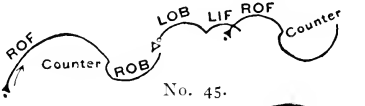

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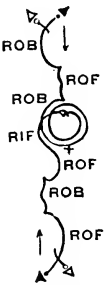
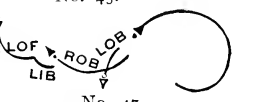


An original Center Figure Vine on one foot.

No. 46.



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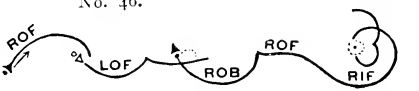

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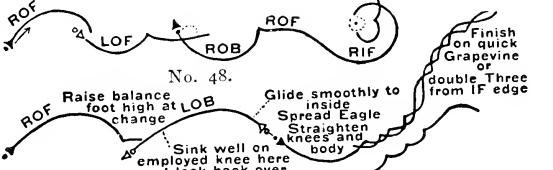


No. 49.

FREE SKATING MOVES AND FIGURES.

No. 2.

Music—Strauss waltz.

Opening Spiral—Large change of edge, beginning on right inside forward edge; to Mohawk; to cross Mohawk jump from left outside forward to right outside back edge, then to forward spiral, with arms folded, coming to stand at center on crossed toe-points.

Inside Forward—Threes to cross toe-points.

Center Figures—(1) Original toe-spins. (2) Double toe-spins. (3) Grapevine; to left outside forward; to "once-back"; to double toe-points; to left outside forward circle. (4) Right outside forward; to left inside forward edge; to three and pivot circle. (5) Left inside forward; right outside forward; toe-spin to left outside back; to spin for several revolutions on toe-point. (6) Valse step or "once-back" to double toe-spin.

Spread-eagle on outside back edge; to inside forward; to (original cross-foot) jump at center.

Right outside forward three; to left outside forward; to spin on left foot, finishing with several revolutions on the toe-point.

Dance steps (to music)—(a) Cross-roll and back spectacles. (b) Ten-step and Haines valse (combination). (c) Six-step dance.

Original figure combination—Valse step, followed by large change of edge to spectacles and two-foot whirl; repeat figure to cross-foot spin.

Original combination—Large inside forward three; to back spectacle; to three and double "Philadelphia Twist."

Spectacle dance, with swing of balance foot to music.

Large left inside forward change of edge; to Mohawk, to spread-eagle, and jump to pivot circle.

Long "Brillen" figure, spread-eagle and grapevine, crossing balance foot in front; spectacle figure, crossing balance foot behind and finishing with jump.

Valse step or "once-back" to double toe-points (fast).

Left outside forward three to "Jackson Haines spin" on bent knee.

Encore—The Swedish mazurka to the music, "La Czarina," with original dance combinations and ending with combination spin.

MUSIC SUITABLE FOR FREE SKATING.

Waltzes—L'Estudiantina, Fogel Hendler, Dollar Princess, Waltz Dream.

Two-steps—A Frangesa, Yankee Patrol (Dixie and National Air).

Mazurkas—La Czarina, Jackson Haines Schlitt-Schuh, polka-mazurka. Carl Enslem, Leipzig, 1871.

Polkas—Russian Polka, Xylophone. Drigo.

CHAPTER VIII.

SPECIAL FIGURES.

Written for "The Art of Skating" by Mr. Geo. Sanders (an American), Most Famous Designer of Special Figures in the World, St. Petersburg Amateur Skating Club.

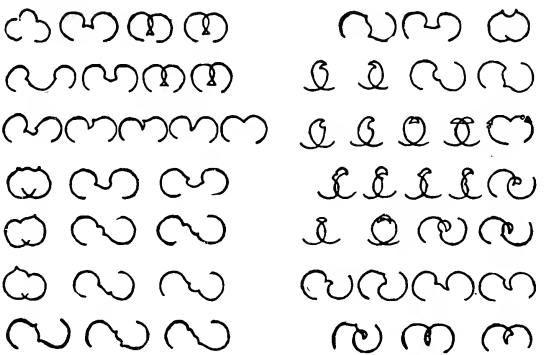
The difficult figures that make intricate patterns on the ice, but do not lend themselves to harmonious amalgamation into a continuous rhythmic performance in graceful pose and movement, are reserved for a separate division of the International programme—the Special Figures. Here an accurate print is of the utmost importance; difficulty and originality count for more than good form.

The origin of the name "Special Figures" is pretty obvious. It first came into vogue when, many years ago, an opportunity was given to figure skaters to exhibit whatever special degree of proficiency they might have attained in movements or drawings on the ice. Thus some were past masters in jumping, executing pirouettes, spread-eagles, grapevines, and pivot figures—which call both feet into play at the same time; marches, valses, wing-eights, and combinations of these, and in stepping from one foot to the other, executing what is known as Mohawks and Choctaws. Then deftness in cutting various patterns on the ice surface furnished the basis of another important class of special figures. But experience has shown how hopeless it is to seek to determine the relative degrees of excellence of a number of figures which have no common measure of comparison. Try, for instance, to compare a well executed jump with a complicated cross-cut executed on one foot, and the hopelessness of the attempt becomes manifest.

Free skating includes movements of the first category and should consist of figures connected with each other and char-

acterized by harmony of execution. The second class of figures requires ice of a superlative degree of smoothness, and, as it also necessitates a halt before each new figure and compels the skater to keep his gaze fixed on the ground, the spectacular effect is materially impaired. The harmony one postulates in all movements on the ice is often marred in free skating owing to the latter conditions.

One feels impelled by this consideration to eliminate such discordant figures from the category of free skating, and unite them in a class part under the name of Special Figures. A more correct designation would, perhaps, be *Figure Combinations* or *Figure Designs,* i. e., figures consisting of the elementary parts of school figures, as well as of various supplementary figures, such as beaks, cross-cuts—simple and reversed, and all variations of these.



To the question as to which of the figures ought fitly to be comprehended under special figures, the answer is simple. One may reasonably hold that foremost among them should be all those figure designs which by their nature spoil the harmony of free skating. On the other hand, one feels moved to exclude all figures which are suitable for free skating and are enumerated above in the first category.

It is less easy to come to a decision respecting the figures that are executed by both feet at once, such as pivot figures and grapevines. And yet, although they, too, may leave very pretty patterns on the ice, one cannot compare them, as far as difficulty of execution goes, for instance, with one-leg figures. The experience of recent years has materially contributed to banish them from special figure competitions, and latter-day performers prefer to confine them to free skating.

Special figures ought, as far as possible, to be original, the creations of the artistic faculty of each individual, and a proof of his ability to adapt, combine and harmonize. The elements of school figures and various supplementary figures supply the materials on which his ingenuity goes to work, out of which he produces fresh designs. For this, however, a much fuller knowledge of school figures is needed than for skill in free skating, for skill in the latter exercise may be readily acquired by skaters who have but a scant acquaintance with the school figures of to-day. These considerations will doubtless gradually overcome the reluctance which the majority of skaters still exhibit to admit the special figure designs in competitions on the same basis as compulsory and free skating, and, in the near future, these figures will probably form an essential part of every competition.

In order further to encourage the invention and execution of new figures, a silver challenge shield was presented by N. D. Bojarinoff, in 1909, at Wiborg, for competitions from which compulsory skating of school figures was entirely absent; the competition consisting of two parts, viz., Figure Combinations (figure designs) and Free Skating. This was won in 1909, at Wiborg, by K. Ollow, of St. Petersburg.

This progressive measure may, perhaps, seem somewhat radical, but it can be justified for many reasons. In the near future, when first-class performers will be equally good at compulsory figure skating—which many of them are even now—fresh measures will have to be adopted to regulate it in order to obviate the disadvantages that now accrue from the large discretional

powers invested in the judges, on whom the results of the competitions at present depend.

It might be wise to enact that the competitors shall have no knowledge beforehand as to which figures will be required for the competition in compulsory skating, and that the matter shall be settled by drawing lots just before the contest. In such contests only those skaters could take part who are thoroughly conversant with all the school figures. If this rule was rigorously enforced, one would be spared the spectacle, not infrequent to-day, in which the most difficult figures, representing a higher value in factors, are executed better than the easier ones, to which a lower range of factors is attached, insufficient attention being paid to the latter. If compulsory figures for competitions were determined in this way, it is evident that a difference of standard for estimating the factors to be given for compulsory figures would no longer be maintained.

In order to execute special figure designs, it is imperatively necessary to have acquired skill in all the fundamental parts of school figures in both directions and on both edges. Moreover, one should be able, on the completion of any one part, to go on to other parts without change of edge, if possible. But, although this is indispensable, it cannot be said to be sufficient. It is further necessary that the performer should execute in the above manner the following supplementary figures:

Beaks, Open.

Beaks, Closed.

Beaks, Cross-cut.

And all these in the opposite direction:

Beaks, Open.

Beaks, Closed.

Beaks, Cross-cut.

HERR N. PANIN, CHAMPION OF RUSSIA,
Winner Olympic Special Figure Contest, London, 1908.

Spectacles.

Reversed Spectacles.

Cross-cut, Straight top.

Cross-cut, Curved top.

Cross-cut, Intersected top.

Reverse Cross-cut.

Sanders Reverse Cross-cut.

Double Anvils.

And, further, the above fundamental parts somewhat altered:

Diamond Cross-cut.

Lebedeff Reverse Cross-cut, 1890.

With a little practice, a skater who has mastered the school figure methods finds no difficulty in carrying out the above supplementary figures. But to lay down fixed rules as to how they should be executed is almost impossible; the manner of execution varying according to the figure which precedes or follows the one in question.

When performing the fundamental parts of school figures in special figure designs, there may be deviations from the recognized theories, which depend upon the grouping of the figures, but generally the skater has to keep to the recognized theoretical rules. In some cases, however, the turning of the body and shoulders, as well as the movements of the hands and free leg, must be more accentuated.

To skate special figure designs it is necessary to have a good grip of the ice and to possess the sense of perfect equilibrium. And for the development of this sense those combinations of figures are most helpful which allow the performer, while remaining nearly on the same spot, to move in any direction by swinging the free leg and turning the shoulders and body. Proficiency in this can come only from strenuous practice. For in such figures one movement has often to be followed by a reverse

MR. HENNING GRENANDER, LONDON.
Winner World's Championship, London, 1898.

HERR ULRICH SALCHOW, STOCKHOLM.
World's Champion, 1901-1905 and 1907-1911.

movement, and this sudden reversal requires great suppleness of body and limb. For this reason it calls for and deserves careful attention. Characteristic of such movements is the Sanders figure (see diagram), if it be commenced on the outside backward edge. This figure may serve as a test and measure of the extent to which the sense of equipoise has been attained by the skater.

The following points must be considered when estimating special figure designs in competitions:

A—Difficulty; B—Novelty; C—Neatness; D—Execution.

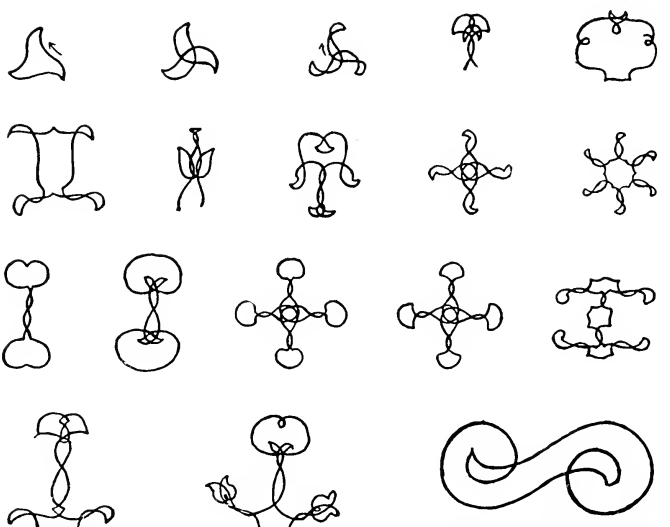
MR. G. SANDERS, ST. PETERSBURG. EXECUTING HIS FIGURE, 1901.

The degrees of these characteristics are agreed upon for each figure by the members of the jury after consultation with each other, after which each judge will have the same standard. For each figure there shall be three marks, these three marks given for distinction in executing the figure. This mark is awarded by each of the judges independently.

The figures for the competition must be submitted by each competitor several days before the performance takes place.

Appended are various figure designs which have been executed in foreign competitions.

Figure skating is capable of enormous development, but, in order to contribute to the progress which it presupposes, warm encouragement should be given to the development of new designs, as this is undoubtedly the right manner of ensuring progress of figure skating in general.



Unique Grenander Figure.

SPECIAL FIGURES.

CHAPTER IX.

SKATING FOR WOMEN.

The Perfection of Grace. Old vs. New Style. Dancing. European Experts. Costume.

Woman is truly at her best in the graceful art of skating. The critical writers of more than a century, from the observing Pepys downwards, have been enthusiastic on this point. And never in the history of skating has the art been perfected in gracefulness, and therefore in suitability to women, as it is in the new skating advocated and explained in this book.

From the double standpoint of a highly beneficial, physical exercise and a most fascinating sport, the modern style of skating ought to appeal to every woman. Without great physical strength, for artistic skating does not require such strength, the practice of figure skating results in correct, graceful carriage, supple, rounded muscles, and a general quickening of the entire physical organism which is delightful and which leaves no ill effects. As a thoroughly good sport, too, figure skating will instantly appeal to every woman who tests it for herself, under the right conditions and with the right equipment. It has the advantage of being a social pastime, in which one has company. It is sufficiently difficult to call out resources seldom employed in any pastime, while at the same time being sufficiently easy to encourage the persistent student. It contains elements of variety and intricacy and opportunities for combination which would delight the expert at any intricate game such, for example, as chess. Figure skating is done not alone with the feet; it is a sport which implies the immediate and trained connection between the intellect, the will and every muscle of the body.

Th old style of skating, popular in America up to a few years ago, was constrained and confined to the execution of small

MISS MURIEL HARRISON,
OF LONDON.

MRS. E. M. SYERS,
OF LONDON

Change of edge *IF* to *OF*.
FRAULEIN REUDSCHMIDT, OF BERLIN.

figures "on the head of a barrel," and in these figures there predominated jerky movements and kicks with the unemployed foot. While to some extent this pernicious and unattractive style was the result of improper appliances for the sport, it was more the result of allowing a fine pastime to degenerate through over-development of certain movements which a few regarded as important. During all these years while a faulty national style was being developed, a careful analysis of the skating habits of the best experts of Europe would have taught the United States in a moment that the style of skating which Jackson Haines, an American, introduced into Europe fifty years ago had been better developed by the foreigners than it had by Haines's own countrymen.

The new and artistic figure skating, which is really the Haines style improved by fifty years of European education, contains no small, jerky movements whatever. It consists of long, sweeping, sustained curves and glides, with the body held in perfect poise and graceful balance. To see it illustrated by some of the modern women skaters, either of Europe or America, is to see the finest picture of physical grace so far produced by any sport in the world.

It ought also to be stated that the new skating is peculiarly susceptible to use by couples and fours, implying a series of movements in which many take part, which are an entirely new revelation of skating to the average American. Pair-skating, as practised by the most skillful pair-skaters of Europe and America, is a treat to the lover of motion and grace.

The modern dancing on skates, which has created a great furore in all the large cities of both Europe and the United States, will instantly appeal to women. With all the steps and changes carefully analyzed and drawn in labeled diagrams, it is not difficult for the fairly accomplished skater to learn these dance figures within a few weeks. The so-called English valse has now become one of the great attractions of the ice, while the Lancers is skated by an increasing number, and many of the new steps are coming rapidly into vogue. One prominent lady skater recently said: "The only drawback to skating on the

FRL. LILLY KRONBERGER,
BUDAPEST.
Winner World's Championship for Ladies, 1908, 1909, 1910, 1911.

FRL. VON MERAY-HORVATH,
BUDAPEST.
Winner World's Championship for Ladies, 1912.

ice is that it spoils one for waltzing in a ballroom, for who that has once known the glorious whirl on skates under an open sky can care to dance on a parquet floor?"

Women vie with their brothers in the figure skating of Europe. Up to within a very few years the World's Championships and the European Championships were open to both sexes; one of the few instances on record where women have been allowed to compete with men in a sport on terms of absolute equality. This was distinctly a compliment to the ability and the expertness of the women skaters of the world. Of recent years, and due partly to the fact that there are skating figures peculiarly suited to each sex, the competitions have been divided.

The first competitions for Ladies' Championships occurred at Davos, Switzerland, in 1906, and the winner was Mrs. Edgar Syers, of London. She was successful in winning the following year also, in Vienna. Miss Lilly Kronberger, of Budapest, won in 1908, 1909, 1910 and 1911, and Miss Opika von Meray-Horvath won in 1912.

There have been no important competitions for women in the United States thus far, and it would be unfair to attempt to rank the considerable number of expert women skaters which the new style of skating has developed in this country during the past few years. There is every reason to believe, however, that, given the stimulus of competitive practice, the right equipment of skates and shoes, and reasonable reliability of skating surface, such as prevails in much of Europe for months at a time, the American women would lead the world in the graceful sport.

In every important particular the directions for skating found in this book apply as much to women as to men. The balances are the same, and as the center of gravity in women is slightly lower than in men, women ought to achieve the accomplishment of the figures as easily as men. It should again be stated that skating is by no means a matter of mere strength; it is balance, carriage, turning of the body to meet the needs of the new stroke or position; it is practice, experience, knack, and the ability to comprehend what ought to be done at the time it ought to be done. Let no woman be discouraged at the start. Small girls of

eleven and twelve after one season's practice are skating many of the difficult figures described in this book. One of them, after a few season's training, is giving exhibitions that are the delight of the theatre-going public.

The equipment for the sport is of prime importance. The round-toe, two-stanchion skate is now used by all the experts of the world, and is unquestionably responsible for the ease and grace of much of the modern, artistic skating. The correct shoe is equally important and should lace firmly over the instep while allowing reasonably free play of the toes. In general, the directions given for equipment for men apply also to that for women.

The matter of costume is largely personal, but a few hints may be of value. No woman can skate in a hobble skirt, and the new, artistic skating, with its free, unconstrained poses, absolutely requires freedom of garment. A glance at some of the pictures will suggest good costumes. Many experienced women skaters regard bloomers or knickerbockers, preferably of satin or silk, essential, since such material prevents the skirt from clinging and allows freedom of movement.

FRAU JACOBSON
On Toe-point Figure, Rink, Davos-Platz.

SKATING ON *RIF* EDGE.

HERR AND FRAU JACOBSON,
In Pair-Skating, Davos.

Jacobsons in combined spiral on opposite feet.

Gentleman on *LOF*; Lady on *ROB*.
HERR AND FRAU WINZER,
ST. MORITZ.

MR. AND MRS. J. H. JOHNSON, OF LONDON,
Winners Championship I. S. Union, 1909, 1912.

PROMINENT EUROPEAN PAIR SKATERS.

CHAPTER X.

PAIR-SKATING.

ARM AND HAND POSITIONS. SUGGESTIONS FOR SIMPLE AND ADVANCED COMBINATIONS. ARTICLE BY HERR BURGER. EXPLANATION OF BURGER-HUBLER PROGRAMMES.

ARM AND HAND POSITIONS.

Echelon—Both hands crossed, right to right, behind one partner's back; left to left, across front.

Side by side—Both hands joined, crossed, right to right and left to left, across front of both partners.

Link—Single hands joined, right to left, partners facing the same way, and one in advance of the other.

Swing—The drawing of one partner round the other without releasing hands or changing sides.

Lock pass and reverse—A change of sides by partners, effected by one partner passing across the other without release of hands.

Face to face—One hand joined, one partner skating forwards, the other backwards, right to right, or left to left; both hands joined, one partner skating forwards, the other backwards, right to left and left to right; both skating sideways (vis-a-vis) right to left and left to right.

SUGGESTION FOR SIMPLE PAIR SKATING FIGURES.

Hand in hand figures—Promenade steps, plain or by raising partner's hands over her head.

Basket figure—To right and left and with change of edge; also with "cut off," or with "Q," or with circles, or with grape-vine repeated.

"Once-back" figure—With hands crossed in back—plain, meet-

ing backwards; with spread-eagle; with change of edge and pirouette, or pivot circle and by passing at center.

Pirouette figure and Toe Circling—Combined with center circling figures.

Change of Edge—Gentleman's right holds lady's left hand across back.

Change of Edge and Three—Same position.

Change of Edge and Double-Three—Same position.

Counter figure—By partners meeting face to face on corresponding feet and separating again while making the turn by pushing from each other by the hands.

Choctaw figure—Plain and with change of edge.

The "Rose" figure.

A meeting figure—Partners separate from Mohawk to "once-back," change of edge, and meet.

Center circling—Plain circle and with change of edge forward and backward;: by a three-turn; partners circle around backward, coming in from "once-back" figure.

This circling may be made either by holding hands or not. Of course, the circle is made smaller if hands are grasped. A favorite way is each partner to make outer circles and then go to the center circle and change outer circles, repeating the figure previously done, the gentleman taking lady's circle and vice versa.

Partners join hands for OF Mohawk—Make "cut-off" backward; right hand partner is then on three-turn. During the turn the hands pass over head of right-hand partner. Now make *LOF* Mohawk to *ROB*, the "cut-off" on the *LOB*. Follow by *ROF* Mohawk and repeat.

Partners join hands in back—Left partner is on *LOF* Mohawk; crosses left foot in back; the right-hand partner is on *IF* three. Repeat to Mohawk towards the right.

Choctaw figure, starting *IF* edge, gentleman on right. Follow by threes or Mohawks.

On opposite feet, before separating.

On opposite feet, before separating.

Both on *RIF*.

PAIR SKATING.

Combination of Mohawks with Single Threes—Make Mohawk to left and follow by *LOF* three, taking it up from the *ROB* of the Mohawk. After the three, make short strokes on *RIB* to straighten out so as to repeat the Mohawk again. This is very attractive, by reason of its excellent vigor. This combination should take the partners round the entire rink to the left.

