

SKATING



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The material for this number of "SKATING" was collected by the editors, but it was necessary to issue it during their absence.

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United States Figure Skating Association

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STOWE CATLIN PHELPS

Starting to Race at Six Years of Age,
He Has Been Skating for Three Years

The Junior Figure Skating Club of New York

EDITH CATLIN PHELPS

IF figure skating is to be advanced in this country it must be taught and encouraged among our boys and girls. Our best skaters have all learned the foundation of their art—i.e. the four edges—thoroughly, while they were still in their teens or even younger. The main reason for this is that figure skating, more than any other sport, requires control of all the muscles of the entire body. The ignorant plain skater imagines that figure skating is done from the knees down; the expert knows that it is accomplished from the knees up. It is true that persons starting at middle age can succeed in becoming average figure skaters, and can have a great deal of enjoyment in learning to waltz and ten step, but after the muscles have lost the flexibility of youth the skater can never reach that perfection which includes the best competitors of this country.

Our boys and girls are all sent to dancing classes and taught how to dance; they are sent to riding-schools and learn how to manage a horse; a great many of them receive instruction in golf and tennis, even classes in swimming and fancy diving are popular, but how many parents are there who pay any attention to the best of all winter sports—that of skating? Santa Claus often brings a pair of skates, and perhaps boots with them, at Christmas time and with this present the average parent imagines that he has accomplished his entire duty in encouraging a sport, which occupies the major hours of a school child's recreation in winter.

This Christmas present, by the way, is generally chosen by a parent as ignorant of the art of skating as the child himself. It is purchased as one buys a bathing suit in summer, and is so inadequate that the best expert would hesitate before attempting a simple figure eight, if he had to wear a similar outfit. The consequence is that the ordinary child laces up a badly fitting pair of boots with an equally poor pair of skates attached or what is infinitely worse, buckles on a pair of skates attached only by clamps and straps to his feet, at the edge of a neighboring pond and stumbles around the rough ice with ankles bent inward and body slanting forward in the cramped attitude of old age, and in a short time acquires such a false position of balance that when he grows older and wants to play hockey or learn the real sport of figure skating it takes him a long time to undo the faulty self-acquired balance of early youth.

Having realized this handicap at the outset of the skating career of most children, I started to correct the mistake in my own small circle among the children of my friends, and organized the Junior Skating Club, four years ago in New York City. The invitation to join the Club reads—

“The object of the Junior Figure Skating Club is to teach children under sixteen years of age how to skate, etc.”

The Club began with a membership of thirty boys and girls, and today the Club has one hundred and twenty-five members with a waiting list for another winter's admission. It is limited in numbers so that each child may have space on the ice to practice and also so that every boy and girl can receive instruction. Unfortunately, the Club only meets once a week at “Iceland” on Saturday mornings between eight-thirty and ten o'clock, but even with this small allowance of time a great deal has been accomplished. There are five professionals paid by the Club, Mr. Bror Meyer, Miss Bergfeldt, Miss Morse, Mr. and Mrs. Chase. As each child enters the rink he is given a ticket with name of his instructor, and time allotted to him and when he presents his ticket he receives his lesson of five, ten or fifteen minutes. Each one of the instructors have their special classes of pupils, and at the end of the season competitions are held. Last year the tests of the senior class consisted of—change of edge forward—outside back figures of eight—inside forward to outside back threes—and two minutes of free skating. The Junior Class skated the forward inside and outside eights to place and outside forward threes. There was also a waltzing competition for the seniors and a class of plain skating for children under eight years of age.

A great many parents imagine that a child cannot begin to skate until he is nine or ten years of age. This is absolutely erroneous, for I have tried it with not only my own small son, but with a great many other children, and have found from experience that as soon as a child is old enough to run easily on the ground his muscles have the strength to hold him up on skates, provided he has the proper skates to support his ankles. I also advise for the first year light ankle supports or stiffening inside the boots. My child started on single runners when he was three and a half and at five he was as much at home and as fearless on the ice as he was running across a lawn. Double runners, on the contrary, are very bad for a youngster as they give him a sled-like motion that is hard to overcome later on.