Rockers—Rockers are easily skated, providing the partners touch in the slightest degree each other's hands. But the rocker turn should be carefully planned beforehand, so that it will not get confused with a counter or three. Both partners must turn simultaneously in the same rotation. For this reason it is better to skate the figure *very slowly* for the first few times. Another point to remember is that the leading partner, which is usually the man, should be always well in advance of the lady, whose print should come along almost directly after his. After the turn the position of the balance feet of both partners should coincide as much as possible, while the bodies are held in similar positions.

Rockers may be done either hand-in-hand, hands crossed in front; man's right arm across lady's back; face to face, as in valse position, etc. (See Rocker Valse in Chapter XI., "Dancing on Skates.")

A remarkably effective figure is to make a rocker-jump from outside forward edge together, alighting on outside backward edge of same foot, assuming a spiral position on landing.

A Spiral, introducing a Rocker—One partner skates *LOF*, while other *ROB*, spiral in form or large change of edge. At change, partner on *LOF* skates rocker turn to *LOB*, one partner now on *LOB*, other on *LIB;* or, another way, while partner on *LOF* edge makes rocker turn to *ROB*, the other partner skates backward rocker, i. e., from *ROB* to *ROF*. In other words, one partner skates a forward rocker, while other skates a backward one. Afterwards both will be facing as at beginning.

Another Spiral—Partners skate a "once-back"; the leading partner is now on *ROB*, other on *LOF;* partners change places by a pull past when both are on *OB* or one on *OF* and other on *OB*.

Gentleman on pivot with right toe;
swings Lady around on *ROF.*

Pivot end of spiral.

Spread-Eagles—One partner skates outside while other inside spread-eagles; a change of edge may also be made; or both skate an outside spread-eagle.

An interesting Counter move—Partners begin by skating side by side, hands crossed behind lady's back, lady to be on left side. Both partners skate a *LIF* edge, then a *ROF* edge; simultaneously the partners make an *OF* counter, moving the balance foot as previously described (Chapter VI.) Now, instead of holding the *OB* edge, both partners change at once to *IB* edge, the gentleman pulling the lady across in front past him.

A move to obtain speed or to join with others—Partners begin with hands crossed in front, gentleman's right over left, lady on the left side. Both skate *RLR;* gentleman makes a "once-back," beginning *LOF*, while lady remains always on *LOF* edge. As gentleman comes forward on *LOF* edge, he pulls lady past him under his right arm. A figure to be recommended for large, open skating when much speed and action is desired.

Joining figures—For valse; partners join hands, right to right, behind lady's back (Echelon), gentleman on left side. Both skate grapevine to left, then to right; gentleman now takes lady in valsing position.

Another way—One partner makes a "once-back," while other skates a Mohawk in a circle for a valse.

Swings (original, 1909)—Gentlemen swings lady to *ROB* from valse step, while gentleman is on *LOF;* partners now face to face; gentleman takes lady's left hand behind her back; lady takes gentleman's hand behind his back; lady takes stroke on *LOB,* then comes forward in skating direction on *ROF;* gentleman swings lady by pivot circle, with right as pivot, left foot on *OB* edge, crossed in front; gentleman swings lady over to ten-step or valse. Ending, No. 2—As lady is on *ROF* after swing, gentleman, instead of toe-circling, makes a *ROF* counter move across in front of her and meets lady in valsing position on *ROB,* while lady comes forward to meet him on *LOF.*

Swing and pivot circle (original, 1910)—Gentlemen on right of lady, hands crossed in front; gentleman skates a "once-back"

PAIR SKATING.

from *LOF;* lady makes a three from *ROB* to *RIF* and remains on this edge while hands gradually *unwind* over head; gentleman crosses left foot behind right for pivot circle; lady lets go left hand, while partners continues revolving; both end on cross-foot toe-stand. Ending, No. 2—Lady may continue circling on *LOF,* while gentleman pivots on right foot behind left on *LOF.*

PAIR-SKATING.

*Written for the Author by Heinrich Burger,**
Munich Skating Club.

Our pair-skating was not originally planned for competitions. We used to skate our several dances according to the music and, little by little, by the insertion of various single figures, developed a programme. The single figures have become more and more complicated in construction, and have thereby often produced a far different appearance; the fundamental character of the figure, however, has remained the same.

Our main training place was the artificial ice rink at Munich, about 125 feet long by 50 feet wide. It may easily be imagined that this surface proved insufficient for any considerable swing. It was incumbent upon us to bring the figures within certain limits, for the least shifting of the axis made effective execution impossible on account of lack of space. This restraint taught us, however, to pay more and more attention to the refinement of the figures, and we became gradually aware that by just this means the desired effect could be achieved.

Being accustomed to a limited space stood us in good stead when we came to skate on a great big surface; for here it is only too easy to skate yourself completely away, and then the ordinarily most pleasing figures are apt to lose their effect. If one is accustomed to a small rink, however, it is easier to place the figures of your programme exactly in the center of a large surface.

Note—Fraulein Hubler and Herr Heinrich Burger won the pair-skating championship of the I. S. C. in 1908, 1910.

HERR HEINRICH BURGER AND FRL. ANNA HUBLER,
World's Champions in Pair-Skating, 1908, 1910.

The division of figures customary in individual skating is insufficient for pair-skating, inasmuch as other points of view involved in the system are not there given sufficient consideration. On this basis I have adopted the following classification:

I. Long Glides, Spirals, or Changes, With or Without Turns (*Uebersetzer*).

II. Round Dances.

III. Similar Symmetrical Figures (in same direction).
  (*a*) Facing same way.
  (*b*) Facing opposite ways.

IV. Corresponding Balancing Figures (in opposite direction).
  (*a*) On different feet.
  (*b*) On the same foot.

This division is arbitrary, from different points of view. Each one of these figure-groups has a special characteristic—in the Balance upon Edges (spiral glides) it is the plastic; in the dances it is the musical; in the Similar figures, it is the perfectly rhythmical execution; in the Counter-balancing figures it is the ornamental—to which special expression must be given in each case.

I. *Long Glides, Spirals, or Changes, With or Without Turns* (Uebersetzer).

We may now more precisely describe the several groups. There are many long glides and changes, but those suitable for pair-skating are few. Through an acquired momentum, gained either by a running start or from a figure with vigorous swing, the skater gets a certain energy of speed, from which he is able to stay in motion for some time without further exercise of force. The spiral is an excellent example. It is, so to speak, "physical motion in a state of repose." The body glides ahead but remains withal reposeful, and the spectator has every opportunity to direct his attention exclusively to the poise of the body. The plastic must here be given dominating influence.

The less the statuesque pose is broken, the more graceful will be the effect of the gliding figure.

In pair-skating, it must be observed, not only each body separately, but the two combined, must produce a plastic effect; and that's the reason why only a few of the many spirals are available for graceful pair-skating. If a change in position must take place, it must be either very soft, gradual, dissolving, or with dazzling quickness, like lightning, as, for example, a serpentine spiral, with no noticeable transition from one edge to the other, in which the body slowly goes over from outer to an inner inclination; or an ordinary rocker, with quick change of front and lightning-quick change of direction. On a continuous forward glide on edge or change, continuous shifting of the position of the feet or of the hands quite spoils the beauty of the figure. The first requisite of a well-skated spiral, then, is correct gliding. The steadier one stands on the middle of the skate, the more even the gliding will be. Every change off equilibrium produces by an ensuing shift in the plane of the skating an imperfect spiral.

II. *Round Dances.*

They remind us in general of the movements of the pair in the dances of the ballroom. They are in reality, however, very different. Some are appropriate for the ice, others are not. We should consider it a serious fault if the usual dances were to be produced as dances upon the ice. A cakewalk on the toe-points is simply "acrobatics" on ice; it bears no relation to artistic skating whatsoever. The most beautiful, the most characteristic, the real ice valse is, in fact, the English "once-back" with its even, cradle-like, rocking motion.

It would exceed the limits of this chapter to describe even the most common of the numberless ice dances. Those mentioned in a following chapter as single dances (see chapter on "Dancing on Ice") may all be used in pair-skating, and with slight alterations new and beautiful effects may be attained. Individuality in skating demands at least one dance of original

composition, which should not be too hard a task for a fairly clever pair.

Round dances are, as the name implies, dances in a circle; yet it is not necessary for the pair to remain in *one* circle. The distribution of the dance, in several circles on the ice, is making the best use of all the surface. Further, the valse may be reversed, skated from right to left and vice versa. It is advisable to dance the valse in outer circles together and then to execute the same dance or another in the opposite direction as the middle part in the center, as indicated in Diagram A.

III. *Similar Symmetrical Figures* (in same direction).

The third of the above named groups is made up of Similar or *Identical* figures skated by each partner, which are executed in the same direction, either facing same way, so that partners stand side by side, or facing opposite directions, the partners stand face to face or back to back. The gentleman holds the lady's right with his left and with his right the lady's left hand (link).

In these figures harmony in movement and rhythmic execution come to the front. It is evident that in the execution of a figure side by side the spectator can not fail to discern the unity of the movement. It devolves upon the gentleman, therefore, to conform in size to the lady's skating, or the movement will appear cramped or strained.

As a simple figure it may not be amiss to mention here the Serpentine, *ROF—RIF*. The gentleman stands at the left of the lady and takes with his right hand her left. Both begin on *ROF*. A cardinal point here is the simultaneous forward and backward swing of the balance foot at the change of edge. This movement, done true to time on curves of equal size, will prove one of the most agreeable of the simpler figures. The tempo can be taken in the following way: on the first beat the foot remains behind, and, exactly at the third beat, it swings back again. At the same moment the body swings from the outer to the inner edge. (As simple as this may read, it is indeed dif-

Spiral: Gentleman on *LOF*, Lady on *ROB*.

A separating figure: Gentleman on *RO* and Lady on *LO* backward edges.

ficult of execution; and a pair of no musical talent will not succeed at all). One should not be content with merely getting the foot back at the end of the third beat; the intervening time allotment also should be accurately followed and filled.

These Similar figures can also be skated by partners facing opposite directions. Each movement, which here one partner skates forward, the other must do, at the same time, backward. As one of the simplest examples, we have the skating of edges similar to those shown in the "once-back." These Similar movements in opposite directions give these figures a special charm. The successful execution of complicated steps generally comes to grief in the too great difficulty of the symmetrical execution.

IV. *Corresponding Balancing Figures* (in opposite direction).

The last group in our division is made up of the Counterbalancing figures in opposite directions. They also can be skated in two different ways; that is, on the same foot, or on different feet. This group presents to us a new feature, to which little or no attention has been given, the "ornamental."

The pair separates into two parts and each part moves by itself. By skating the same figures in opposite directions partners develop a number of surprisingly beautiful double-sided ornamental designs, and the peculiar way in which they offset each other unconsciously draws the spectators' attention. Every ornamental design has its own characteristic method of execution, and we recommend first drawing out an ornament on paper and then reproducing it upon the ice. A skater who has no knack for doing this should reverse proceedings and record upon paper every figure he has skated. In doing this he will soon discover whether or not the figure is a harmonious ornament or whether it should be changed.

Since the pair-skating has been cut in two by this separation of the two partners, we must take great pains to see that the unity of the whole is not destroyed. As soon as the spectator can no longer see both skaters at once, the impression of *pair*-skating will be lost on him. The pair must therefore take great

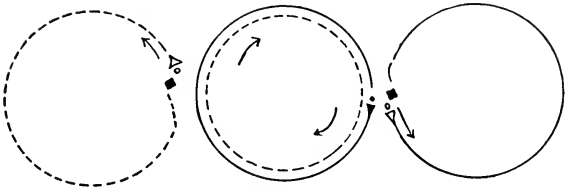


Figure A.

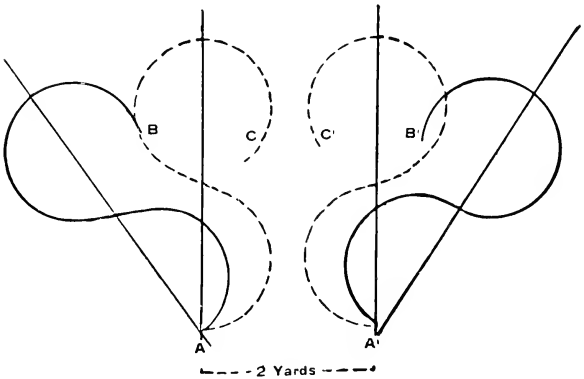
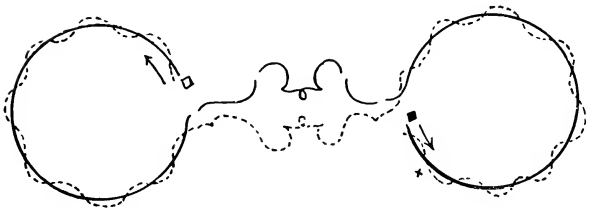


Figure B.



The Gentleman's Print.
The Lady's Print.

Figure C.

pains in skating apart figures of powerful swing, not to get too far from each other. This can easily be accomplished; how, may be seen in the accompanying diagram. The partners stand according to the drawing about two yards apart. By a simple shifting of the axis the result can often be varied. (See Figure B.)

The figures of this group, which are skated on the same foot, are often not so artistically decorative as the former, but they have, however, other great advantages. These are the so-called *center figures* which group about a fixed center. The accompanying drawing (A) brings out plainly the fundamental principle of the figure. In one part of the figure the pair move in the same circle—the middle circle; in the second part each partner moves in two outer circles. While skating in the middle circle the partners may together assume formations in any positions, from which a separation is easily effected. This joining and separation of the partners adds great charm to this kind of figure. Close watch will have to be bestowed upon the middle circle, that this may not become too large; otherwise meeting will become difficult. The illustration, Page 133, shows clearly that the diameter of the circle equals only the stretch of the arm—taking into account the inclination of the body.

These four (or six) groups of figures will probably always form the foundation of a programme. With these alone, however, we cannot perfect a complete programme. We are still in need of some additional elements: a beginning and end, connecting links, and extra embellishments.

As the beginning of a modern programme a spiral is used. This has certainly some advantages; but it is a poor evidence of individuality that no one departs from this fashion.

As a general thing the start can never be beautiful, for it always has an element of haste in it. The steps must be taken in the quickest time, and absolutely uniform. Further, during the skating the lady should keep exactly the same pace as the gentleman. Nothing looks uglier than for the gentleman to drag his partner behind him.

Gentleman on *LIF*; Lady on *RIB*.

Both on *ROF*; hands overhead to cross in front.

On *LOF*.

On *RIF*.

PAIR SKATING.

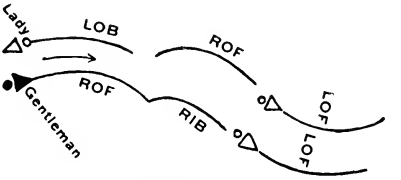
Often it will be necessary, by reason of the nature of the spiral glide, to cover a big space at the start. It is well to make, first of all, a few long strokes, and then to follow them up by short and quick steps.

At the end of a programme either a straight line or a spiral is now mostly skated. The performance of either results in a more or less beautiful position. This produces an exit similar to an exit on the stage. Most skaters, however, leave out of sight the fact that there is something very important missing, viz., the *curtain.* On the stage the performer is at the final pose withdrawn from view of the public; upon the ice however, this does not occur, and, through this lack, these exits lose their effect and therefore cannot be justified. The amateur skater is by no means required to make a stage finish. The programme must on the face of it, have a visible finish, but to this end simpler means will suffice. Every finishing pose challenges applause, but this skating to the gallery I believe we should leave to professionals.

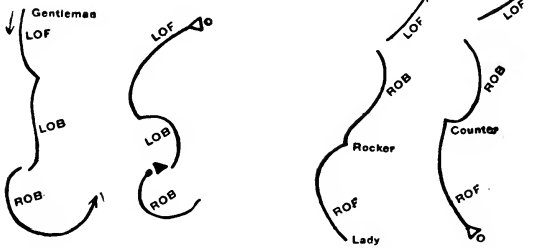
A very important element in the unifying of a programme is the connecting links which serve to make out of the single figures one harmonious whole. A connecting (figure) element must separate and join at the same time: separate, in that it should show when the first figure ends and the second begins; join, insofar that it introduces a harmonious transition from one figure to the next. I have no hesitation in saying the connection steps are the hardest to acquire in pair-skating; it is much easier to invent a beautiful figure than it is to find the right transition steps to connect it with the whole. These joining steps often cause the failure of a pair-skating performance.

Generally, to begin with, only single figures and steps are practised, and afterwards they are put together, with the connecting steps, to make up the whole programme. When the programme is first tried it happens that the separate figures succeed, but at the end of each an uncertainty begins, since the connecting elements are not sufficiently mastered. For this reason, in training, I have always skated each figure with the

connecting links that *precede* and *follow*. These links must be short. In a competition the available time is so limited that one has only a few seconds for linking together. As an illus-



Link Step No. I.



Link Step No. II. Link Step No. III.

LINK STEPS.

tration, let us select a link step: The gentleman skates a *ROF* edge and the lady a *LOB* edge—the pair in dance position. The gentleman makes a figure three on *ROF;* the lady goes from *LOB* to *ROF*. It is now perfectly easy for both partners to go from this position to *LOF,* and then to skate not only Figure II, but also a Counter-balancing one (III).

Another link step: the partners, standing apart, skate sidewise toward each other a counter or rocker on opposite feet; at the end of the backward curve the gentleman changes over, for example, from *LOB* to *ROB,* and thus changes his circle; the lady changes over from *ROB* to *LOF* circle. Thus, in the simplest way, they secure a dance position from a figure on opposite feet. (See Fig. V of Programme II.)

The extra embellishments still remain. They are not absolutely necessary, but will prove often of great value in securing a varied programme. To this category belong all toe-point figures, jumps, pivot-circling, etc. Above all, this must be noted: leave out any element of which the pair-skaters are not perfectly sure. In the ordinary figures a misstep may occasionally be pardonable, but in optional figures one may always say: "If you cannot do this sort of figure, be sure to leave it alone."

Due consideration should be given the fact that pirouettes and jumps impair the rhythm. Whoever can succeed in skating this kind of figure to the music, however, may rightly claim that his pair-skating should score high, on account of the difficulty of it.

To these must be added the figures in which the gentleman and lady individually exhibit movements entirely different, by which many pretty effects are produced. The accompanying illustration shows a backward circle by the gentleman, the lady circling round about him. (Page 133.)

The composition of a pair-skating programme (in theory, at least) can have no special difficulty after this explanation. One opening and one finishing figure, two circling dances and, in between, one of each group of figures under Sections III. and IV. above; these, together, will provide a fairly pretty beginner's programme.

Before any attempt at combining a programme it is advisable by partners to acquire a reliable repertory of figures. The art of skating together should be practised steadily on the simpler steps and figures at first, for the more difficult they are, the less likely they will be to detect the faults that naturally will arise. Our school figures, especially the combined ones, give ample opportunity. Partners should skate them not only side by side, but also face to face and back to back, to attain perfectly rhythmic execution.

After putting a programme together, partners must devote their chief attention to the inner structure of the component figures. Often the mistake is made of keeping up unchanged a figure inadequately developed, and then going immediately over

to a new figure. In so doing, one may make a great number of steps, none of which is of any value. To build up a figure artistically right may take years of practice.

It is very profitable to blend two or more figures together; one can thus test accurately what is necessary for such and such combinations, what is characteristic of each, and select for the combination only the necessary and the characteristic.

In competitive skating, too, much repetition must be avoided, owing to the brevity of the alloted time. But one must not forget that the beauty of a programme is enhanced by judicious repetition. Frequently a figure produces its full effect only on the repetition of it, since the spectator may not have taken it in the first time he saw it.

In rendering a programme we must also endeavor to make use of all contributing means outside of skating proper. Here music, above all, comes into consideration. Originally music was only for the entertainment of spectators, and there are still many skaters whose performance has little in common with the music. Only those are really able to skate to music who are able during their skating to follow the music intelligently, and, even in difficult figures, to feel the melody and the rhythm.

Most to be recommended for a programme will always be a valse, although marches and polkas are also appropriate, since they have a more pronounced accentuated rhythm and therefore make the rhythm of the skating more marked. The principal requirement in skating to music is not only that the feet move in the time of the music, but that the whole body in its movements responds to the music. If, for instance, I skate a serpentine, not only my feet must swing back and forth, but also my body must at the change of edge also be in rhythm. Only by observing this carefully shall we attain the absolute uniformity which is required in pair-skating, for the music acts very much like a teacher, who, beating time, watches over the movements of the pair.

A difficult thing is the fitting of the skating to the idea and spirit of the music. This can hardly be adequately described; it must be felt. He who regulates his several figures according

to the varying measures of the music will naturally be most nearly perfect in his skating to music.

Another important point in pair-skating is making use of the entire available ice surface. Before all, one should have in his mind a main and a transverse axis, in order to reproduce accurately the design of the figures. The intersecting point of the two imaginary lines forms the central point of the surface; this will not always coincide with the real center, for often it will be necessary to shift somewhat the axes.

Before one begins to skate observe carefully the position of the judges and spectators. It is by no means a matter of little importance whether a figure be closer or farther off in its tracing to the spectator. Large swing figures must be placed farther off; small, intricate ones in close proximity.

From the start, the several figures of a programme should be arranged in longitudinal and lateral figures. We generally select for the first class the larger; for the second, the small figures; for, in most cases, one axis will be smaller than the other. The variations in the lay-out of the figures adds to the effectiveness of the programme. It must be observed, also, that changing sides adds agreeable variety to the skating of a mixed pair. If, then, a figure on opposite feet is repeated, the direction should also be changed.