The difficulty is in getting the children's interest awakened in figure skating; this has been greatly aided by having many cups and prizes put up at the competitions and occasionally in having exhibitions by professionals and the best amateurs for them to see. The interest among the boys is centered in hockey and speed skating, but this is overcome by showing them that a skater who is quick

enough to make correct figures could outplay a plain skater at hockey. One youngster of five remarked, after an exhibition by Bror Meyer, "When I can 'thkate' like Mr. Meyer I think I can play hockey."

I only hope that the example that has been set in New York by the Junior Figure Skating Club may be followed in other cities, as I am perfectly convinced that the future of figure skating lies among the younger generation.



United States Figure Skating Association a Member of The Internationale Eislauf-Vereinigung

It was announced at the meeting of the Executive Committee held in December that our association had been elected a member of the Internationale Eislauf-Vereinigung.

The I. E. V. is the international body which controls and regulates skating throughout the world. Under its auspices are held the world championships and at its meetings all matters of importance to skating are discussed and settled.

By our election to this main body the formative period of the control of figure skating in this country may be said to have been completed. From now on we must bend all our energy to spreading and increasing the interest in figure skating throughout the United States.

The various committees of the U. S. F. S. A. (listed on the inside front cover) are at all times ready and anxious to give assistance and advice to the member clubs.

**Extracts from the Minutes of a Meeting of the
Executive Committee of the United States
Figure Skating Association**

A meeting of the Executive Committee of the United States Figure Skating Association was held at the Bar Association, 42 West 44th Street, New York City, at 2.30 P.M. Saturday, December 8th, 1923.

Present

A. Winsor Weld
Paul Armitage
Henry W. Howe
Alfred R. Whitney, Jr.
N. W. Niles
Chas. B. Hobbs

As visitors

Joseph K. Savage
Stowe Phelps

Mr. Paul Armitage, Chairman, presided.

Mr. Alfred R. Whitney, Jr., was appointed secretary pro tem for the meeting.

1. A letter was read from the I. E. V. of Europe advising us, that the U. S. F. S. A. had been elected a member, stating that the annual dues were 200 cronin (which we estimate at the present exchange is about \$53.00).

They also enclosed copy of their by-laws which will need to be translated.

The letter stated that later should the speed skaters apply for admittance instead of our having a full vote (unless they applied through us) they would have to divide the American vote and give us only one-half a vote and give the speed skaters the other half vote.

The meeting authorized acceptance of the election and instructed the Chair to direct the Treasurer to pay the Annual Dues for Membership.

2. The resignation of Joseph Chapman, Secretary, was accepted with regret.

3. Mr. Joel B. Liberman was unánimously elected Secretary for the ensuing year and the President was authorized to make the necessary arrangements to cover the Secretary's clerical expense, same to be adjusted now or later when it can be more easily appraised or actually determined.

4. Application for membership from the Minnesota Figure Skating Club was received and ordered to take the usual course and was referred to the Committee on Membership.

5. The Snobirds' application for authority from the U. S. F. S. A. to hold a Competition under their auspices on January 25th and 26th, 1924 was received and referred to the Committee on Competitions.

* * * * *

7. Mr. Joseph K. Savage reported on the proposed arrangements for the Olympic Team. The Olympic Committee has agreed to pay the travelling expenses of the teams from New York to Chamonix and back. All remaining expenses will have to be raised some other way.

We expected to send over a team of four but Mr. S. C. Badger is going to be married and therefore cannot go and our team will consist of

Mrs. Theresa Weld Blanchard
Mr. Nathaniel W. Niles
Miss Beatrice Loughran

The Olympic Committee furnishes uniforms and shields but the Figure Skaters will probably not draw any of the uniforms but attach the shields to whatever skating costumes they wear.