To skate too close to the spectators is certainly a great mistake. Those who stand close are not able to distinguish the figure, and those on the opposite side lose sight of it, because against the dark mass of the spectators the form of the skaters will not loom up so distinctly as on the white ice surface. One should therefore strive in skating, whenever possible, to keep within a certain range; not to cross beyond it

There remain still other aids contributory to successful pair-skating. Imperatively necessary is a timely and correct mutual understanding; if possible, by a pressure of the hand or by a glance. Speaking is not likely to add to the impression of quiet, aside from the possibility of catching a wrong word. We are well aware that even the safest figure may meet with a mishap, and only immediate decision can help out. If a pair really

skate well, they must be in condition to skate without any previous understanding, in which case a hint during the skating must suffice.

System of Marking in Pair-Skating.

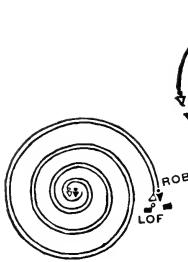
In general, it can be said that the present-day marking of our pair-skating is not a bad one. It has never produced a verdict contrary to the general impression. And yet it appears that our valuations would stand reform. There is fundamentally a need of improvement under the essential requirements which we have taken as a basis; sufficient recognition has never been given to the individual, independent character of our pair-skating. Pair-skating has always been taken rather as a subordinate department of individual skating; accordingly there have crept in a multitude of special conditions which, practically, have absolutely nothing to do with pair-skating.

In a reform of the requirements for competitions in pair-skating, pair-skating must be separated, above all, from the rest of free-skating. In individual skating the requirements for free skating must be brought into accord with those for school-figure skating; here the comparative relation creates a somewhat complicated method of valuation. All this is non-existent in pair-skating. It is free skating pure and simple. On the whole, there are but two methods of valuation: we may call one, a judgment from general impression; and the other, a judgment based on estimation of details. In the general impression, the value of the whole performance, which is considered on its own merits, is compared with the whole performance of a rival, and from this the final judgment arrived at.

The points given in the estimation of details do not lay the slightest claim to perfection. They are like the marks given to free-skating, only here with special reference to the united action of the pair. Consequently we have here under consideration:

A—1, difficulty; 2, variety.

B—1, harmonious composition; 2, control; 3, movement, carriage; 4, exact working together—Unity.



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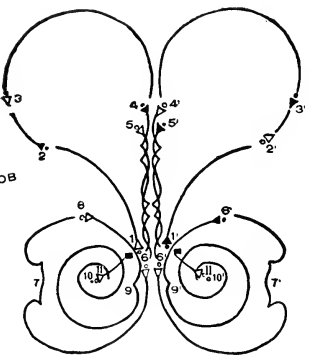

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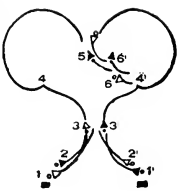

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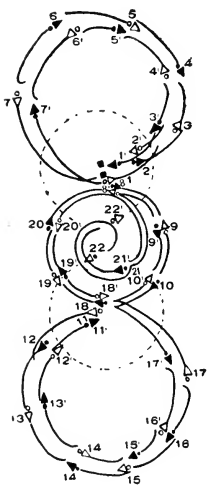
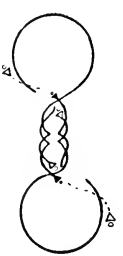


IV.

Va.



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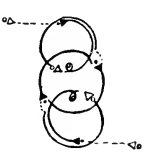
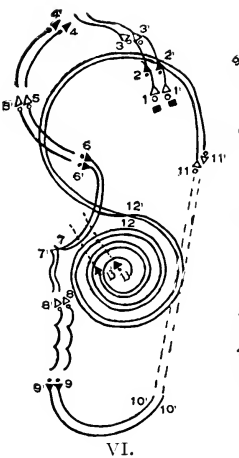


Vc.

Vd.

BURGER-HUBLER PROGRAMME No. I.

As skated at World's Championship, Olympic Games, London, 1908.



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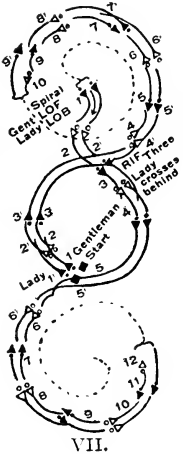

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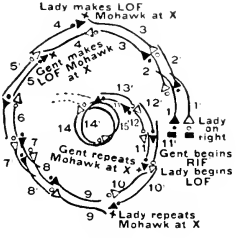

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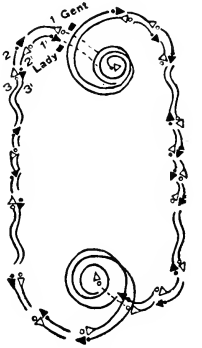

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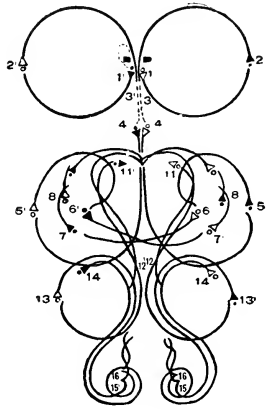

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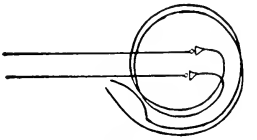


XI.
Finishing Spiral.

BURGER-HUBLER PROGRAMME No. I.
As skated at World's Championship, Olympic Games, London, 1908.

PROPOSED CHANGES.

1—Harmonious and ornamental development of programme.
2—Combined swing and precision in the performance.
3—Beauty of carriage and of movement.
4—Musical and rhythmic rendering—execution.
5—Difficulty and variety in the figures.

In No. 1, stress would have to be laid specially upon the articulation of the programme according to artistic points of view, the whole art of the working out of the plan, prints, and the tracings on the ice.

No. 2—No need of further explanation.

No. 3—Here the beauty of the body is to be judged as it appears in fixed poses as well as in the several movements.

No. 4—In the dances represented, the musical rendering is paramount to all else; in the other figures, the rhythm; yet, even these should be in a certain, though perhaps rather loose, harmony with the music.

No. 5—Corresponds to the first point in the World's Competition schedule, only that the difficulty is to be judged from the point of view of difficulty of skating in pairs.

An unfortunate situation in our order of World's Competitions is the valuation with but six points. An increase in the number of points would serve to advantage, and not to any disadvantage. A total number of 100 points, of which twenty would rate each of the aforesaid divisions, appears then to me most practical. The valuation need not be restricted to whole or to half points. The only limitation need be that the value be assessed according to the decimal system; in other respects the judges may have free choice. In this way the utmost possibility of differentiation is theoretically attained.

Of late years it has been customary for a judge in doubt to give two pairs the same mark. This surely is not consistent with the office of a judge.

In individual skating it is quite possible that the addition of marks for school and for free-skating happens to show the same result. The judge is not to blame for this, for his equal valua-

tion was quite unintentional; whereas, in pair-skating, the judge may survey the ultimate result in its entirety, and should then and there decide which of the pairs is the better one. The rule, therefore, should be that a tie valuation cannot stand, and that when points are equal it behooves a judge to award the superiority according to his conviction to one pair. Then these "accidental results" will soon cease.

BURGER PAIR SKATING.

Explanation of Programme II.

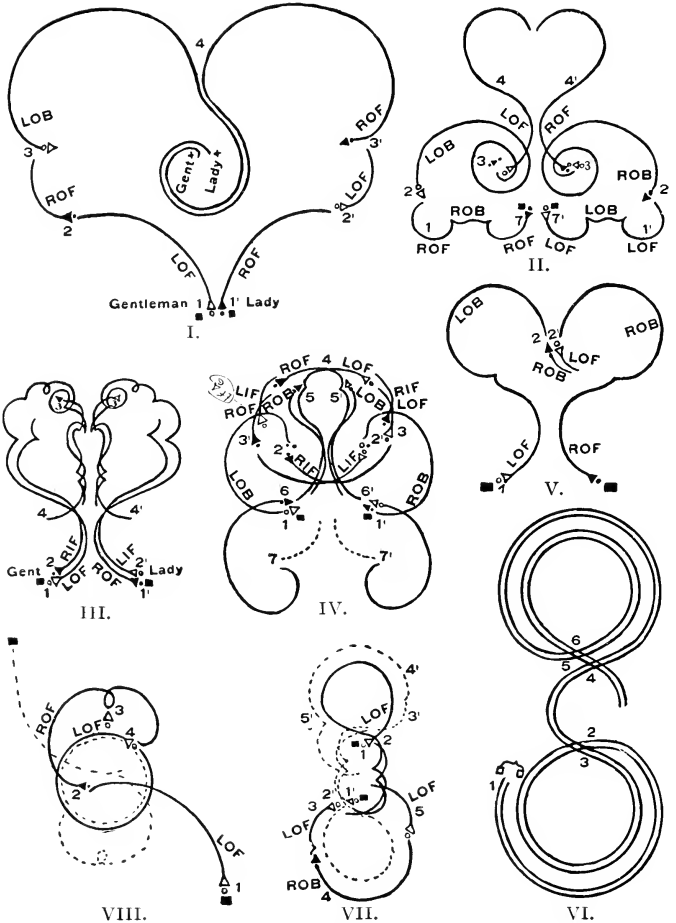
Figure I. (Before Fig. 1 a dual spiral may be skated; the introduction becomes thereby prettier. In competitions it has to be left out on account of lack of time).—After a short start the partners separate at 1; at 2 change from *LOF-ROF*, and at 3 to *LOB*. The lady makes the movement opposite correspondingly. It would be prettier to make a jump at 2 instantly to *LOB*, but this is more difficult. At 4 the partners join and finish the spiral as in diagram.

Explanation:  Means right foot.  means left foot.

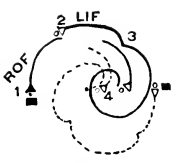
Figure II. At 1, corresponding spectacles; at 2 change to *OB*; at 3 the balance foot is put down behind for a pivot-circle, the other foot drawn up during the circle close by, in order to be raised a moment at the end, so as to stand an instant on the toe-point of the other (see illustration, Page 133). Then the left starts out again on *OF;* the gentleman commences right, the lady left; 4 shows the direction of the following figure.

Figure III. The gentleman commences *LOF*; the lady correspondingly. The gentleman makes on his left foot the following: serpentine, double-three, loop, and crosses over right foot at 3. This, at 2, has been put down behind the left, makes a serpentine along with it, and at the first three is taken off the ice again. At 3 it makes a pivot circle with *LOB*. After this the Vienna (counter) grapevine follows, which ends with a short curve *LIB*. The lady skates everything opposite accordingly.

Figure IV—Start at 1, *LOB;* at 2, counter-stroke with double



BURGER-HUBLER PROGRAMME No. II.
As skated at World's Championship, Berlin, 1910.



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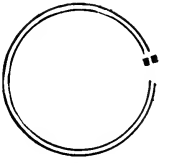

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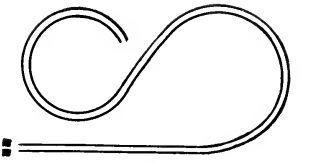

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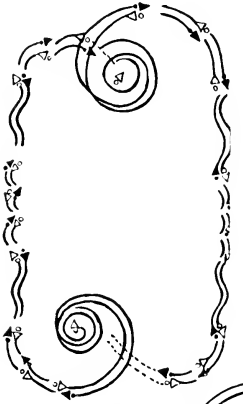

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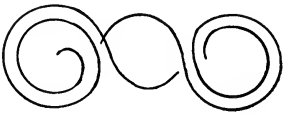

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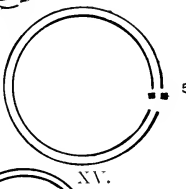

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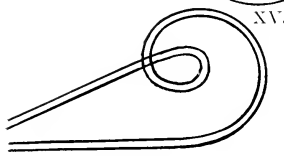
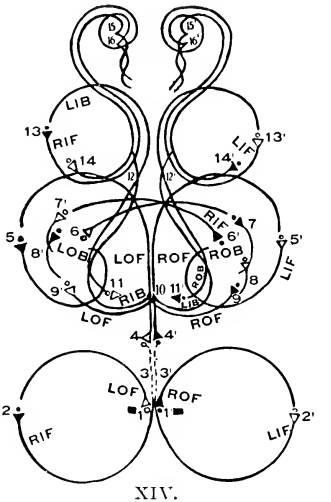


XVI.
Finishing Figure.



XIV.

BURGER-HUBLER PROGRAMME No. II.
As skated at World's Championship, Berlin, 1910.

toe-point step to *RIF* (see Free Skating figures); at 3, intermediate steps, so-called (Rink step); at 4, prints cross again; at 5, three and change, putting down right and taking it up again and after the change; at 6, cross-roll step in back, curling in at finish, 7. The lady skates same figures correspondingly.

Figure V—Link step; counter turn, gentleman left, lady right; at 2, gentleman changes from *LOB* to *ROB*, lady changes from *ROB* to *LOF* into valse position.

Figure VI—Dance steps (for description see chapter on "Dancing on Ice"); at 1 to 2, a valse; 2 to 3, another dance step; at 3, gentleman jumps lady to *LOB* to 4; 5, 6 and 7 are the repetition of 1, 2, 3 and 4.

Figure VII—This is called the "moulinet" or whirl figure. The better to describe it, the marks of the lady are indicated by dotted lines. At 1, the gentleman makes a curve of *LOF;* at 2, a two-foot three and change, the partners glide past; 2, 4, and 5, curves *LOF* cross-Mohawk, *ROB* and *LOF*. At 5, the pair are close together, and repeat, changing sides.

Note—Figure VII is double size in drawing, as Fig. VIII.

Figure VIII—1, *LOF*, same as 5 of preceding diagram; 2, *ROF;* at 3, toe-point, assisting loop. By a vigorous rotation come together at 4 with a curve of *LOF*. The lady as above, in the opposite direction.

Figure IX—Link figure; in the same circle of the finish of the preceding figure, both gentleman and lady change outside forward to inside forward; then, at 3, a three to *OB;* the gentleman reduces his swing and draws the lady during the curve up to himself; the pair put their right feet simultaneously behind the left and, at 4, go to the toe-points, gentleman on right side of partner. (Similar to previous Figure II.)

Figure X—Valse step in side-by-side position; skated as a figure on same foot.

The second part of the programme consists of a dual serpentine spiral (Fig. XI); then a larger figure on same foot (see Fig. XII); a serpentine valse (Fig. XIII); an opposite corresponding figure (see Fig. XIV); a final valse (Fig. XV) and an exit figure (Fig. XVI).

CHAPTER XI.

DANCING ON SKATES.

THE VALSE AND ITS PROPER EXECUTION. VARIOUS DANCES. SKATING THE LANCERS. RULES FOR VALSING COMPETITIONS. PROGRAMMES. MUSIC.

The Valse will be more effective to raise the standard of proficiency among skaters in general than any other figure; i. e., people otherwise unambitious to acquire proficiency will be aroused enough by seeing the Valse well performed to practice it as an essential to skating.

THE VALSE.*

The delight to the performers and fascination to the onlookers, if nothing more, would seem to mark the proper execution of the Valse on skates to music as the poetry of united motion.

In the words of Byron:

"Wide and more wide thy witching circle spreads,
And turns—if nothing else—at least our heads."

Valsing on skates has nothing in common with its ballroom counterpart, except the position of the partners, their simultaneous rotations, and their executions of the figure to valse music. The steps are long, even, sustained glides of several yards in length, with smooth, circling movements. In its simplest form the step is nothing more than an ordinary forward outside edge on one foot, followed by a three-turn to the back inside edge on the same foot, and then a passing, with a gliding step—not a drop—to the backward outside edge on the other foot. This inside backward edge (tail of the three) is often held for a yard or two before gliding to the outside backward on the other foot. While tracing this last step—outside backward—the body should be gradually turning, to allow the

* For additional information on the Valse see Ernest Law's "Valsing on Ice," London, 1911.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

THE VALSE.

skater to pass straight on to the outside forward on the original foot, when the figure may be repeated.

It is obvious, from their relative positions, that when the man is moving on forward curves his partner will be moving on backward ones, on opposite but reverse feet; when he is on backward curves, she will be on forward ones; and, further, when he is cutting the three-turn she will be passing from her outside backward edge on one foot to her outside forward edge on her other foot and vice versa. The three-turn, as described, has been confined to the left foot, and brings about a rotation of the valsers counter-clockwise. To change or reverse the rotation, the figure is done similarly on the right foot, i. e., the three-turn, which gives the rotation, is now done on the right foot. Usually two or three turns are done on the left foot, counter-clockwise rotation, to one or two on the right; the reverse, when the rotation is changed back to the first, and so on, effecting a general progression of the valsers around the skating area.

The main effect and charm of the valse depends on the manner in which the change of rotation is accomplished. When it is desired to make the change, the man, who is usually leading and steering, instead of cutting another three, holds his forward outside edge, and then, after having traced thereon a fair sized plain curve, rocks over to the forward outside edge on the other foot, preparatory to cutting thereon the three-turn before explained. While doing this his partner is tracing the corresponding backward outside edges—of course, on opposite feet.

By most skaters this rotation is effected by means of a sort of sudden jerk or heaving over—the man crossing one foot over the other, in order to obtain the necessary push to force his partner round the other way. Good performers also effect the rotation by crossing the foot, but in such a manner as to disguise the movement as much as possible, by just slipping the foot over the other in a gliding step.

Only by observation of the practice of the half dozen best lady valsers are we able to recognize the really preferable method of doing it, noting, incidentally, that scarcely any good lady

MISS MURIEL HARRISON, OF PRINCE'S SKATING CLUB, LONDON, AND MR. BROKAW, AT KULM RINK, ST. MORITZ.

valser ever makes use of the cross-step backwards to change her rotation.

The lady, instead of passing straight from the backward outside edge on one foot to the same edge on the other foot, should glide over, by a gradual change of edge, from the outside to the inside, on the first foot, tracing thereon an inside curve, often several yards long, before passing from that foot to the outside back on the other. This will enable her partner—who at the same time changes from his forward outside to a curve on the inside—to skate round her smoothly and easily at the proper angle; and their change on rotation will therefore be effected by an easy, even, floating swing of the body, delightful to behold, and still more delightful to experience.

A further enchantment of the valse is known as the "waves." The simple wave consists in a uniform rise from the start of the forward outside of the valse figure, during the whole curve, up to the three-turn, and an equally even drop after the turn. The wavy motion thus resulting is produced by an alternate,

gradual straightening up and bending down of the knee and ankle of the tracing leg. The "back double wave," invented by Miss Harrison, of the Prince's Skating Club, London, England, consists of a first wavelet executed during the change of edge, which effects the rotation—in this instance the lady's left back outside to inside edge—and of a second wavelet executed towards the end of the inside edge.

If, after only one three-turn has been cut in either direction by each partner, involving one complete revolution of the pair, the rotation is alternated at once, then the long, intermediate changing strokes, whereon the lady travels backward in a single, succeeded by a double, wave, will occur so frequently as to occupy exactly half the whole musical time of the valse, and thereby, in the view of some, affording the most delightful way of skating the valse figure.

For practice, to acquire the valse steps, nothing can be better than doing the figure alone in an eight to a center—the rotation being changed by the lady on her backward edge and by the gentleman on his forward edge at the center of the eight. For a full diagram showing the relative positions of the tracing feet at any particular moment in the figure see Diagram:

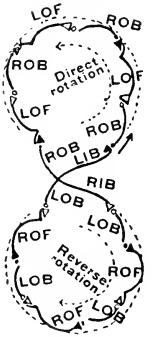


Fig. 1.
The Lady's Steps.

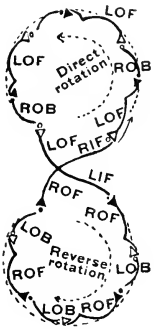


Fig. 2.
The Gentleman's Steps.

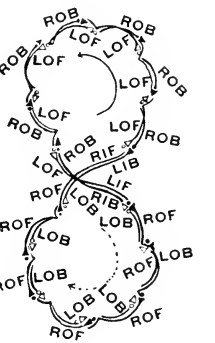


Fig. 3.
The Overlapping Steps of the Pair.

Practice in the form of an "Eight."

The *mode of starting* the valse figure should not be haphazard, but with definite movements in concert and in step. Nor should it be brought to an end abruptly. One way is for the man, just before the last bar or two of the music, to release his partner's waist, and then going forwards on his left and she backwards on her right, just with the final notes, swing or float her off on a long, sweeping back spiral.

Notes on Form.

Head erect, body upright and flexible. Each partner should be opposite and square to the other, and there should be no turning of the head to look round before cutting the three-turn. The curve should be skated with firmness and precision, and, as a general rule, held for something like a fourth or a third of a circle both before and after the turn is cut. The pair skating together—the lady taking the man's part and the man the lady's part—is an excellent aid to proficiency.

THE PROPER VALSING FORM.

Except in making the forward three-turn, the lady shonld be on the backward edges, for the reason that as her partner must take the leading or guiding part, he must of necessity be free to look in the direction of motion.

As the movements must be as supple and smooth as possible, all signs of effort should be concealed, ease and grace being the most essential characteristics of the movement.

Unity of movement may perhaps be said to come next in importance to ease and grace; this can only be attained by the motions of the gentleman's arms and legs acting in harmony with those of the lady.

The valsing couple should pay special attention to the suppleness of the tracing or employed leg, which should never be held straight or rigid, but should be bent easily before and after each turn; it should be slowly straightened at the beginning of every edge to give proper graceful and easy effect.

During the change from one foot to the other, on the back edges, the lady's tracing foot should make a slight change of

CORRECT VALSING POSITIONS.

edge, so that at this point a kind of undulatory effect can be given to the figure.

To make the change from inside backward on one foot to outside backward on the other absolutely imperceptible, one foot should be placed on the ice as near as possible to the other during the performance of the three-turns.

It is imperative to skate in perfect rhythm or time to the music, which must be fast enough to enable the valsers to give plenty of action to the dance.

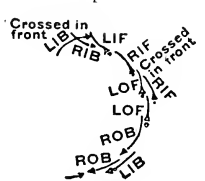
All edges should show similarity of curve; therefore, the edges should be nearly equal in length.

To skate the valse in "eight" form (an almost necessary test in International and other contests), the partners must keep turning smoothly during the change in the center and carefully avoid the tendency to long, straight edges.

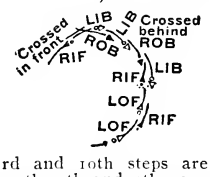
To avoid irregularity of movement the strike-off must be simultaneous.

The Bohatsch March or Ten-Step.

The positions of the partners is the same as for the ordinary valse, but the steps are somewhat different, as shown in Diagram:



The Lady's Steps.



The 3rd and 10th steps are long, the 2d, 5th, 7th and 9th very short.

The Gentleman's Steps.

The feet must be "slipped" along and lifted but slightly from the ice, as the tendency is to lift the feet somewhat too much, which is not correct. For most of the steps special attention must be paid to the movements of the ankles, so as barely to lift the toe of the skate from the ice, in order to give to the whole dance a graceful, gliding effect, with plenty of action and undulatory movement. The same steps may be so adapted that a charming valse may be skated by careful attention to the rhythm of the music.

The Fourteen-Step.

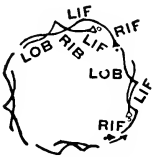
A very recent and beautiful variation of the "Ten-Step" is known as the "Fourteen-Step" (originated in Berlin).

Start as for the "Ten-Step." The gentleman, instead of skating the fourth step described in the "Ten-Step," on the right inside forward edge, should make that step on the right outside forward, while his partner, to match this, changes stroke, makes her fourth step on the left outside backward edge. This fourth step should be made with considerable vigor, and should consist of a well-rounded curve. The completion of the figure is made by adding the entire "Ten-Step" as described. This is one of the most effective dances on skates.

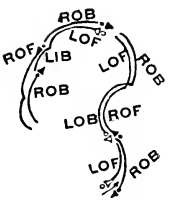
The Jackson Haines Valse.

In this valse at intervals both feet remain on the ice at the same time. The diagram must be closely followed, and shows the steps as follows: First, *RIF;* second *LIF* glides in front of right; third, an *IB* counter on the right foot, and, fourth, the left foot makes an *IF* three-turn. Between the counter on the right foot and the *IF* three-turn on the left, the feet are momentarily in a spread-eagled position, which is a characteristic feature of this dance and distinguishes it from any other valse.

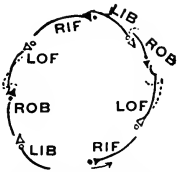
An interesting combination valse, containing figures of both the "Ten-Step" and the "Jackson Haines" valses, may be made by introducing preliminary steps of the "Ten-Step" and adding to them the peculiar steps characteristic of the "Jackson Haines" valse. These combinations are very effective skated without a partner.



The Jackson Haines Valse.



The Rocker Valse.



The Mohawk Valse.

The Rocker Valse.

The partners in regular valsing position, lady on *LOB* edge and gentleman on *ROF* edge. On the third stroke, which is, of course, similar to starting position, gentleman skates a *ROF* rocker, while at the same time his partner skates a *LOB* rocker, following which both partners skate the regular valse steps until in position to repeat the rocker turns again. This is not only a very unusual and interesting valse, but it has the added attraction of furnishing excellent practice for the difficult rockers, both forward and backward, with the aid of a partner. Diagram shown on preceding page.

The Mohawk.

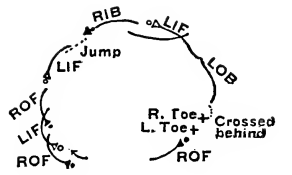
(Known on the Continent as "Amerikaner Valse.")

Here one partner skates a forward Mohawk, while the other executes a backward one, the partners facing each other, or side by side. The movement takes the pair around the rink in a circle, or, by a change of edge, it is possible to skate it in eight form.

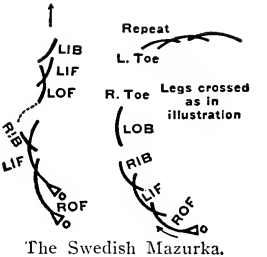
This figure is especially adapted to exhibitions, since a very showy jump can be introduced. (Diagram, Page 163).

The "Q" Valse.

At the start the lady is on the left hand side of her partner; then hands are crossed, gentleman's left over lady's right. On the third stroke to the right the lady skates a right outside forward "Q" by skating behind her partner, in doing which she passes under the gentleman's left arm. After this move the lady is on the right side of her partner. She now skates a *LOF* three-turn, to bring her across in front of her partner and into the position of starting again. The figure is then repeated. This dance is not generally known, but makes a picturesque and graceful figure. It should be skated with precision and plenty of action, and as an exhibition figure is highly commended.



An Original Dance, to be skated alone.



The Swedish Mazurka.

The Swedish Mazurka
(Music: La Czarine).

This dance should be preceded by three preliminary steps: First, to the right and then to the left, as in the diagram. If the general rotation is to be toward the right, begin on the right foot and, counting time to the music for each stroke, step lightly with the left foot crossed behind to a short stroke of *LIF,* and then, on the next beat of the music, to a short step on the *RIB;* now, for the fourth step, put down the left foot on the *OB;* then, on the counts 5 and 6, jump from the *RIB* to the left toe-point crossed behind.

Each step of the dance should be raised lightly from the ice. This spirited dance makes a brilliant finish to a free skating performance or as an encore to an exhibition.

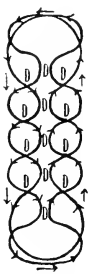
Two Styles of Valsing in Rinks—The Serpentine and Circular Valse.

"There are two styles of valsing on skates, called the Serpentine and the Circular Valse. There is no difference in the step, but the course followed by the skaters is quite different.

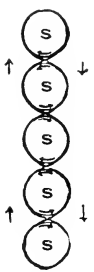
In the Circular Valse, the couples revolve round circles which take up nearly the full width of the rink, all making their turns together in time to the music.

In the Serpentine Valse the skaters follow waving lines along each side of the rink, with a wide curve at each end, the skaters advancing to and receding from the center line, and continu-

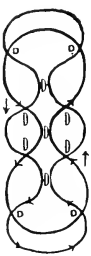
ally reversing their direction of turning as they get on to the different curves. Having only half the width of the rink available for their strokes, these are necessarily curtailed, and, as a



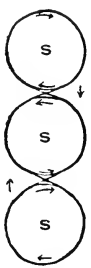
Serpentine.



Circular.



Serpentine.



Circular.

Direction of Skaters:

Counter-Clockwise. Clockwise.

D.—Danger Zones. S.—Safety Zones.
No Safety Zones. No Danger Zones.

Direction of Skaters:

Counter-Clockwise. Clockwise.

D.—Danger Zones. S.—Safety Zones.
No Safety Zones. No Danger Zones.

rule, it is impossible to take more than two consecutive strokes in one direction (except at the ends of the rinks), for it is not safe to cross the center line as the couples on the other side are progressing in the opposite direction, and a collision would be disastrous.

Besides the danger of running into those on the other side, there is always a chance of two couples meeting on the same side, one moving towards the center line and one returning to the side of the rink. The result is that, except in rare instances where the skaters are unusually expert, the time, which is the essence of dancing, is sacrificed, and the strokes are made of uneven length.

In the Circular Valse, on the other hand, there is practically no danger from collision, for when two couples do come together the result is harmless, as they are both traveling in the same direction.

There is no necessity of keeping to any particular ring, though most people prefer valsing on *ROF* and *LOB*, but the couples

can sway easily from one circle to another, making as many circuits as they like, and then passing on to the next with long, graceful strokes, omitting the turn.

The couples can also skate into the center of a ring and rest in a position of safety, which is of great advantage, instead of having to leave the ice for that purpose.

Skaters who are accustomed to the Serpentine Valse, or who have never followed any particular system of valsing, will find no difficulty in the Circular Valse, for, of the two styles, the Serpentine is far harder to skate than the Circular Valse, and anyone proficient in the former will find the latter much easier by comparison.

A glance at the two diagrams will show how, in the Circular Valse the length of the strokes, and consequently the speed of the skaters, is limited only by their powers, while in the Serpentine Valse it is impossible to get up really good pace and keep time to the music, except perhaps at the two ends of the rink.

The reader will notice that in a short rink there will be only three rings in the Circular Valse, the center one counter-clockwise (or reverse) and the two outer ones clockwise (or to the right).

The Circular Valse is very strongly advocated here, and it is hoped that this method will be pretty generally taken up. The two styles cannot, of course, be skated together in one rink, it must be one or the other, but it is possible to combine one circle at each end of a rink with the Serpentine style."

Skating the Lancers.

The best method of skating the Lancers is found in the little book, "Dancing on Skates," by Colonel H. V. Kent, R. E., whose plea for the Circular Valse I heartily endorse.

The chief points to remember in skating the Lancers are: First, to keep time; that is, for those who are skating to take their first strokes and make their turns exactly together; and, second, to keep line; that is, when two or four skaters are

skating side by side, they should keep their dressing. The appearance of a figure, where each skater may be skating perfectly himself, is quite spoiled if the skaters do not make their turns together, and if one gets ahead of another when they ought to keep in line.

The word "Ransom" is used throughout for the movement known in English figure skating as "once-back," and it will be seen that it is very often followed by a short stroke on the inside back, to enable the skater to start a fresh stroke on the other foot.

The original positions of the skaters in the diagrams are denoted by the capital letters N, S, E, and W (gentlemen), and N′, S′, E′, and W′ (ladies). Subsequent positions are denoted by the same letters, but not in capitals. N and S are "tops" and "bottoms," and E and W "sides." The word "home" is used to denote the original position of any skater.

The description is given for a single set of eight skaters, but there is little difficulty in arranging the figures for eight couples, and the effect is naturally much greater.

The positions of the skaters at the start of each figure are the same as in ordinary Floor Lancers, the vis-a-vis couples being about twenty feet apart.

Note—The Lancers can be skated by beginners entirely on plain forward strokes, but the effect is nothing like as fine. It is merely necessary to substitute a plain *OF* for the Ransom.

First Figure—Part I.

After bowing to partners, the top lady (N′) and the bottom gentleman (S) turn half left and strike off on *ROF;* after half a circle they change to *LOF,* and ransom round each other, continuing on the *ROB* till three-quarters round the circle, when the *LIB* is put down for a short distance and the body turned to the right; at this moment their partners, who have been at rest, turn half left and partners ransom round each other from *ROF,* halting on the home line, about ten feet apart.

First Figure—Part II. (First Half.)

Top and bottom couples "cross over"; partners half turn towards each other, and each starts off, gentlemen on *LOF*, ladies on *ROF*. After half a circle, a stroke is made on the other foot for another half circle, during which the couples pass through each other, ladies inside.

On the third stroke, N and S on *LOF*, N′ and S′ on *ROF*, all ransom after quarter circles (i. e., when the partners come together) and continue on the *OB* till three-quarters circle is skated, when the *IB* of the other foot is put down for a short distance and the skaters start back, N and S on *ROF*, N′ and S′ on *LOF*.

First Figure—Part II. (Second Half.)

After half a circle a stroke is made on the other foot, the couples passing through each other again, ladies still inside, and, after half a circle, all ransom outwards from the other foot on a large circle, to take them towards the position of the "sides." As they get to the side line they make a second ransom off the same foot and at the same moment the "sides" ransom round them off their outer feet, i. e., E and W from *LOF* and E′ and W′ from *ROF*.

All come to rest at "home" on the *OB*.

The figure is then skated by a vis-a-vis couple of the "sides," E′ and W, then by N′ and S, and lastly by W′ and E.

Second Figure—Part I. (First Half.)

N and S advance hand in hand with their partners *ROF* and *LOF*, and leave them back in the center, retiring to their original positions facing their partners.

All four turn half right and start on *LOF*, ransoming when a quarter circle is skated. N and S make wide circles that intersect, and curve in the tail of the *OB* stroke till they pass each other close in the center; N′ and S′ complete the *OB* at their home positions.

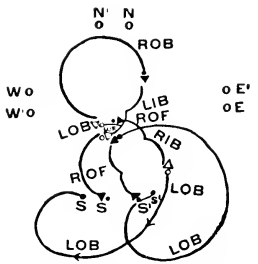
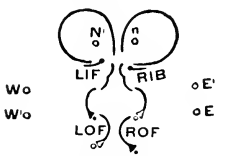
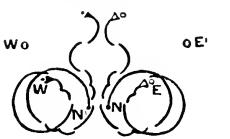


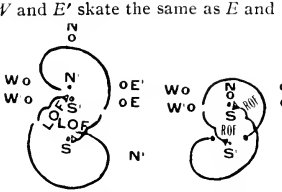
FIGURE NO. 1. PART I.
N' skates exactly the same as *S*, and *N* as *S'*.



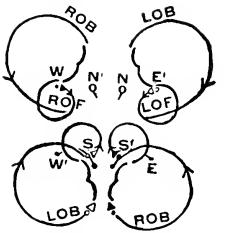
FIRST FIGURE. PART II.
First Half.
N and *N'* skate the same as *S* and *S'*.



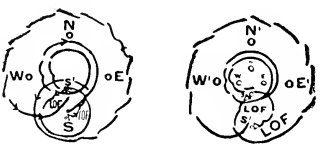
Second Half.
W and *E'* skate the same as *E* and *W'*.



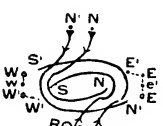
SECOND FIGURE. PART I.
First Half. Second Half.
N and *N'* skate the same as *S* and *S'*.



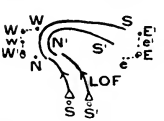
SECOND FIGURE. PART II.
All skate together.
N same as *E'*, *N'* same as *W*, *E* same as *S'*, *W'* same as *S*.



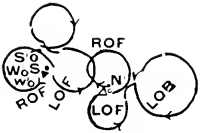
THIRD FIGURE.
PART I. PART II.
Ladies in the center.
All skate. Ladies same as *S'*; Gentlemen same as *S*.



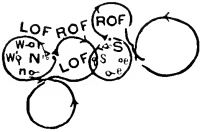
FOURTH FIGURE. Visiting.
PART I. First time.
Getting into position.



PART I. Second time.



FOURTH FIGURE.
PART II. First half. First time.



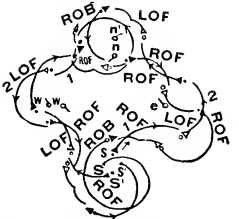
PART II. First half. Second time.
All skate the same strokes.

First Time.—Full Circle—*ROF*. ¾ Circle—*LOF*. Full Circle—R. Ransom, Short *RIB*.
Second Time. — Full Circle — *LOF*. ¾ Circle—*ROF*. Full Circle—L. Ransom, Short *LIB*.

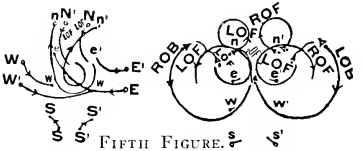
FOURTH FIGURE.
PART II. Second Half. First Time.

PART II. Second Half. Second Time.
All skate the same stroke.

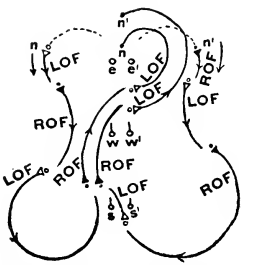
First Time.—¾ Circle—*LOF*. Full Circle—*ROF*. L. Ransom to Home.
Second Time. — ¾ Circle — *ROF*. Full Circle—*LOF*. R. Ransom to Home.



FIFTH FIGURE. Grand Chain.
All skate. Ladies as *S'*; Gentlemen as *S*.



FIFTH FIGURE. PART II. (i.) PART II. (ii.)
Getting into position.
All skate. Ladies as *N'*; Gentlemen as *N*.
Full First Circle—Ladies *ROF*; Gentlemen *LOF*.
¾ Second Circle—Ladies *LOF*; Gentlemen *ROF*.
Ransoms Outwards—Ladies *R*: Gentlemen *L*.
Wheel outwards in files.



FIFTH FIGURE. PART II. (iii.)
Partners join hands on wheeling and skate to Home.

Second Figure—Part I. (Second Half.)

All four now put down the *LIB* for a short distance and again ransom round each other from *ROF*, the ladies' circles this time intersecting only slightly.

All four continue on *LOB* till they halt, the couples facing each other about sixteen feet apart, with about eight feet between partners. "Sides" line up, partners separating and taking up positions about eight feet from the nearest "top" or "bottom," all facing the center.

The "sides" should not wait till the others have got into position, but should move across into line as the others are finishing their second ransom.

Second Figure—Part II.

The skaters are now in two lines about sixteen feet apart, W, N', N and E', in one line; W', S, S' and E in the other, all facing the center.

All skate a complete circle on the inner foot, i. e., N and E', W' and S on the *LOF*, the remainder on the *ROF*. Top and bottom partners will come together after a quarter circle and separate, and after half circle the two lines will come together and, as they meet, they touch hands.

At the completion of the circle all ransom off the other foot and return "home" on the *OB*.

The figure is then started by E' and W, then by N and S', and finally by E and W'.

Particular attention should be paid to the dressing in the second part of this figure, which takes the place of the awkward shuffling forwards and backwards.

Third Figure—Part I. (Ladies in the Center.)

On the opening bar of music the four gentlemen advance with their partners and leave them facing outwards, about eight feet apart, and return "home."

All turn half right, and at the slow note of music strike off *LOF,* and all ransom together after quarter circle; the ladies return to their starting places on *ROB,* put down *LIB,* and ransom round the center together from *ROF* twice, spreading out after the second ransom to "home" on *LOB;* gentlemen, when they complete their circle on *ROB,* continue to skate by the Back Scratch right around the full circle of the set, finishing on *ROB* at the positions the ladies started from.

Third Figure—Part II. (Gentlemen in the Center.)

The positions of the partners are now reversed, and all again turn half right and ransom round partners from *LOF,* the ladies changing to a *ROF* ransom round the inner circle when half a circle has been skated; they continue to ransom round this circle while their partners again Back Scratch round the outer circle till they reach "home."

Repeat, reversing the directions of circling.

Fourth Figure—Visiting—Part I.

Top and bottom partners start off hand in hand on *ROF,* bowing to the "sides" on their right and crossing over on *LOF* to the other "sides."

As soon as the first couples have passed them the "sides" partners will separate, the ladies taking up positions on the right front of their partners, E′ facing south and W′ facing north, partners being about seven feet apart.

As the top and bottom couples approach the sides the partners separate, the gentlemen half facing the side gentlemen and ladies facing the side ladies. Each pair of partners will now occupy the corners of a square, and the four gentlemen will be in a line, N and S back to back and about eight feet apart.

Fourth Figure—Part II. (First Half.)

All turn half left and skate a complete circle on *ROF,* N, N′, E and E′ round one circle; S, S′, W and W′ round the other;

then change to *LOF* and all skate round three-quarters of a circle, N and S together in the center, the others in circles of their own, ladies north and south of the first circles.

After three-quarters circle is skated all ransom off the *ROF*, turning together at the circumference of the first circle and describing a larger circle than the first.

As this circle is completed all put down *RIB* and left turn towards the center of their first circle. All will now have shifted a quarter circle round and N will be in E's place, E' in E's, and so on.

Fourth Figure—Part II. (Second Half.)

Three-quarters of the first circle is then skated on *LOF*, the second circle complete on *ROF*, and all ransom off *LOF*, continuing on *ROB* to "home."

The figure is then skated by the "sides" visiting tops and bottoms in a similar way.

Then repeat by tops and bottoms "visiting" the couples on their right, after bowing to those on their left, the strokes throughout being on the other feet to those used in the first part, i. e., the first circle will be skated on the *ROF* and all will get home on *LOB*. Finally, sides visit bottoms and tops in reversed order. (See "Second Time" on Diagrams).

It is important to keep proper station in this figure, and to keep in time with the strokes and turns, or confusion will result.

The second circles of the ladies in the first part should be exactly north and south of the first circle. In learning this and other figures it will help if the centers of the circles are marked on the floor. The ransom circles should just touch the first *OF* circles.

Fifth Figure—Grand Chain—Part I.

At the opening bar of music, partners turn outwards, gentlemen to the right, ladies to the left and outside their partners.

All start *ROF* and proceed in long strokes *LOF, ROF, LOF,*

round the outer ring, ladies passing gentlemen on each stroke, inside them the second stroke, outside the third stroke. The fourth stroke should bring the partners together again opposite their starting places, when they should ransom round each other and return in the reverse direction, the two streams passing inside and outside on alternate strokes.

On meeting again, partners ransom round each other once more and go "home" on the *OB*.

Fifth Figure—Part II.

(*i*) Tops (N and N′) advance hand in hand towards S and S′, wheel round and separate, halting about eight feet apart on the top line. E and E′ fall in about six feet behind them, W and W′ six feet behind, and S and S′ bring up the rear, partners facing each other.

(*ii*) All skate a complete circle, ladies on the *ROF*, gentlemen on the *LOF*, the two lines coming together after a quarter-circle, when partners touch hands; another three-quarters circle is then skated on the other foot, the lines again meeting and separating, and then all ransom outwards and, as partners come together on the *OB*, they turn to forwards and the top couple separate and wheel outwards, the gentlemen behind following N and the ladies N′.

Fifth Figure—Part II (*iii*).

Dotted lines show end of Part II (*ii*).

The two files skate to the south, where partners wheel in together at the bottom line, join hands and proceed "home" and prepare for the next grand chain.

Repeat chain and Part II with S and S′ leading; with E and E′ leading; with W and W′ leading.

Final Grand Chain.

Note—All forward movements on alternate feet should be done on the Cross Roll, if all the skaters in the set can do this;

otherwise it is better for all to skate them without the Cross Roll.

Rules for Competitions in Valsing.

Adopted by the International Skating Club of America, Prince's Skating Club, London, St. Moritz International Skating Club, and Other Clubs.

The customary rules obtaining in figure skating competitions apply to valse competitions.

The valse to be skated shall be the ordinary "three-step," generally known as the "once-back"; but modifications or variations, such as alterations in the relative position of the partners or the introduction of changes, brackets, rockers, and counters, may be permitted by the judges, provided they fulfill the essential conditions of being sustained balanced movements on one foot. The "Grapevine," "Mohawk," "Spread-Eagle," "Jackson Haines," and "Swedish" valses, which are mainly two-footed movements, are consequently not admitted.