8. The U. S. F. S. A. expected to send a Judge and Henry W. Howe had been selected and approved, but on account of business engagements he cannot now go. It is hoped that Charles M. Rotch of Boston may prove to be available, if not Norman Scott of Canada who would represent us well if he would go.

* * * * *

10. It was moved and carried, that a Committee select an American Figure Skating Judge to go to the Olympic Games in place of Henry W. Howe, the Committee to consist of the President, Secretary and Chairman of the Executive Committee.

11. Referring to the Rule adopted at the meeting of the Executive Council April 3rd, 1923, reading as follows:

“RESOLVED, that no member of the Association shall give an exhibition with a professional partner without the approval of the Committee on Amateur Status”—

it was moved and carried that the following be added to and made a part of this rule—

“Nothing in the above is to be construed as precluding an Exhibition (otherwise permitted for Amateurs under the rules of the U. S. F. S. A.) by an Amateur, in company with a Professional who has definitely ceased to act as a professional as defined by the U. S. F. S. A. rules governing Amateur Status and Eligibility.”

The Rule as now adopted is effective on and after December 8, 1923.

12. The question being raised and a ruling requested as to whether professionals could be taken in as members of Amateur Clubs the Executive Council reconfirmed their interpretation of the Constitution and By-Laws of the U. S. F. S. A. as having nothing therein precluding a member club having a professional as a Club Member this being a matter that the individual club must decide for itself.*

13. It was moved that the President appoint a Committee of three to act with the Canadian Members, together forming a Committee to have charge of the International Meet which will be held this season in New York early in March.

There being no other business the Meeting adjourned at 5.45 P.M.

ALFRED R. WHITNEY, JR.
Secretary Pro Tem.

*Editor's Note: Since the meeting considerable discussion has arisen concerning this ruling and it is intended to reopen the matter at the Spring meeting of the Council.

Extracts from a Letter from Mr. Lundquist, a Prominent Swedish Skater

STOCKHOLM, NOV. 22, 1923.

"MY DEAR MRS. BLANCHARD:

"The season in Sweden has not yet commenced, that is, there has been some frost—we are chiefly depending on natural ice—but no rinks open and probably will not be before Xmas.

"Of the leading Swedish skaters I have not heard much so far. It has been some talk about Gillis Grafstrom taking up practice again—last winter he stayed off rink—and if he starts again I think he will make a bid for the World's Championship going to be held at Manchester on February 25-27th. Judging by his former achievements, he certainly will have a chance to retrieve the title which he did not defend at Vienna last year. That is to say, if not, your national champion will brew a hot drink for him and come out on top.

"I have not heard anything about Miss Norin and I do not know if she is going to compete this season.

"There is a new Swedish pair coming on—Mr. Kaj of Ekstroem and Miss Elna Henriksson—two young and promising skaters, a little inexperienced but talented. Mr. E. is a very good free-skater and has often beaten the champions by his good performances in that part, but he is very poor at compulsory figures.

"Well, this is about all concerning Swedish figure skating, not very promising for a country which has fostered so many prominent skaters.

"From the other northern countries I have heard very little. Mr. and Mrs. Jakobsson have retired from competitive sport and are busy teaching the young ones. Especially in singles they have in Finland two brothers, Paul and Marcus Nikkanen, who look to be something extra—the latter being a lad of seventeen on whom I have staked my dollars. If I am not mistaken he will nose out a winner some day or other.

"The Vienna people are coming fast to the front. At present Austria is the leading nation of Europe in figure skating and its representatives certainly are very hard to beat.



MISS ELNA HENRIKSSON

MR. KAJ OF EKSTROEM

"Messrs. Kachler and Boeckl are very good, indeed, at school figures and always trained to the minute. It is a real pleasure to watch them graphic out the most difficult figures, the drawing and tracing being perfect but the carriage of body not up to the best standard.