The competing couples shall skate the first test set by the judges in the order of the starting numbers as drawn by lot. After the first test the order will be so far changed for each subsequent test that the couple which before was first will then have the last place.

Preliminary Tests.

The following preliminary tests are recommended with such modifications as circumstances may demand:

(*a*) All the couples shall valse twice around the rink or other area in the direct or positive direction.

(*b*) Each couple singly shall valse twice around a large eight, the centers of the two circles being indicated by chairs or some similar object. (Each circle is usually traversed in three steps, the rotation being changed at the point where the two circles of the eight meet, or intersect; that is, at the center of the figure. The chairs may be placed about thirty feet apart.)

(*c*) All the couples together shall valse twice around the rink, in the reverse or negative direction.

After the three preliminary tests have been skated, the judges shall hold a meeting to select the couples best qualified to compete for the finals.

For this purpose each judge shall set down on a voting paper the names of the couples he or she considers should be selected. If the competing couples are seven, or more than seven, in number, each judge shall select five; and if the couples are less than seven in number, then each judge shall select four.

Each voting paper shall be handed to the chairman, who shall, with the aid of one of the other judges acting as scrutineer, add the votes together. The couples selected shall be determined by the number of votes received. Ties shall be decided by a second vote.

The names of the selected couples shall then be announced, and they shall then be required to skate a final test or tests, which may be the following:

Final Test or Tests.

(*d*) Each selected couple singly shall valse twice around a large double-eight, the centers of the three circles being indicated by chairs or similar objects.

Other further tests may be imposed, if required, by the judges at their discretion.

Each of the judges shall award to the selected couples marks from 0 to 6 for each of the following points: 0 representing "bad"; 2, "passable"; 4, "good," and 6, "faultless"—1, 3 and 5 being intermediate—the marks being set down on a marking card prepared for the purpose.

(*e*) Each selected couple, singly, shall valse around the rink, in the positive direction, and then, without a stopping, shall change to the reverse, and valse once around the rink in that direction.

[*Specimen Form of Marking Card*]

Valsing Competition Marking Card

Analysis of Form.	Points for which Marks from 0—(are to be given	1 Names	2 Names	3 Names	4 Names
1. Erect Carriage and Parallel Position 2. Accurate Curves and Smooth Turns	A— Carriage				
3. Suppleness, Pliancy, and Flexibility 4. Grace	B— Grace				
5. Striking at same moment..... 6. Absolutely Simultaneous Rotation.... 7. Unity and Harmony of Movement....	C— Unity				
8. Time to the Music..... 9. Rhythmic, Undulatory Movement....	D— Time				
	Totals				

Marks need be assigned only to the couples selected. Half Marks may be given.

Signature of Judge .....

The points for which marks are to be awarded are:

A—Carriage. B—Grace. C—Unity. D—Time.

as analyzed in the specimen form shown, notes on which are appended.

Other things being equal, higher marks shall be awarded for greater length of sweep and size of curve, which, provided true time to the music be kept, will, of course, involve greater speed over the ice.

The marking card shall contain the names of the competing couples, with the numbers they have drawn by lot, and the points for which marks are to be given and shall be in the form shown on page 178.

The programme should contain the names of the competing couples with their alloted numbers, the tests to be skated, the music selected, the method of marking, etc., and may be in the form shown on page 180.

After the conclusion of the final test, another meeting of the judges shall be held, when each judge shall add up the total of the number of marks awarded by him to each competing couple.

Each judge shall then arrange the couples in order, according to the total number of marks given on his marking card, so that the couple with the highest number of marks receives the ordinal number 1, the next the ordinal number 2, and so on.

The judges shall then hand their marking cards to the chairman, who shall, with the aid of the judge acting as scrutineer, make up the result according to the following rule:

The winning couple is that which is placed first by an absolute majority of the judges. If no couple has an absolute majority, the result is obtained by adding the ordinal numbers assigned by the individual judges. If two or more couples are alike in the sum of the ordinal numbers, then the sum of the total number of marks on the individual cards decides between them.

Of the results, there must be published at least the total number of marks from each card, as well as the final numbers resulting from them.

Skating Club Valsing Competition

COMPETITORS

1. Miss.....and Mr.....

2. Mrs.....and Mr.....

[and so on]

TESTS TO BE SKATED

The competing couples skate the first test in the order of the starting numbers, as drawn by lot. After this, the order will be so far changed for each test that the couple which was first shall then have the last place.

First Test (*a*) All the couples together to valse twice round the rink in the direct or positive direction. *Valse* (title of music selected).

Second Test (*b*) Each couple, singly, to valse twice round a large "eight." *Valses* (titles of music selected).

Third Test (*c*) All the couples together to valse twice round the rink in the reverse or negative direction. *Valse* (title of music selected).

After this, five of the competing couples will be selected by the judges to skate the final tests.

Final Tests (*d*) Each couple, singly, to valse twice round a large double "eight." *Valses* (titles of music selected).

(*e*) Each selected couple, singly, to valse once round the rink in the positive direction, and then, without stopping, to change to the reverse, and valse round the rink in that direction. *Valses* (titles of music selected).

MARKING

Marks 0 to 6 will be awarded for each of the following:

A—Carriage. B—Grace. C—Unity. D—Time.

Note—Other things being equal, higher marks will be awarded for greater length of sweep and size of curve, which, provided true time to the music be kept, will, of course, involve greater speed over the ice.

The result will be determined according to the Regulations of the International Skating Union for Competitors in Figure Skating.

VALSES SUITABLE FOR THE ICE.

L'Estudiantina.
The Dollar Princess.
The Girl in the Train.
Waltz Dream.
Pomone (Waldteufel)
Réponse a l'Amoureuse (Berger).
Quand l'Amour meurt.
Sobre las Olas (Cremeux).

THE SWEDISH MAZURKA.
(See Page 165.)

CHAPTER XII.

COMPETITION AND EXHIBITION SKATING.

RULES FOR JUDGING INTERNATIONAL COMPETITIONS. WINNERS OF CHAMPIONSHIPS—EUROPE AND AMERICA. SKATING TESTS—PROGRAMMES. PRINCIPAL SKATING CLUBS OF EUROPE AND AMERICA.

JUDGES, JUDGING AND COMPETITIONS.

In the European and World's Championships there must be at least five judges; but in minor contests there may be as few as three, who should be chosen, if possible, from among expert skaters. The various skating clubs should see to it that their most competent skaters should learn how to judge. The best practice in this connection is the judging of novice and junior contests.

The judges must be separated from each other while forming their opinions, which must be made up independently. Their marks must be written down on the official judging cards. The result is made up as follows:

On the judging card each School Figure is multiplied by the "Factor," and this is given to every figure beforehand and is made up in accordance with its difficulty. When all the judging cards are added up, each competitor receives his mark for the School Figures given by each judge. In the Free Skating

a. Denotes the contents of the programme (difficulty and variety);

b. Denotes the manner of performance (harmonious sequence, sureness, position, etc.);

with the marks from 0 to 6 reckoned the same way as in the School Figures.

The multiplication is so arranged that the highest marks obtainable for Free Skating must not be more than two-thirds

of the highest marks possible to receive in the School Figures. The marks for the Free Skating and the marks for School Figures, added together, give for each skater the sum of the numbers which he receives from each judge. Each judge counts up the marks for each contestant in the School and Free Skating, and the skater who gets the highest marks receives the first place, the next the second place, and so on. If there are two or more competitors with the same number of marks, first place is given to the skater who has received the highest marks in the School Figures. If there be a tie, the result is obtained by adding up the "Plattziffern" or place numbers. If two or more skaters have the same place number, the decision is arrived at by counting together the sum of the marks on each card, and should this not give a decision, the marks for the School Figures are added together. The second and third prizes are awarded in the same manner.

The judges take the numbers 0 to 6 in deciding the marks for each School Figure, thus: 0—not skated; 2—passable; 4—good; 6—perfect. The numbers 1 to 5 are intermediate. The judges reserve the right to put in fractions.

In deciding the points the judges must first consider correct tracings on the ice; secondly, position, carriage and movement; thirdly, size of the figure; and fourthly, the placing of the figure in triple repetitions. The total result must appear on each judging card, also the marks for the School Figures and Free Skating, and also the total result.

In the World's and European Championships and the Ladies' Championship, if the International Skating Union desires to see the cards, the originals must be sent to it in each case not later than one month after the event. Any other method of judging these contests is irregular.

WINNERS OF CHAMPIONSHIPS.

The Championships of Europe.

1891 U. Uhlig, Berlin, at Hamburg.
1892 E. Englemann, Vienna, at Vienna.

1893 Englemann-Grenander, at Berlin.
1894 E. Englemann, Vienna, at Vienna.
1895 T. Foldvary, Budapest, at Budapest.
1896 No contest.
1897 No contest.
1898 U. Salchow, Stockholm, at Trondhjem.
1899 U. Salchow, Stockholm, at Davos.
1900 U. Salchow, Stockholm, at Berlin.
1901 G. Hugel, Vienna, at Vienna.
1902 No contest.
1903 No contest.
1904 U. Salchow, Stockholm, at Davos.
1905 M. Bohatsch, Vienna, at Bonn.
1906 U. Salchow, Stockholm, at Davos.
1907 U. Salchow, Stockholm, at Berlin.
1908 E. Herz, Vienna, at Warsaw.
1909 U. Salchow, Stockholm, at Budapest.
1910 U. Salchow, Stockholm, at Berlin.
1911 P. Thoren, Stockholm, at St. Petersburg.
1912 Sandahl, Stockholm, at Stockholm.

The Ladies' Championship of the I. S. U.

1906 Mrs. Syers, London, at Davos.
1907 Mrs. Syers, London, at Vienna.
1908 Fraulein Kronberger, Budapest, at Troppau.
1909 Fraulein Kronberger, Budapest, at Budapest.
1910 Fraulein Kronberger, Budapest, at Berlin.
1911 Fraulein Kronberger, Budapest, at Vienna.
1912 Fraulein von Meray-Horvath, Budapest, at Davos.

The Pair-Skating Championship of the I. S. U.

1908 Fraulein Hubler-Herr Burger, Munich, at Troppau.
1909 Mr. and Mrs. J. H. Johnson, London, at Budapest.
1910 Fraulein Hubler-Herr Burger, Munich, at Berlin.
1911 Fraulein Eilers-Herr Jakobson, Helsingfors, at Vienna.
1912 Mr. and Mrs. J. H. Johnson, London, at Manchester.

MARKING CARD

I. COMPULSORY FIGURES.				Starting Numbers and Names.									
				1		2		3		4		5	
Figure.	Number.	Description.	Value.	Mark.	Points.	Mark.	Points.	Mark.	Points.	Mark.	Points.	Mark.	Points.
Total Points for Compulsory Figs. (Highest possible points.....)				×	.	×	.	×	.	×	.	×	.
II.—FREE SKATING.													
(*a*) For the Contents of the Programme				.	×	.	×	.	×	.	×	.	×
(*b*) For the manner of its performance				.	×	.	×	.	×	.	×	.	×
Sum of $a+b$				.	×	.	×	.	×	.	×	.	×
Multiplied by the factor ..... Total Points for Free Skating. (Highest possible points..... .....)				×	.	×	.	×	.	×	.	×	.
Total Points for Compulsory and Free Skating ...													
Serial Number of each Skater ...													

Marking by the figures 0 to 6; of which 0=failed, 2=passed, 4=good, 6=faultless; $\frac{1}{2}$, 1, $1\frac{1}{2}$, $2\frac{1}{2}$, 3, $3\frac{1}{2}$, $4\frac{1}{2}$, 5, $5\frac{1}{2}$ represent intermediate grades.

The World's Championship.

1896	G. Fuchs, Munich, at St. Petersburg.
1897	G. Hugel, Vienna, at Stockholm.
1898	H. Grenander, Stockholm, at London.
1899	G. Hugel, Vienna, at Davos.
1900	G. Hugel, Vienna, at Davos.
1901-05	Ulrich Salchow, Stockholm.
1906	G. Fuchs, Munich, at Munich.
1907-11	Ulrich Salchow, Stockholm.
1912	Kachler, Vienna, at Manchester.

Champion Skaters of America.

1863-64	Jackson Haines, Troy, New York.
1865-66	W. H. Fuller, Boston, Mass.
1867	E. T. Goodrich, Chicago, Ill.
1868	W. H. Bishop (Frank Swift), New York.
1869-79	Callie Curtis, Chicago, Ill.
1879	James B. Story, New York.
1887	Frank P. Good, Brooklyn, New York.
1888-89	Louis Rubenstein, Montreal.
1890	No contest.
1891	Tie between Rubenstein and Phillips.
1892	George D. Phillips, New York.
1893	J. F. Bacon, Boston.
1894	No contest.
1895	George D. Phillips, New York.
1896	Herbert S. Evans, Boston, Mass.
1897	George D. Phillips, New York.
1898-1902	Dr. Arthur G. Keane, New York.
1903	No contest.
1904	W. F. Duffy, New York.
1905	Dr. Arthur G. Keane, New York.
1906	Irving Brokaw, New York.
1907	Edward W. Bassett, New York.
1908	No contest.
1909	Arthur G. Williams, Newark.
1910-12	No contest.

THE FOUR CLASSES OF TESTS FOR THE BERLIN SKATING CLUB.

Class IV.

Plain circle eight (Nos. 1, 2 and 3).
Change of edge (Nos. 5a and 5b).
Three (Nos. 7, 9a and 9b).
Double-three (Nos. 10, 11 and 12).
Change of edge—double-three (Nos. 28a and 28b).

Class III.

Plain circle eight (No. 4).
Change of edge (Nos. 6a and 6b).
Three (Nos. 8a and 8b).
Loop (Nos. 14 and 15).
Counter (Nos. 23a and 23b).
One-foot eight (Nos. 24a and 24b).
Change of edge—three (Nos. 26a and 26b).
Change of edge—three (Nos. 27a and 27b).
Change of edge—double-three (Nos. 29a and 29b).
Change of edge—loop (Nos. 30a and 30b).

Class II.

Double-three (No. 13).
Loop (Nos. 16 and 17).
Bracket (Nos. 18a, 18b, 19a and 19b).
Counter (Nos. 22a and 22b).
One-foot eight (Nos. 25a and 25b).
Change of edge—bracket (Nos. 32a, 32b, 33a and 33b).
Three—change—three (Nos. 34a, 34b).

Class I.

Rocker (Nos. 20a, 20b, 21a and 21b).
Change of edge—loop (Nos. 31a, 31b).
Three—change—three (Nos. 35a, 35b).
Double-three—change—double-three (Nos. 36a, 36b, 37a, 37b).
Loop—change—loop (Nos. 38a, 38b, 39a, 39b).
Bracket—change—bracket (Nos. 40a, 40b, 41a and 41b).

TESTS ADOPTED BY THE INTERNATIONAL SKATING CLUB OF AMERICA.

Imposed Upon Skaters Who Aspire to the Possession of Badges. Issued by the St. Moritz Skating Association, Winter 1911-12.

INTERNATIONAL STYLE.

LOWER TEST.

Eight—*ROF—LOF;* Eight—*RIF—LIF;* Eight—*ROB—LOB.*
Change of edge—*a. ROFI—LIFO; b. LOFI—RIFO.*
Threes—*ROF T IB—LOF T IB.*

I.S.U.No.	HIGHER TEST.	
6a	*R OBI—L IBO*	Change
6b	*L OBI—R IBO*	Change
9a	*L IF—T OB; L OB—T—IF*	Three
9b	*L IF—T OB; R OB—T—IF*	Three
12	*R OB—T—IF—T—OB; LOB—T—IF—T—OB,*	Double-Three
24a	*R OFI—L IFO*	One-foot Eight
24b	*L OFI—R IFO*	One-foot Eight
26a	*R OFI—T—OB; L OBI—T—OF*	Change-Three
26b	*L OFI—T—OB; R OBI—T—OF*	Change-Three
30a	*R OFI—LP—IF; L IFO—LP—OF*	Change-Loop
30b	*L OFI—LP—IF; R IFO—LP—OF*	Change-Loop

Candidates will also be required to skate a free programme of three minutes' duration.

Abbreviations—R, means right; *L,* means left; *F,* means forwards; *B,* means backwards; *LP,* means loop; *T,* means three; *O,* means outside; *I,* means inside.

ENGLISH STYLE.

LOWER TEST.

1—The four edges, namely, Outside Forward, Inside Forward, Outside Back, Inside Back.

2—The four changes of edge, namely, Outside Forward changing to Inside Forward, Inside Forward changing to Outside For-

ward, Outside Back changing to Inside Back, Inside Back changing to Outside Back.

3—Forward Eights and Inside Forward Eights.

4—The C. Turn.

Higher Test.

Candidates may be called upon to skate any movements of the Lower Test.

Also, the turns, A, B and D, Outside Forward and Inside Forward Threes to a center.

The following Combined Figures: 1. Forward, and inside, and forward—turn about—change circle and once back—turn—meet.

2. Twice back—about—change circle and inside and forward off center—turn—change, and forward—meet.

3. Forward turn, and inside back around, and inside, and forward—pass—meet.

4. Forward, and forward out around of two turns, and once back—meet—and back, and forward turn, and inside forward about and forward—meet.

5. Inside change—turn out—around—dismiss.

Programme of the Minto Skating Club, Ottawa, 1911.

Every recognized Canadian skating club, or branch thereof, may send one or more club teams for competition in.

1st. Individual Skating. Minto Challenge Cup.

2d. Pair-Skating—Combined Figures. Minto Challenge Cups.

3d. Fours Skating—Combined Figures. Grey Challenge Trophy.

By the new deed of gift from Earl Grey, with the Grey Challenge Trophy, each club must enter one or more pair of individual skaters (one lady and one gentleman); one or more pair (or hand-in-hand) skaters (one lady and one gentleman), and one or more fours (two ladies and two gentlemen). Thus a club may enter four or more skaters. The highest aggregate score obtained by the two individual skaters (one lady and one gentleman), the one pair, and the one four of the same club, will desig-

nate the winning team, to which the Grey Challenge Trophy shall be presented for the year.

Minto Challenge Cups.—The competition for these cups, presented by the Earl and Countess of Minto (one as first prize for individual skating, whether by lady or gentleman, and the other two cups as first prizes for hand-in-hand figure skating by ladies and gentlemen in pairs) will be held with that of the Grey Trophy.

Grey Challenge Trophy.—This trophy will be retained for the year by the club to which the winning team belongs, and the competition for the following year will be held at its headquarters, subject to the conditions laid down in the deed of gift. The competition for this trophy will be skated and judged simultaneously (in the individual and pair events) with the Minto Challenge Cups contest mentioned above.

This competition will be under the auspieces of the Minto Skating Club and under the patronage of their Royal Highnesses the Duke and Duchess of Connaught.

Skating Regulations.—The competition will be divided into compulsory figures and optional figures (free skating). The adjudication will follow the whole number of marks attained in both divisions.

In assigning a mark there ranks, in the first place, correct tracing on the ice; second, carriage and movement; third, size of figures; fourth, accurate covering of the traces in the triple repetition. These four points of view count as of descending importance in the foregoing order.

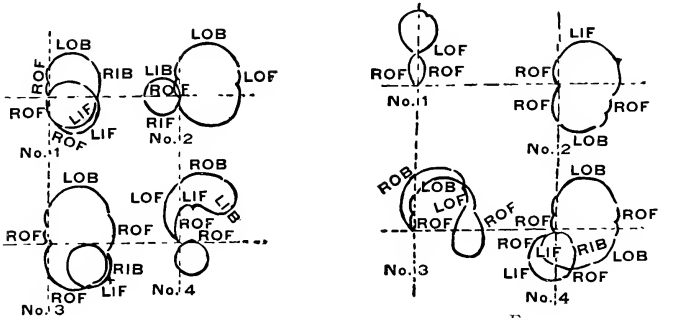
Compulsory Figures.—The compulsory figures may be done in any style at the pleasure of the competitor, but must be done on each foot alternately at least three times.

The success of each figure will be marked by multiplying the value of the figure, as given above, by one of the numbers, 1, 2, 3, 4, 5, 6, of which 0, "not skated"; 2, "pass"; 4, "good"; 6, "faultless"; 1, 3, and 5 being intermediate.

Free Figures.—Each competitor will be allowed (in each section) a period of four (4) minutes in which to skate any figures or combinations thereof desired.

The free skating will be valued in each section for the contents (difficulty and variety) of the programme performed, in which size and sweep and harmonious composition are to be considered.

This valuation will then be multiplied by the numbers 0 to 6, with the same significance as in the compulsory figures; *i. e.*, for sureness, carriage, pace, and general manner of performance.



PAIRS. FOURS.

FIGURES.

Singles. Value.

1.—Eight—*OF*	4
2.—Eight—*IF*	3
3.—Three—*OF*	6
4.—Change—Double-Three—*OF* to *IF*	9
Total,	22

Doubles (or Pair-Skating).

1.—Once back and *IB* and *OF* center off three and *IF* and *F* meet	5
2.—Twice back center change and *IF* off meet	4
3—Once back and *F* and *IF*, spread-eagle and *F* meet	7
4.—*F* and *IF* reverse "Q" and back and *F* meet and entire	6
Total,	22

Fours (Two Pairs).

1.—*F* and *F* three about and *F* meet..... 5
2.—*F* and *IF* Bracket and Once-back and *F* meet.... 5

(Four Individuals.)

3.—Once-back and *F* about and Once-back off meet.. 6
4.—Twice-back and *F* and *IF*, center three and *IB* and *IF* and *F* meet..... 6

Total, 22

All of above figures to be skated to a center.

"Fours" comprise two pairs to same center and four individuals to same center.

Deed of Gift of the Connaught Cup.

With a view to the general encouragement and development of skating in combination by pairs and individuals, and more particularly with a view to the encouragement and development of "combined skating" along the lines at present approved by the National Skating Association of Great Britain in the general style and pose approved by the International Skating Union, His Royal Highness the Duke of Connaught, Governor General of Canada, hereby gives and assigns to the trustees hereinafter mentioned and their successors in trust, a trophy to be held by them upon the following trusts and subject to the following conditions, that is to say:

1. The trophy shall be known as the *"Connaught Cup."*

2. The trophy shall be vested in and held by a board of three trustees (hereinafter called the trustees), which shall consist of: (*a*) Colonel Lowther or other the official secretary for the time being of the present or any future Governor General of Canada; (*b*) General Mackenzie and Mr. John Thompson, both of the City of Ottawa, Canada, who shall hold office until their substitutes are appointed under the provisions hereof.

3. The committee of the Minto Skating Club of Ottawa shall, as soon as conveniently may be after the next annual meeting

of the club, appoint two persons, residents of the City of Ottawa, to act as trustees for the ensuing year in the place and stead of the trustees named in paragraph 2 (*b*) hereof, and thereafter in each year, after each annual meeting of the club, shall in like manner appoint two residents of the City of Ottawa to act as trustees for the next ensuing year, and so on from time to time.

4. In the event of any temporary vacancy occurring among the trustees, the remaining trustees or trustee shall have power to act notwithstanding such vacancy.

5. In the event of the Minto Skating Club of Ottawa becoming defunct, the trophy shall revert to the donor or other the Governor General of Canada for the time being.

6. The trophy shall be open to competition by teams of four individuals, consisting of two ladies and two gentlemen, from any recognized skating club in Canada or elsewhere. Provided, however, that any union or association from any one country may enter a team comprised of *bona fide* resident members of one club.

7. Each member of any team desiring to compete for the trophy must be a *bona fide* amateur to the satisfaction of the trustees. For the purpose hereof, an amateur shall mean an amateur as defined from time to time by the National Skating Association of Great Britain.

8. The rulings of the trustees with regard to eligibility of competitors shall be final and conclusive.

9. Competitions for the trophy shall be held in Ottawa only.

10. Competitions shall be held at least once in every two years.

11. Subject to the provisions hereof, and of the rules and regulations made hereunder, the trophy, when won at any competition, shall remain in the custody of the club to which the winning team shall belong, until the next competition.

12. If for any competition no team shall enter or be prepared to compete, the trophy shall be immediately returned to the trustees.

13. If for any competition only one team shall be prepared to compete, it shall be adjudged the winner of the trophy upon skating the programme prescribed.

14. The trustees are empowered at any time, at their discretion, to dispense with the holding of a competition for the trophy within the time provided hereby, and may allow a period of two years to lapse without any competition being held, but in that event, if a competition is not held during the following season, the trophy shall revert to the donor or other the Governor General of Canada for the time being. For the purposes of this paragraph a competition shall be regarded as having been held, provided that all necessary and usual arrangements have been made therefor by or with the approval of the trustees.

15. For all competitions the trustees shall select not less than three and not more than seven judges, who shall, as far as possible, be from among professional or amateur experts in the different existing styles or schools of skating.

16. All expenses incidental to any competition, including the providing of individual prizes for the members of the winning team, shall be borne by the Minto Skating Club of Ottawa.

17. All competitions for the trophy, and the figures and programme to be skated thereat and the arrangements therefor, shall be subject to the approval of the trustees.

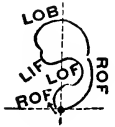
18. The trustees shall be charged with the general supervision, custody and control of the trophy, and with the carrying into effect of the objects of this deed of gift.

19. For the purposes aforesaid, and for the carrying out of the objects hereof, the trustees shall make such general rules and regulations as they may deem necessary or desirable and, in particular, rules and regulations regarding competitions, the care and preservation of the trophy, the return of the trophy by the club for the time being holding the same, the insuring of the trophy, and the engraving thereon from time to time of the results of competitions.

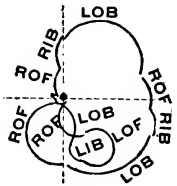
20. In the event of any question arising as to the proper interpretation hereof, or of any of the rules and regulations made hereunder, the decision of the trustees shall be final and conclusive.

Dated at Ottawa, Canada, this first day of January, A. D. 1912.

The following are the Compulsory Figures in the International skating competition for the Connaught Trophy:



No. 5.



No. 6.

	Value.
1—International School Figure No. 5b—Serpentine	1
2—International School Figure No. 22a—Counters	3
3—International School Figure No. 26b—Change-three	2
4—International School Figure No. 28a—Change-double three	1
5—Forward—and forward "Q" out—and forward in. (See Diagram)	3
6—Twice back—and forward center Mohawk, back "Q" out—and forward in. (See Diagram)	4
Total,	14

The following are general regulations regarding competitions for the Connaught Trophy:

Compulsory Figures to be skated without music.

Free Skating—Each four shall skate five minutes free skating to music. They shall skate in unison, but not necessarily to center.

Competitions will be conducted generally according to the Regulations of the International Skating Union.

Particulars may be obtained from the Hon. Secretary-Treasurer of the Minto Skating Club, Ottawa, Canada.

PRINCIPAL SKATING CLUBS IN EUROPE AND AMERICA.

United States—International Skating Club of America, St. Nicholas Skating Club, New York, The Skating Club of Boston, Back Bay, Cambridge, Saranac Lake Skating and Coasting Club.

Canada—Minto Skating Club of Ottawa, Earl Grey Skating Club of Montreal, Skating Clubs of Toronto, Quebec, Winnipeg,

Kingston, Brockville, Guelph, London, Morrisburg and St. John, Vancouver B. C., and Victoria, B. C.

Country Clubs whose members are interested in the Art of Skating and Winter Sports—Tuxedo Club, New York, Westchester Country Club, Sleepy Hollow Country Club, Brookline Country Club, Brae Burn Country Club, Saratoga Winter Club

England—The Figure Skating Club, London; Skating Club, England; Manchester Skating Club.

France—The Champs Elysees Skating Club, Club des Patineurs, Cercle des Patineurs, Club des Patineurs of the Riviera.

Germany—Berlin Eislaufverein, Eisklub of Berlin, and others.

Austria—Vienna Skating Club, Training Eisklub, and others.

Russia—St. Petersburg Eislaufverein, Moscauer Eislaufverein.

Hungary—Budapester Eislaufverein.

Sweden—Stockholmer Almanna Skridskobklub, Stockholm.

Skating Rinks in America—St. Nicholas, New Ice Palace, New York; Boston, Cleveland, Syracuse.

Skating Rinks in Europe—Palais de Glace, Paris; Prince's Rink, London; Pole Nord, Brussels; Palais de Glace, Nice; Ice Palace, Manchester, England; Ice Palast, Stockholm; Ice Palast Berlin, Admiral's Palast, Berlin; Sports Palast, Berlin, St. Petersburg, Hanover, etc.

Badge of
International Skating Club of America.

CHAPTER XIII.

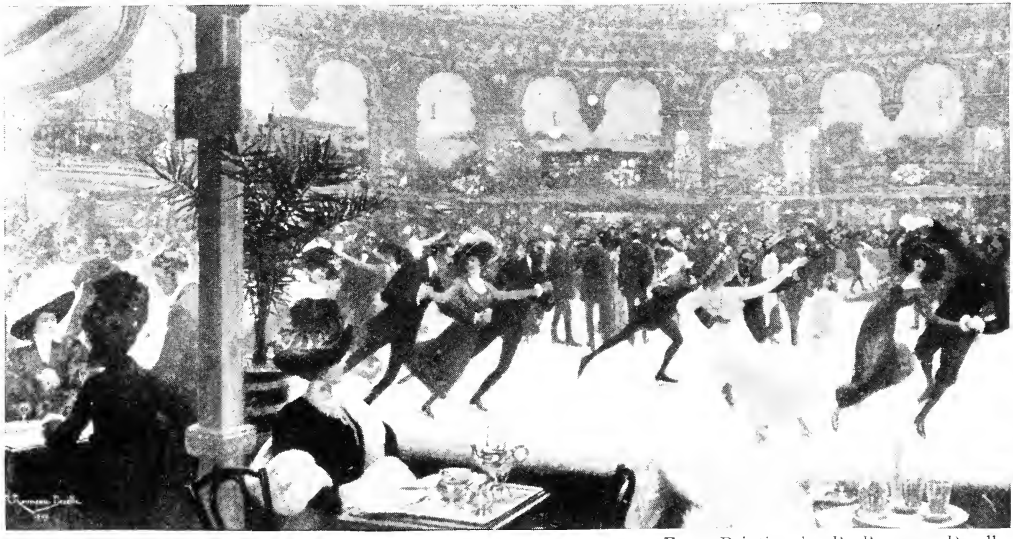
GENERAL SKATING INFORMATION.

Ice Rinks and the Making of Ice. Carnivals. Skate Sailing. An Inexpensive Private Ice Rink.

Maintaining a Skating Surface.

Flooding—In this country, at any rate in the latitude of New York, flooding is out of the question. First, because the temperature is not *steady* enough, even during a cold wave. Second, when there is so much dust, oil, and other dirt flying, it is impossible to sweep clean enough to prevent "chipping." Third, the usual effect here of flooding is a thin freeze on top, not quick enough, even in very cold weather, to keep ahead of the leakage, which leaves air spots and white spaces, practically incurable. In a climate like the Engadine a flood of 2 to 4 inches will freeze solid in one night, for it freezes from 2.30 P. M. to 10.30 A. M. the next day, and so thick a coat as this will *not* chip off.

Spraying—On a lake with water underneath the ice the ideal way is to plane off the rough, cut-up surface and let the frost make up thickness on the bottom of the ice. When the temperature is below 32 degrees and over 5 to 10 degrees, spraying is the quickest way to renew a skating surface. When spraying do not be deceived into squirting up into the air, except when the temperature is high, and then only when there is a good deal of latent cold in the ice. It often happens that, after a very cold spell, the temperature suddenly rises The surface is moist. It almost softens. At nightfall the temperature falls to 32. If there is still a lot of frost stored in the ice you can spray and expect a freeze at from 32 to 30 degrees, sometimes even at 33 or 34, but if the ice has lost its stored-up frost, *i. e.*, after another warm noontime or hot sun, it is useless to spray unless the thermometer goes down to 25 or 26 degrees.



From Painting by R. Rousseau-Decelle.

PALAIS DE GLACE.

Instead of "squirting" up into the air it is almost better to spray through as fine a *rose* as possible as wide and *thin* a swath as possible, beginning at the leeward side and zigzaging back and forth quickly enough, according to the thermometer, to match water to water. Then the surface will freeze smooth. If you squirt at random or do *not* match water to water the surface will be ridged and uneven.

Planing—Spray ice will not stand the sun. The first stages of thaw, however, can be utilized by planing off the spray ice down to the hard ice. Ice frozen at 10 degrees or less will stand a good deal of sun. It takes a skilled man to set his plane and drive his horse so that he doesn't leave ridges; but it can be done, as is proved by the success of the ice-makers at Brae-Burn and the Country Club of Brookline, Mass. It is very simple if a man begins intelligently and uses a little common sense.

1. In short, *never flood.*

2. When spraying, put on as little water as possible at a time. Repeat several times, matching water to water. (On a very cold night the squirter will have to run to keep ahead of the freezing.)

3. To have a good skating surface when it is too warm to spray, *plane.*

4. Never spray when the thermometer is near zero. It will crack your ice all to pieces.

5. Mend holes and cracks with a "putty" made of snow and water. *Warm* water will freeze quicker than cold; cracks, therefore, may be repaired quicker and smoother with hot water out of a pot and nozzle.

6. Wimbledon scrapers and snow scoops are most serviceable in clearing off skate chips, or clearing off after a planer.

7. Three or four men sweeping with wide broom-corn brooms in overlapping lines, preceded by a scraper, is an effective method of clearing off the ice.

Carnivals, festivals and games are easily arranged where a reasonably large skating area can be obtained and are most delightful winter sport. Competitions in figure skating, in dancing, in pair-skating, and in what may be called acrobatics on the ice, such as jumping for distance or height, basket ball, base ball, tennis and push ball.

Skate sailing is another thoroughly interesting use of the skate. Almost incredible speed is obtained with a properly rigged skate sail, even up to thirty miles an hour, and the implements for the sport are so simple that they can be improvised almost anywhere and, when their use is over for the day, can be rolled up and carried away under one's arm. In general the most satisfactory skate sail is rectangular in shape, having three spars or spreaders, and the material known as balloon silk is best suited to this use.

An Inexpensive Private Ice Rink.

Select a level piece of sod ground, say 20 by 40 feet, and build a clay loam dike around the border 12 inches high by 12 inches wide on the top with sloping sides, thus

Where the soil is sandy, or the turf will not hold water, cover the bottom surface with about four inches of clay to make everything water-tight.

Never allow water to stand in it and, if built early in the fall, provide an outlet to carry off water that may accumulate from the fall rains.

Everything being in readiness, when the thermometer falls eight (8) degrees below freezing, connect the garden hose with the sill-cock, use the fine rose nozzle, and play the stream up in the air so as to have it come down in the form of a fine mist and freeze on striking the ground, as no water must be allowed to stand in puddles nor run on striking the surface at any time, as it will make shelly ice.

Skating may be commenced on one inch of ice on the first night after spraying.

Continue to spray every cold night until the ice is six inches thick.

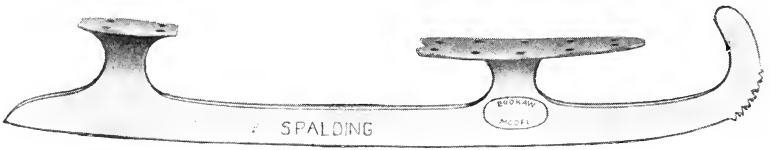
Snow must not be allowed to remain on the ice after a storm, as it injures the ice for skating.

A rink of this size will accommodate twelve persons, may be constructed without harm to the lawn, and is perfectly safe, affording the most pleasant and health-giving amusement for both sexes and all ages.

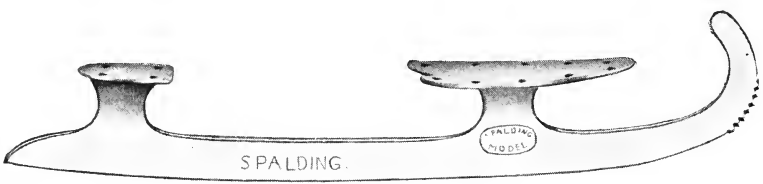
JACKSON HAINES,
Father of European Figure Skating,
in Opera of "Le Prophete,"
1870.

Spalding Men's Figure Skates

MADE IN TWO MODELS AS SHOWN BELOW



Brokaw Model. No. SR Figure Skate. Men's
Style used by Mr. Irving Brokaw and by Champion Figure Skaters the world over



Spalding Model. No. SR Figure Skate. Men's

FURNISHED IN EITHER BROKAW OR SPALDING MODELS

No. **SR.** Two stanchions, one-piece skates. Best quality Swedish steel, specially tempered blades. Round toes, with special teeth. Sizes 9½ to 12 inches. . Per pair, **$15.00**

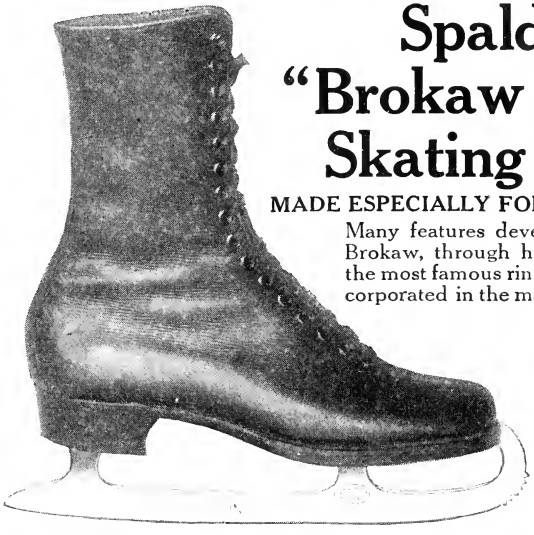
Price, including Spalding No. 300 Shoes, complete, attached. Per pair, **$25.00**

The blades of these skates are made of a special grade of Swedish steel and they will remain sharp for an indefinite period. As they are only lightly nickel plated, care must be exercised to see that they do not rust.

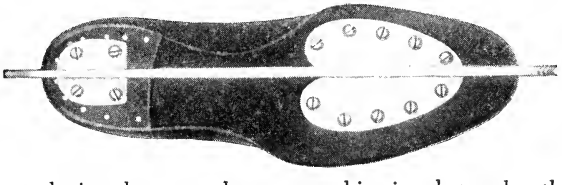
See SPECIAL NOTICE on page of Spalding Ladies' Figure Skates concerning instructions for measuring and in regard to care of skates, etc.

Spalding "Brokaw Model" Skating Shoes

MADE ESPECIALLY FOR FIGURE SKATING



Showing Spalding Brokaw Model Men's Figure Skate No. SR fastened to Spalding Shoe No. 300

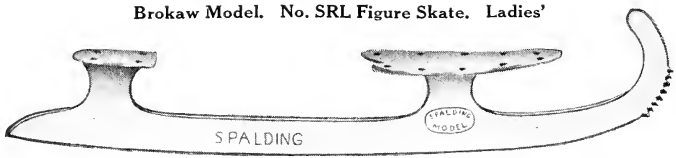


Many features developed by Mr. Irving Brokaw, through his long experience on the most famous rinks in the world, are incorporated in the make-up of these shoes; the especially high heel required for assuming gracefully the "bent knee" position essential for the proper execution of artistic figures; the shaped top, lending itself easily to the forward position of the ankle and lower portion of the leg, are important features, adding much to the gracefulness of the skater, while the special straight toe, really the most comfortable and neatest form ever incorporated in a skating shoe, rounds out a combination that makes the Spalding shoe the only style for the skater anxious to maintain proper appearance on the rink while giving him at the same time the confidence required for success in competition. In addition, owing to the amount of practice required to become proficient in this style of skating, and the strained positions assumed for the execution of intricate figures, comfort is of paramount importance. Spalding shoes, worn from the beginning, guard the skater from falling into false or ungraceful positions while practising, and are always comfortable and neat in appearance. No. **300.** Men's Brokaw Model Shoes. Per pair, **$10.00**

Spalding Ladies' Figure Skates

USED BY CHAMPION WOMEN FIGURE SKATERS BOTH HERE AND ABROAD

Brokaw Model. No. SRL Figure Skate. Ladies'



Spalding Model. No. SRL Figure Skate. Ladies'

FURNISHED IN EITHER BROKAW OR SPALDING MODELS

No. **SRL.** Similar style to No. SR, but made slightly lighter and in ladies' sizes. Two stanchions, round toes, special teeth. Sizes 8½ to 10½ inches. . . . Per pair, **$15.00**

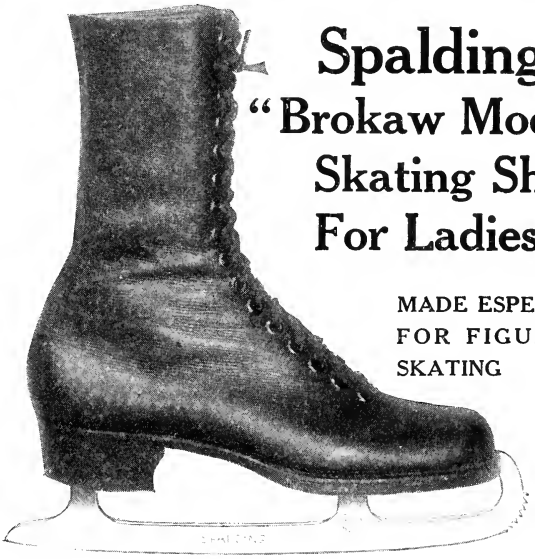
Price, including Spalding No. 310 Shoes, complete, attached. Per pair, **$25.00**

The blades of these skates are made of a special grade of Swedish steel and they will remain sharp for an indefinite period. As they are only lightly nickel plated, care must be exercised to see that they do not rust.

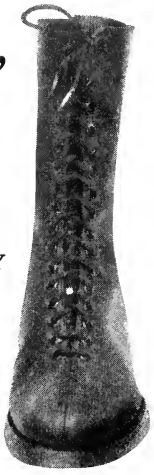
SPECIAL NOTICE—All matters pertaining to the care of skates should be attended to at the close of the skating season. The foot plates and blades should be carefully rubbed off to prevent rust, and a coating of oil or vaseline applied, otherwise they will not be in condition for immediate use at the beginning of the next season. When skate blades have become dull or chipped, or otherwise injured, they should be taken preferably to the maker for regrinding by competent workmen who understand about the proper grooving of blades which ordinary skate sharpeners are unfamiliar with. Regrinding may be attended to through any of A. G. Spalding & Bros.' stores located in the principal cities of the United States and Canada.

Spalding "Brokaw Model" Skating Shoes For Ladies

MADE ESPECIALLY FOR FIGURE SKATING



Showing Spalding Brokaw Model Ladies' Figure Skate No. SRL fastened to Spalding Shoe No. 310



Front View of Spalding Skating Shoe No. 310

We recommend strongly the combination of skates and shoes as shown, and when both skates and shoes are ordered it is only necessary to specify size of street shoes or give foot measurements in regular way, but when ordering skates alone it is well to accompany order with a diagram showing outline of street shoe worn by skater. Not, of course, an extreme style with very wide extension soles or extra long pointed toes. On a sheet of paper draw a lead pencil line close around edge of shoe and attach this to order so we will know what size skates to send.

No. **310.** Ladies' Brokaw Model Shoes. Per pair, **$10.00**

HOW TO ATTACH ICE SKATES TO SHOES PROPERLY

Showing Skate Fastened to Shoe with Screws

Showing Skate Riveted to Shoe

1. Place skate loosely on shoe in proper position.

2. Mark places for holes on sole of shoe centrally, to conform accurately to holes in foot and heel plate of skate.

3. Bore one hole first at extreme end of toe plate; then one hole at extreme end of heel plate, diagonally opposite hole at toe.

4. Put in one screw in either of these extreme holes of toe or heel plate, drawing skate close to shoe, but not tight, then put in other extreme end screw, but before tightening either of these screws be sure the skate is in the proper position on shoe and that the runner is not bent. These two screws may then be tightened.

5. After the skate is held firmly by these two screws the other screws may be put in, alternating the toe and heel screws and screwing down tightly, one at a time.

If these instructions are carefully followed, the skate runner will be straight, which is of the utmost importance, and if the skate has been set in the proper position on the shoe—so that the runner centers on the ball of the foot and the heel—the skater should have no trouble on the ice.

The size and style of screw best adapted for attaching skates to shoes is $\frac{3}{8} \times 8$, round head, which are furnished by us with skates.

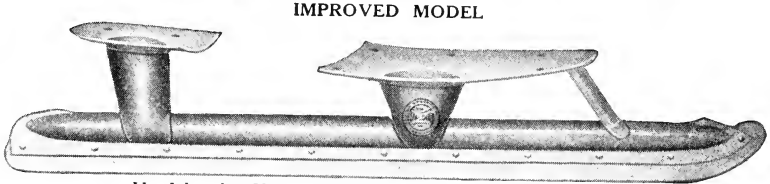
In riveting skates to shoes follow same method as explained above, except substituting rivets for screws.

COMPARATIVE ICE SKATE AND SHOE SIZES

Shoe Sizes	Skates to be attached with Screws or Rivets	All Clamp Skates
	SIZES	SIZES
1, 1½, 2,	8½	9
2½, 3, 3½,	9	9½
4, 4½, 5,	9½	10
5½, 6, 6½,	10	10½
7, 7½, 8,	10½	11
8½, 9, 9½,	11	11½
10, 10½, 11,	11½	12
11½, 12,	12	12

Spalding Racing Tubular Steel Skates

IMPROVED MODEL



Used by the Champion Speed Skaters in All Their Races

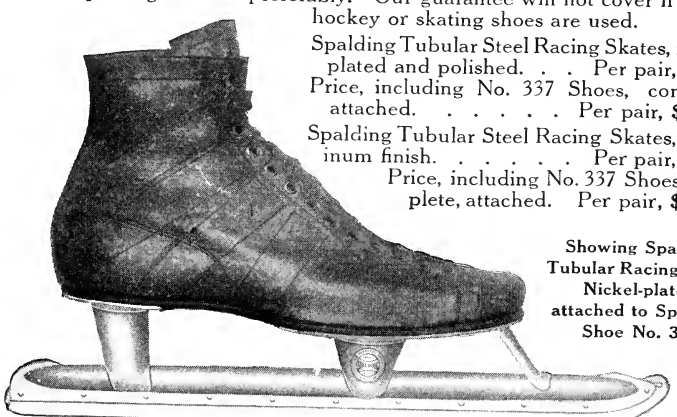
Very light weight, all tubular steel construction. Every joint well reinforced, making them the strongest tubular racing skates manufactured. Blades made of chrome nickel steel, hardened and drawn, tapered from 1-16 inch at the toe to 1-32 inch at the heel. Toe and heel plates made of best partly hardened steel, left full size, so they can be cut to fit shoe. Furnished in two lengths of blades, 14½ and 15½ inches. Foot plates arranged to fit small, medium or large size shoes. Specify size of shoe worn when ordering, also length of blade required. These skates are built for use with light racing shoes, Spalding No. 337 preferably. Our guarantee will not cover if heavy hockey or skating shoes are used.

Spalding Tubular Steel Racing Skates, nickel-plated and polished. . . Per pair, **$8.00**

Price, including No. 337 Shoes, complete, attached. . . . . Per pair, **$13.00**

Spalding Tubular Steel Racing Skates, aluminum finish. . . . . Per pair, **$6.00**

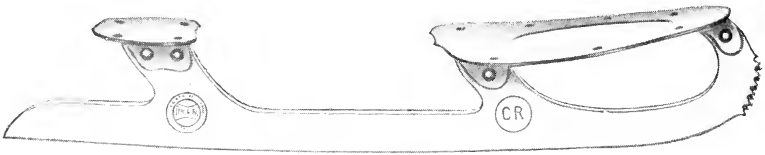
Price, including No. 337 Shoes, complete, attached. Per pair, **$11.00**



Showing Spalding Tubular Racing Skate, Nickel-plated, attached to Spalding Shoe No. 337

Spalding Rink Skates

FOR FANCY SKATING

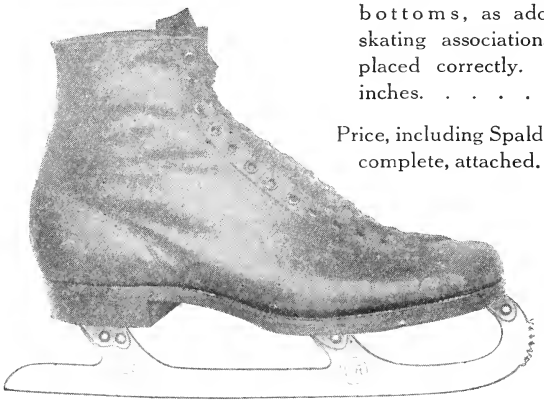


No. CR. Rink Skate. Men's

A. G. SPALDING & BROS. TRADE SPALDING MARK MADE IN U.S.A. REG. U.S. PAT. OFF.

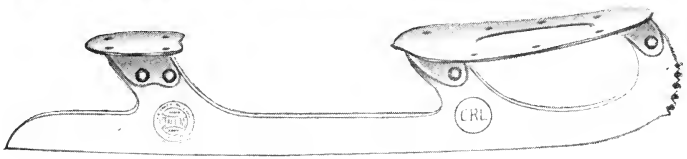
No. **CR.** Foot plates same as on Canadian pattern hockey skates, highly polished, nickel-plated and buffed. The runners on these skates are special chrome steel, selected for its peculiar fitness for a skate of this character, and ground with curved bottoms, as adopted by national skating associations. Teeth on toe placed correctly. Sizes 9½ to 12 inches. . . . . Per pair, **$5.00**

Price, including Spalding No. 336 Shoes, complete, attached. Per pair, **$10.00**



Showing Spalding Rink Skate No. CR fastened to Spalding Shoe No. 336

Spalding Ladies' Rink Skates



No. CRL. Rink Skate. Ladies'

A. G. SPALDING & BROS. TRADE SPALDING MARK MADE IN U.S.A. REG. U.S. PAT. OFF.

No. **CRL.** Ladies'. Same as No. CR, but with small heel plates and narrow toe plates. Sizes 8½ to 10½ inches.

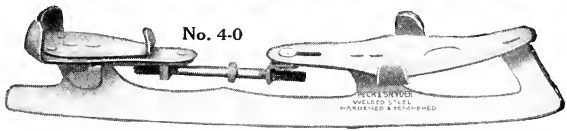
Per pair, **$5.00**

Price, including Spalding No. 350 Shoes, complete, attached.

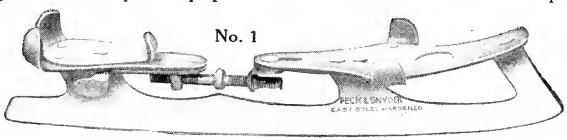
Per pair, **$10.00**

Showing Spalding Ladies' Rink Skate No. CRL fastened to Spalding Shoe No. 350

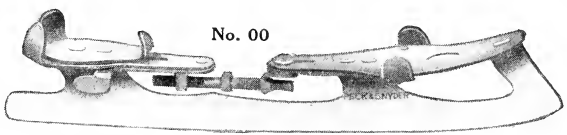
Peck & Snyder's Ice Skates—Men's



No. **4-0.** Welded tool steel runners, hardened and tempered, nickel-plated throughout. Each pair in paper box. Sizes 9 to 12 inches. Per pair, **$2.50**

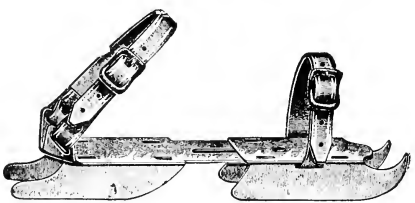


No. **1.** Runners of best cast steel, hardened and nickel-plated throughout. Each pair in paper box. Sizes 8 to 12 inches. . . . . Per pair, **$1.50**



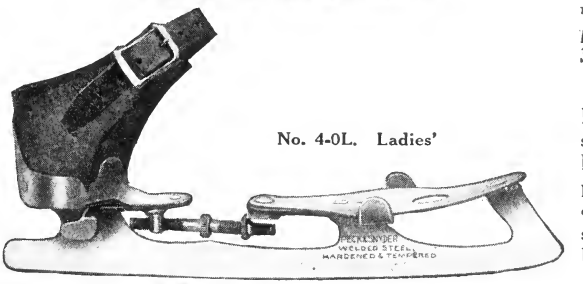
No. **00.** Runners of best cold rolled steel. Entire skate full nickel-plated. Each pair in paper box. Sizes 8 to 12 inches. . . . . Per pair, **$1.00**
No. **0.** Runners of best cold rolled steel. Entire skate bright finish. Each pair paper wrapped. Sizes 8 to 12 inches. . . . . Per pair, **75c.**

Double Runner Sled Skates



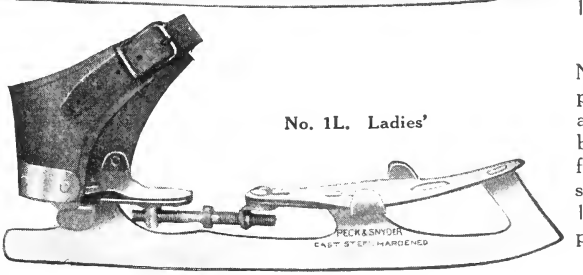
No. **DR.** By using these skates it is possible to take a child on the ice without fear of injury. The runners are so wide apart that any child can stand on them easily. They are adjustable from 6 to 9½ inches and furnished with straps complete. Each pair in paper box. Per pair, **50c.**

Peck & Snyder's Ice Skates



No. 4-0L. Ladies'

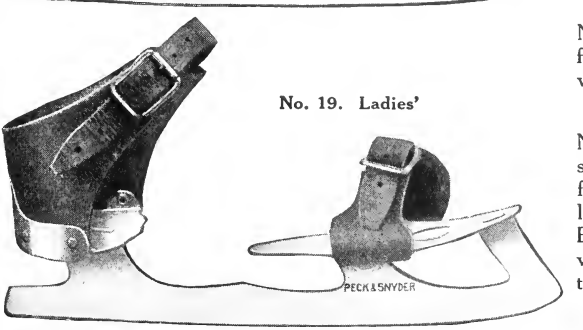
No. **4-0L.** Welded steel runners, tempered, nickel-plated throughout; russet straps. Each pair in paper box. Sizes 9 to 11 in.
Per pair, **$3.00**



No. 1L. Ladies'

No. **1L.** Best cast steel runners, hardened. All parts nickel-plated; russet leather straps. In paper box. Sizes 8 to 11 inches.
Per pair, **$2.25**

No. **00L.** Nickel-plated. Runners and other parts of best steel, nicely finished; russet straps. Sizes 8 to 11 inches. Each pair in paper box.
Per pair, **$1.60**



No. 19. Ladies'

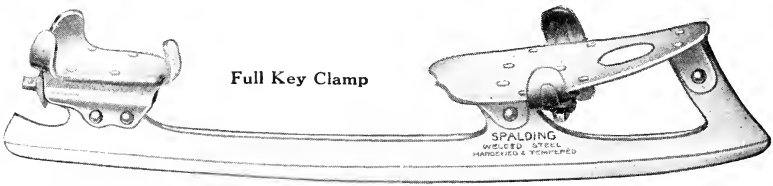
No. **0L.** Bright finish. Paper wrapped.
Per pair, **$1.25**

No. **19.** Made with steel runners and foot plates; russet leather straps. Each pair paper wrapped. Sizes 8 to 11 inches.
Per pair, **90c.**

Spalding Key Clamp Rink Skates

FOR FANCY SKATING

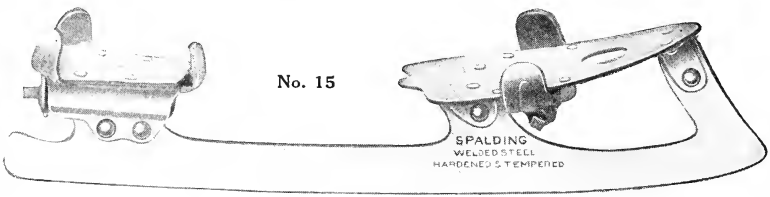
The runners of these best grade rink skates are absolutely the hardest made and have curved bottoms, as adopted by the leading skating clubs of this country.



Full Key Clamp

No. **16.** Full key clamp fastenings, highly tempered and concaved, three-ply welded steel ribbed runners. All parts heavily nickel-plated and polished. Specially designed for fancy skating. Sizes 9½ to 12 in. Per pair, **$5.00**

No. **16L.** Ladies'. Same as No. 16, but with small heel plates and narrow toe plates. Sizes 8 to 10½ inches. . . . . Per pair, **$5.00**



No. 15

No. **15.** Nickel-plated throughout, full key clamp fastenings, runners of welded steel, hardened and tempered. Sizes 9½ to 12 in. Per pair, **$3.00**

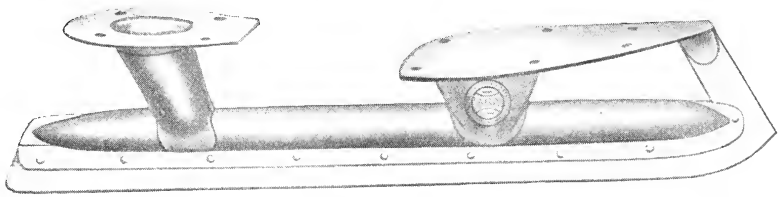
No. **15L.** Ladies'. Same as No. 15, but with small heel plates and narrow toe plates. Sizes 8 to 10½ inches. . . . . Per pair, **$3.00**

No. **14.** Nickel-plated, full key clamp fastenings, runners of cast steel, hardened beveled edges. Sizes 9½ to 12 inches. . . Per pair, **$1.50**

No. **12.** Rocker runners, all steel, full clamp fastenings. Sizes 9½ to 12 inches. . . . . Per pair, **$1.00**

Spalding Tubular Hockey Skates

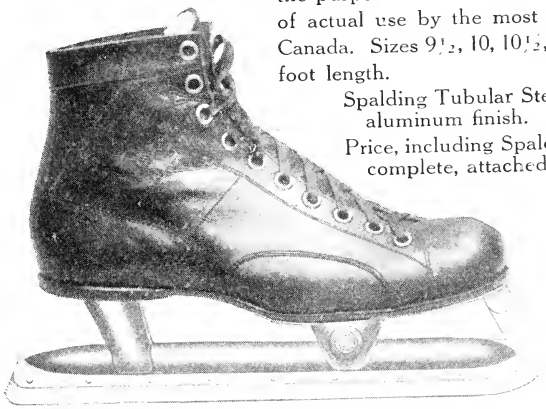
IMPROVED MODEL



Our experience during the past eight years in turning out properly made tubular ice skates enables us to build skates which while extremely light in weight are at the same time the strongest tubular skates made, and this means much to the expert hockey player. Runners of extra quality chrome nickel steel, specially tempered, very tough and absolutely the best obtainable for the purpose. The model has the endorsement of actual use by the most famous players in Canada. Sizes 9½, 10, 10½, 11, 11½, 12 inches foot length.

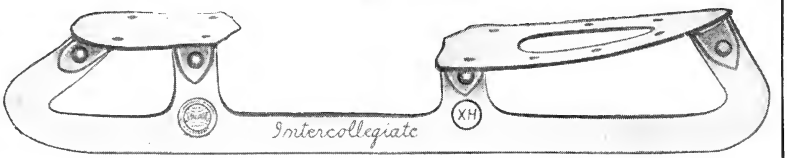
Spalding Tubular Steel Hockey Skates, aluminum finish. . Per pair, **$6.00**

Price, including Spalding No. 339 Shoes, complete, attached. Per pair, **$11.00**



Showing Spalding Tubular Hockey Skate fastened to Spalding Shoe No. 339

Spalding "Intercollegiate" Expert Hockey Skates

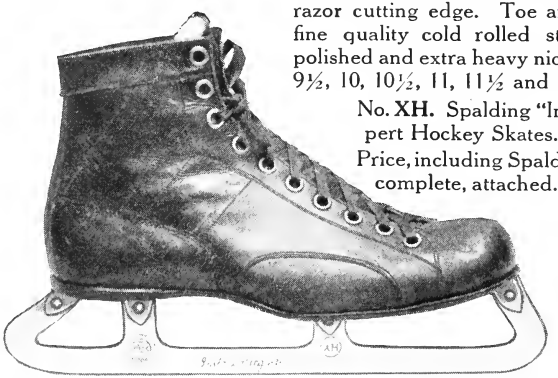


No. XH. Spalding "Intercollegiate" Expert Hockey Skate

SPECIAL NOTICE—These skates are made to be used on the Spalding Shoes No. 339, or some style of shoe made similarly. They cannot be used to good advantage on ordinary street shoes or with heavy skating shoes made with full heels.

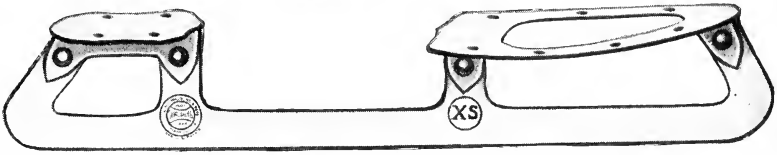
These Skates are built especially for expert hockey players, and represent a distinct advance in skate manufacture. The model and general features of construction were suggested to us by some of the most prominent players on intercollegiate hockey teams. Runners are made of finest quality chrome nickel steel, highly tempered and drawn so as to toughen them and give a razor cutting edge. Toe and heel plates of fine quality cold rolled steel. All highly polished and extra heavy nickel-plated. Sizes 9½, 10, 10½, 11, 11½ and 12 inches.

No. **XH.** Spalding "Intercollegiate" Expert Hockey Skates. Per pair, **$5.00**
Price, including Spalding No. 339 Shoes, complete, attached. Per pair, **$10.00**



Showing "Intercollegiate" Hockey Skate fastened to Spalding Shoe No. 339

Spalding "Championship" Men's Hockey Skates

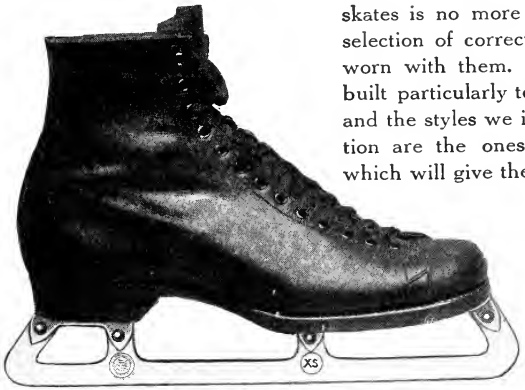


No. XS. "Championship" Pattern. Men's

Blades of finest quality chrome nickel steel, hardened. This steel is specially noted for its toughness. Extra heavy electro-nickel-plated and highly polished throughout. Each pair in a box.

No. **XS.** Made in sizes 9½ to 12 inches. . . . . Per pair, **$5.00**

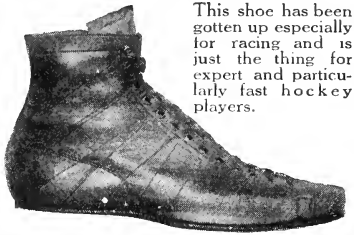
Price, including Spalding No. 336 Shoes, complete, attached. " **10.00**



The selection of the proper style skates is no more important than the selection of correct model shoes to be worn with them. Spalding shoes are built particularly to fit Spalding skates, and the styles we illustrate in combination are the ones most suitable and which will give the best of satisfaction.

Showing Spalding "Championship" Hockey Skate fastened to Spalding Shoe No. 336

SPALDING "EXPERT" RACING AND HOCKEY SHOE



This shoe has been gotten up especially for racing and is just the thing for expert and particularly fast hockey players.

No. **337.** Fine quality kangaroo leather, very soft and pliable; extremely light weight; reinforced inside over ankle; laces low. Blucher style. Special counter supports foot without tiring wearer. Very light sole. Pair, **$5.00**

We recommend these shoes for use especially with Spalding Tubular Racing and Hockey Skates, and with No. XH Spalding "Intercollegiate" Expert Hockey Skates, also with any style racing skates made to be riveted to shoes.

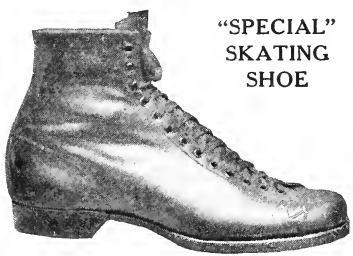
SPALDING "CHAMPIONSHIP" HOCKEY SHOE

This is a heavier weight shoe than the No. 337.

No. **339.** Fine quality calf. Reinforced inside over ankle. Padded tongue. Special counter supports ankle, instep and arch of foot. Hard box toe special protection. Laced low. Blucher cut. Large brass eyelets. Per pair, **$5.00**

Recommended particularly for use with the Spalding "Expert" Hockey Skates No. XH and with Spalding Tubular Hockey and Racing Skates. Suitable also for use with any Canadian Pattern Hockey Skates.

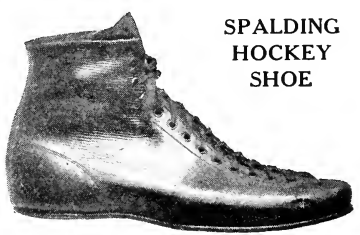
"SPECIAL" SKATING SHOE



No. **336.** Best quality calf. Laces low. Blucher style. Special lined and made with counter that supports ankle and arch of foot, giving support where most required; full heel. Pair, **$5.00**

Use No. 336 Shoes with Spalding Nos. XS or YH Hockey Skates, No. CR Rink Skates and any style Clamp Fastening Ice or Hockey Skates.

SPALDING HOCKEY SHOE



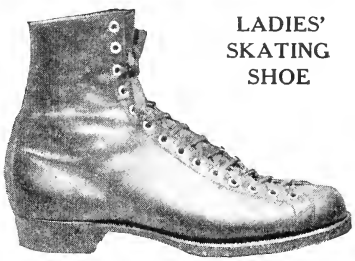
No. **333.** A good shoe at a moderate price. Made after the design of our No. 339 Shoe, but differing in quality of material and construction. Light weight and substantially made. Per pair, **$3.50**

Use No. 333 Shoes with No. XH Hockey Skates, Tubular Hockey and Racing Skates and with any Canadian Pattern Hockey Skates to be riveted on.

SPALDING MEN'S SKATING SHOE

No. **332.** Made of good quality leather, machine sewed. Has outside strap support over ankle. Padded tongue. Full heel. Laced low. Blucher cut. A well constructed shoe. Pair, **$3.50**

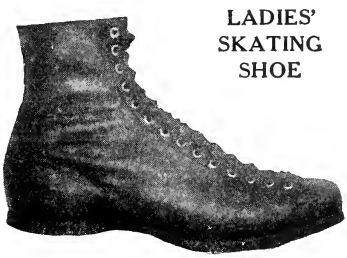
Use No. 332 Shoes with Spalding No. XS "Championship" Hockey Skates, No. YH Canadian Pattern Hockey Skates, No. CR Rink Skates and with regular Clamp Fastening Ice Skates.



LADIES' SKATING SHOE

No. **350.** Fine quality leather, nice and pliable. Reinforced with webbing inside to give support over ankle and at top. Laces low. Blucher cut. Special counter to support arch of foot. Pair, **$5.00**

Use No. 350 Shoes with Spalding No. XSL "Championship" Hockey Skates, No. YHL Canadian Pattern Hockey Skates, No. CRL Rink Skates and with regular Canadian Pattern Hockey or Clamp Fastening Ice Skates.



LADIES' SKATING SHOE

No. **370.** Special quality leather, nicely lined and reinforced with web inside over ankle. Laced low. Blucher cut. Made with special long counter. Per pair, **$5.00**

Use No. 370 Shoes with Spalding No. XHL Ladies' Expert "Intercollegiate" Hockey Skates and with Spalding Tubular Hockey and Racing Skates. Suitable for use with any style ladies' hockey or racing skate made to be riveted to shoes.

LADIES' SKATING SHOE

No. **330.** Good quality black leather. Laces low. Blucher style. Strap-and-buckle support. Per pair, **$3.50**

Use No. 330 Shoes with Spalding No. XSL "Championship" Hockey Skates, No. YHL Canadian Pattern Hockey Skates, No. CRL Rink Skates and with regular Clamp Fastening Ladies' Ice Skates.

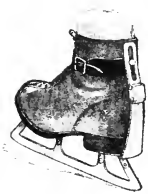
Spalding
Holder for Sharpening Tubular Skates

With aid of this arrangement tubular racing and hockey skates can be kept in perfect condition with an oil stone. The holder will fit skates of tubular construction of any length, and is extremely simple to manipulate.
Each, **$1.00**

NOTE—We can supply a very satisfactory quality oil stone with proper oil, for use in sharpening tubular skates. Oil stone and oil, complete. **$1.50**

Spalding
Patent Perfection Ankle Brace

(Patented December 21, 1909)



No **P.** Can be used on any skate. This brace is complete in itself, the metal foot being simply riveted to the heel plate of the skate and the strap fastened around the ankle to make it the most perfect and satisfactory skate ankle brace ever produced. Strongly made of steel, nickel-plated and furnished with good quality leather straps. . . Per pair, **$1.50**

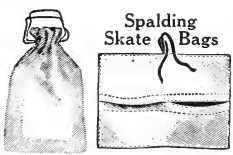
Scabbards for Blades of Racing Skates

No. **RS.** Leather Scabbards to protect blades of racing skates. Made in three sizes to fit 14, 15 and 16-inch blades. Mention size when ordering. . Per pair, **75c.**

Scabbards for Blades of Hockey Skates

No. **HS.** Made of special quality leather, well reinforced. Will fit any size regular style hockey skates. Slot in end for inserting skate strap for carrying. Per pair, **$1.00**

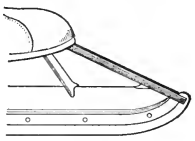
Spalding
Skate Bags



No. 1. Double Pocket, Cloth. Ea., **25c.**
No. 2. Double Pocket, Felt. " **35c.**
No. 4. Felt, with draw strings. Made with division in center so that skates will not rub. . . . . Each, **50c.**

Spalding
Toe Attachment for Rink Racing

When tubular racing skates are to be used in rinks it is generally made a rule that an extra attachment shall be worn to cover the unprotected point of the skate. This is made of soft steel, with screw to attach to blade, and is long enough to permit adjustment to various sizes of skates. Pr., **25c.**



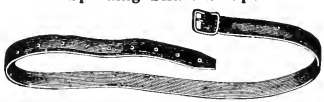
Spalding Spring Catch Skate Strap

SIMPLE AND SECURE

Requires no holes in strap, and is quickly and permanently fastened at any point and as quickly released.

No. **S8.** Superior quality leather, Russet or Black, 28-inch. Per pair, **35c.**
No. **S0.** Superior quality leather, Russet or Black, 20-inch. Per pair, **30c.**
No. **28.** Ordinary quality. Russet or Black, 28-inch. Per pair, **25c.**
No. **20.** Ordinary quality. Russet or Black, 20-inch. Per pair, **20c.**

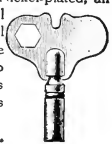
Spalding Skate Straps



No. **B8.** Superior quality leather. Russet or Black, 28-inch. Per pair, **30c.**
No. **BO.** Superior quality leather. Russet or Black, 20-inch. Per pair, **25c.**
No. **13.** Ordinary quality. Plain Buckle, Russet or Black. 28-inch. . . . . Per pair, **15c.**
No. **11.** Ordinary quality. Plain Buckle, Russet or Black, 20-inch. . . . . Per pair, **10c.**

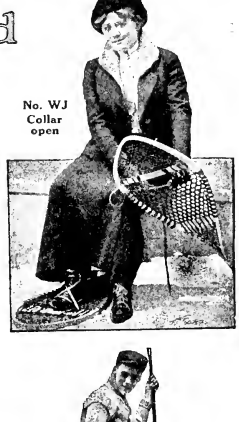
Spalding
Ice Skate Key

No. **SK.** Nickel-plated, all steel, well made. Will fit any of the key clamp ice skates listed in this catalogue.
Each, **5c.**



Spalding Automobile and Winter Sports Sweaters

No. WJ. Collar buttoned up part way.



No. WJ Collar open

HEAVY AND MEDIUM WEIGHTS

SPALDING SWEATERS are not only durable in quality but they are very neat in appearance and are carefully finished by hand, both inside and out. For ladies' use we know of no more sensible and comfortable garment, particularly while out during cold or inclement weather, automobiling, snow shoeing, etc. Cuts illustrate especially the convenient form of collar with which we equip the Nos. WJ and WDJ styles listed on this page.

No. **WJ.** Highest quality, heavy weight worsted. Without pockets. . . Each, **$7.50** ★ *$81.00 Doz.*

No. **WDJ.** Fine quality standard weight worsted. Style as No. WJ, but lighter weight. Without pockets. Each, **$6.00** ★ *$63.00 Doz.*

POCKETS—We supply two pockets in either of above sweaters, if ordered at time sweater is made, not after, at an extra charge of **50c.**

COLORS—Above sweaters carried in stock in Gray or White only.

SPECIAL ORDERS—In addition to stock colors mentioned, we supply these sweaters without extra charge, on special orders only, not carried in stock, in any of the following colors:

BLACK	MAROON	SCARLET
CARDINAL	NAVY	COLUMBIA BLUE
DARK GREEN		SEAL BROWN

N. B.—We designate three shades which are sometimes called RED. They are Scarlet, Cardinal, Marooo. Where RED is specified on order we supply Cardinal.

Plain colors, other than the above, to order only, 50c. each garment extra.

SPECIAL NOTICE—Solid colored sweaters with one color body and another color (not striped) collar and cuffs furnished in any of the colors noted, on special order, at no extra charge.

SIZES—Carried in stock regularly in sizes 28 to 44 inches chest measurement. Other sizes at an advanced price.

We allow four inches for stretch in all our sweaters, and sizes are marked accordingly. It is suggested, however, that for very heavy men a size about two inches larger than coat measurement be ordered to insure a comfortable fit.

The prices printed in italics opposite items marked with ★ will be quoted only on orders for one-half dozen or more. Quantity prices NOT allowed on items NOT marked with ★

PRICES SUBJECT TO CHANGE WITHOUT NOTICE

A. G. SPALDING & BROS. TRADE SPALDING MARK MADE IN U.S.A. REG. U.S. PAT. OFF.

ACCEPT NO SUBSTITUTE **THE SPALDING** TRADE-MARK GUARANTEES QUALITY

Spalding Automobile and Winter Sports Sweaters

No. WJP Worn Under Coat, Collar Buttoned Up

No. WJP Worn Under Coat, Collar Turned Down

HEAVY AND SPECIAL WEIGHTS – WITH POCKETS

For automobiling, training purposes, reducing weight, tramping in cold weather, golfing, shooting, tobogganing, snowshoeing. High collar may be turned down quickly, changing into neatest form of button front sweater. Sizes 28 to 44 inches. Other sizes at an advanced price. Carried in stock in Gray and White only. See list below of colors supplied on special orders.

No. AWJP. Heaviest weight special quality worsted, with pocket on either side. Each, $10.00 ★ *$108.00 Doz.*

No. WJP. Highest quality special heavy weight worsted, with pocket on either side. Each, $8.00 ★ *$87.00 Doz.*

Showing Front and Back Views of No. AWJP Sweater

The dozen prices printed in italics will be quoted only on orders for one-half dozen or more.

We allow four inches for stretch in all our sweaters, and sizes are marked accordingly. It is suggested, however, that for very heavy men a size about two inches larger than coat measurement be ordered to insure a comfortable fit.

SPECIAL ORDERS

In addition to stock colors mentioned, we supply these sweaters without extra charge, on special orders only, not carried in stock, in any of the following colors:

Black Maroon Scarlet Cardinal Navy Columbia Blue Dark Green Seal Brown

N.B.—We designate three shades which are sometimes called RED. They are Scarlet, Cardinal, Maroon. Where RED is specified on order, we supply Cardinal.

PLAIN COLORS, other than the above, to order only, **50c.** each garment extra.

SPECIAL NOTICE—Solid colored sweaters with one color body and another color (not striped) collar and cuffs furnished in any of the colors noted, on special order, at no extra charge.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

PROMPT ATTENTION GIVEN TO ANY COMMUNICATIONS ADDRESSED TO US

A. G. SPALDING & BROS.
STORES IN ALL LARGE CITIES

FOR COMPLETE LIST OF STORES SEE INSIDE FRONT COVER OF THIS BOOK

AMERICA'S NATIONAL GAME

By A. G. SPALDING

PRICE, $2.00 NET

A book of 600 pages, profusely illustrated with over 100 full page engravings, and having sixteen forceful cartoons by Homer C. Davenport, the famous American artist

The above work should have a place in every public library in this country, as also in the libraries of public schools and private houses.

The author of "America's National Game" is conceded, always, everywhere, and by everybody, to have the best equipment of any living writer to treat the subject that forms the text of this remarkable volume, viz., the story of the origin, development and evolution of Base Ball, the National Game of our country.

Almost from the very inception of the game until the present time—as player, manager and magnate—Mr. Spalding has been closely identified with its interests. Not infrequently he has been called upon in times of emergency to prevent threatened disaster. But for him the National Game would have been syndicated and controlled by elements whose interests were purely selfish and personal.

The book is a veritable repository of information concerning players, clubs and personalities connected with the game in its early days, and is written in a most interesting style, interspersed with enlivening anecdotes and accounts of events that have not heretofore been published.

The response on the part of the press and the public to Mr. Spalding's efforts to perpetuate the early history of the National Game has been very encouraging and he is in receipt of hundreds of letters and notices, a few of which are here given.

ROBERT ADAMSON, New York, writing from the office of Mayor Gaynor, says:—"Seeing the Giants play is my principal recreation and I am interested in reading everything I can find about the game. I especially enjoy what you [Mr. Spalding] have written, because you stand as the highest living authority on the game."

BARNEY DREYFUSS, owner of the Pittsburg National League club:—"It does honor to author as well as the game. I have enjoyed reading it very much."

WALTER CAMP, well known foot ball expert and athlete, says:—"It is indeed a remarkable work and one that I have read with a great deal of interest."

JOHN B. DAY, formerly President of the New York Nationals:—"Your wonderful work will outlast all of us."

Standard Policy

A Standard Quality must be inseparably linked to a Standard Policy.

Without a definite and Standard Mercantile Policy, it is impossible for a Manufacturer to long maintain a Standard Quality.

To market his goods through the jobber, a manufacturer must provide a profit for the jobber as well as for the retail dealer. To meet these conditions of Dual Profits, the manufacturer is obliged to set a proportionately high list price on his goods to the consumer.

To enable the glib salesman, when booking his orders, to figure out attractive profits to both the jobber and retailer, these high list prices are absolutely essential; but their real purpose will have been served when the manufacturer has secured his order from the jobber, and the jobber has secured his order from the retailer.

However, these deceptive high list prices are not fair to the consumer, who does not, and, in reality, is not ever expected to pay these fancy list prices.

When the season opens for the sale of such goods, with their misleading but alluring high list prices, the retailer begins to realize his responsibilities, and grapples with the situation as best he can, by offering "special discounts," which vary with local trade conditions.

Under this system of merchandising, the profits to both the manufacturer and the jobber are assured; but as there is no stability maintained in the prices to the consumer, the keen competition amongst the local dealers invariably leads to a demoralized cutting of prices by which the profits of the retailer are practically eliminated.

This demoralization always reacts on the manufacturer. The jobber insists on lower, and still lower, prices. The manufacturer, in his turn, meets this demand for the lowering of prices by the only way open to him, viz.: the cheapening and degrading of the quality of his product.

The foregoing conditions became so intolerable that 14 years ago, in 1899, A. G. Spalding & Bros. determined to rectify this demoralization in the Athletic Goods Trade, and inaugurated what has since become known as "The Spalding Policy."

The "Spalding Policy" eliminates the jobber entirely, so far as Spalding Goods are concerned, and the retail dealer secures the supply of Spalding Athletic Goods direct from the manufacturer by which the retail dealer is assured a fair, legitimate and certain profit on all Spalding Athletic Goods, and the consumer is assured a Standard Quality and is protected from imposition.

The "Spalding Policy" is decidedly for the interest and protection of the users of Athletic Goods, and acts in two ways:

First.—The user is assured of genuine Official Standard Athletic Goods and the same prices to everybody.

Second.—As manufacturers, we can proceed with confidence in purchasing at the proper time, the very best raw materials required in the manufacture of our various goods, well ahead of their respective seasons, and this enables us to provide the necessary quantity and absolutely maintain the Spalding Standard of Quality.

All retail dealers handling Spalding Athletic Goods are requested to supply consumers at our regular printed catalogue prices—neither more nor less—the same prices that similar goods are sold for in our New York, Chicago and other stores.

All Spalding dealers, as well as users of Spalding Athletic Goods, are treated exactly alike, and no special rebates or discriminations are allowed to anyone.

This briefly, is the "Spalding Policy," which has already been in successful operation for the past 14 years, and will be indefinitely continued.

In other words, "The Spalding Policy" is a "square deal" for everybody.

A. G. SPALDING & BROS.

By A. G. Spalding.

PRESIDENT.

A. G. SPALDING & BROS.

MAINTAIN THEIR OWN HOUSES
FOR DISTRIBUTING THE

SPALDING

COMPLETE LINE OF

ATHLETIC GOODS

IN THE FOLLOWING CITIES

NEW YORK
Downtown—
124-128 Nassau St.
Uptown 520 Fifth Avenue
NEWARK, N. J.
845 Broad Street
BOSTON, MASS.
141 Federal Street

CHICAGO
28-30 So. Wabash Ave.
ST. LOUIS, MO.
415 North Seventh St.
KANSAS CITY, MO.
1120 Grand Avenue
DENVER, COL.
1616 Arapahoe Street

SAN FRANCISCO
156-158 Geary Street
SEATTLE, WASH.
711 Second Avenue
LOS ANGELES, CAL.
435 South Spring St.

BUFFALO, N. Y.
611 Main Street
SYRACUSE, N. Y.
357 So. Warren Street
ROCHESTER, N. Y.
40 Clinton Ave., North
PITTSBURGH, PA.
608 Wood Street

CINCINNATI, O.
119 East Fifth Avenue
CLEVELAND, O.
741 Euclid Avenue
COLUMBUS, O.
191 South High Street

MILWAUKEE, WIS.
379 East Water Street
MINNEAPOLIS, MINN.
44 Seventh St., South
ST. PAUL, MINN.
386 Minnesota Street

PHILADELPHIA, PA.
1210 Chestnut Street
BALTIMORE, MD.
110 E. Baltimore St.
WASHINGTON, D. C.
613 14th Street, N.W.

DETROIT, MICH.
254 Woodward Ave.
LOUISVILLE, KY.
328 West Jefferson St.
INDIANAPOLIS, IND.
136 N. Pennsylvania St.

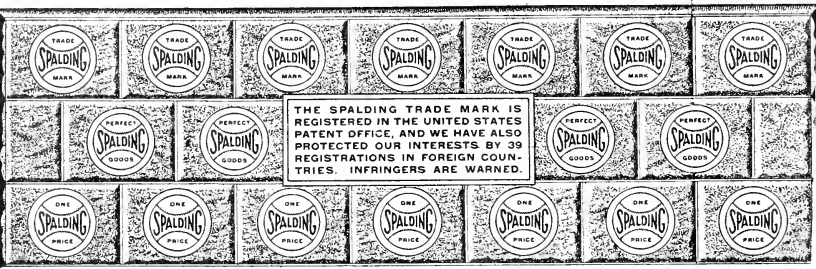
ATLANTA, GA.
74 N. Broad Street
NEW ORLEANS, LA.
140 Carondelet Street
DALLAS, TEX.
1503 Commerce Street

LONDON, ENGLAND
Three Stores
317-318,
High Holborn, W. C.
78, Cheapside, E. C.
West End Branch
29, Haymarket, S.W.
PARIS, FRANCE
27 Rue Tronchet

BIRMINGHAM, ENG.
57, New Street
MANCHESTER, ENG.
4, Oxford St. and
1, Lower Mosely St.
EDINBURGH, SCOT.
3 South Charlotte St.
(Cor. Princes St.)
GLASGOW, SCOTLAND
68 Buchanan Street

MONTREAL, P. Q.
443 St. James Street
TORONTO, ONT.
207 Yonge Street
SYDNEY, AUSTRALIA
228 Clarence Street

Communications directed to A. G. SPALDING & BROS., at any of the above addresses, will receive prompt attention



THE SPALDING TRADE MARK IS REGISTERED IN THE UNITED STATES PATENT OFFICE, AND WE HAVE ALSO PROTECTED OUR INTERESTS BY 39 REGISTRATIONS IN FOREIGN COUNTRIES. INFRINGERS ARE WARNED.

THE SPALDING TRADE-MARK QUALITY AND SELLING POLICY

CONSTITUTE THE SOLID FOUNDATION OF THE SPALDING BUSINESS

LE Ap '13

Standard Quality

An article that is universally given the appellation **"Standard"** is thereby conceded to be the criterion, to which are compared all other things of a similar nature. For instance, the Cold Dollar of the United States is the Standard unit of currency, because it must legally contain a specific proportion of pure gold, and the fact of its being Genuine is **guaranteed** by the Government Stamp thereon. As a protection to the users of this currency against counterfeiting and other tricks, considerable money is expended in maintaining a Secret Service Bureau of Experts. Under the law, citizen manufacturers must depend to a great extent upon Trade-Marks and similar devices to protect themselves against counterfeit product. —without the aid of "Government Detectives" or "Public Opinion" to assist them.

Consequently the "Consumer's Protection" against misrepresentation and "inferior quality" rests entirely upon the integrity and responsibility of the "Manufacturer."

A. G. Spalding & Bros. have, by their rigorous attention to "Quality," for thirty-seven years, caused their Trade-Mark to become known throughout the world as a Guarantee of Quality as dependable in their field as the U. S. Currency is in its field.

The necessity of upholding the Guarantee of the Spalding Trade-Mark and maintaining the Standard Quality of their Athletic Goods, is, therefore, as obvious as is the necessity of the Government in maintaining a Standard Currency.

Thus each consumer is not only insuring himself but also protecting other consumers when he assists a Reliable Manufacturer in upholding his Trade-Mark and all that it stands for. Therefore, we urge all users of our Athletic Goods to assist us in maintaining the Spalding Standard of Excellence, by insisting that our Trade-Mark be plainly stamped on all athletic goods which they buy, because without this precaution our best efforts towards maintaining Standard Quality and preventing fraudulent substitution will be ineffectual.

Manufacturers of Standard Articles invariably suffer the reputation of being high-priced, and this sentiment is fostered and emphasized by makers of "inferior goods," with whom low prices are the main consideration.

A manufacturer of recognized Standard Goods, with a reputation to uphold and a guarantee to protect must necessarily have higher prices than a manufacturer of cheap goods, whose idea of and basis of a claim for Standard Quality depends principally upon the eloquence of the salesman.

We know from experience that there is no quicksand more unstable than poverty in quality—and we avoid this quicksand by Standard Quality.

A. G. Spalding & Bros