"Mrs. Plank-Szabo is their equal in compulsory figures and she is also very well-balanced in free skating, but I do not like her style.

"There is also a very good pair at Vienna—Mr. Berger and Miss Engelmann—who beat the Jakobssons at Davos in 1921.

"The little French lady, Mademoiselle Joly, has made good progress and will be ranked as international.

"As to the dates the Ladies' Championship will be contested at Christiania, Norway, on February 16-17th and the Championship in Pair Skating at Manchester in connection with the World's Championship for men.

"If you go to France it will be convenient to stop as well at Christiania as at the Manchester meeting. You and Miss Loughran certainly have a chance, though I think the little Vienna lady will hold her own."



Olympic Team

The American Olympic Figure Skating Team sailed from New York January 16 on the Paris.

The team was composed of Mrs. Theresa Weld Blanchard, Miss Beatrice Loughran, Mr. Nathaniel W. Niles and Mr. Charles M. Rotch.

Mr. Sherwin C. Badger, national champion, was unable to go on account of business reasons.

Mr. Charles M. Rotch took the place of Mr. Henry W. Howe as Judge as the latter was unable to make arrangements for business reasons also.

Miss Loughran sailed some little time before and met the others at Chamonix. The competitions were held on January 28-29-30 and 31st.

Mrs. Blanchard and Miss Loughran skated in the ladies' singles, Mr. Niles in the men's singles and Mrs. Blanchard and Mr. Niles in the pairs.

(At the time of going to press the results had not been received. A description of the event, by one of the American contestants will appear in the next number of "Skating.")

The International Skating Union

GEORGE H. BROWNE

"I. S. U." has unfortunately become an equivocal symbol—it stands for a name that now designates two organizations which should be carefully discriminated: the International Skating Union of Europe and the International Skating Union of America. The former came into existence in 1890-91. Its membership consists of National Associations and Clubs representing now (1924) seventeen different countries; it holds biennial Congresses which settle the affairs of the Union and keep the Constitution and the Regulations governing competitions up to date; it elects a Council which transacts the business of the Union for the next two years; and it serves as an authoritative body to maintain standards and adjudicate disputes, or at least "lubricate the friction which seems to be inseparable from international sport" covering so wide a range of national types as Austria, Belgium, Canada, Czecho-Slovakia, Denmark, Finland, France, Germany, Great Britain, Holland, Hungary, Italy, Norway, Russia, Sweden, Switzerland, and the United States. The official abbreviation in Europe is I. E. V. (Internationale Eislauf Vereinigung).

The International Skating Union of America was organized in Montreal, Feb. 3, 1907, "by delegates representing all the skating associations in North America": the Eastern, the New England, and the Western Associations of the U. S. A., and the Western, and the Amateur Skating Association of Canada (the latter already a member of the I. E. V.) The International Skating Union of America is an international organization of associations representing only two countries. To avoid confusion, therefore, its abbreviation should always be I. S. U. of A., or I. S. U. of N. A., leaving to the original International Skating Union of Europe the abbreviation, I. E. V. (or the English translation, I. S. U.)

In 1921, the I. S. U. of A. (which, as at present organized, is more interested in speed-skating, and better qualified to control it in this country) authorized the United States Figure Skating Association to be the sole governing body over figure-skating in the United States. As such, the U. S. F. S. A. has held national competitions in Boston (1922) and in New Haven (1923); and as such, it has just been elected to membership in the I. E. V. It is accordingly now entitled to make application for holding a World's Championship Competition over here.

In view of the approaching U. S. F. S. A. National Championship Competition in Philadelphia, and the I. S. U. of A. International Championship Competition in New York (corresponding to the European Championship, and now subject to the rules governing it), it seems more timely for me to substitute for the historical sketch which was solicited a hasty translation of a few selections from the new rules under which we are now acting, as revised by the latest Congress of the I. E. V. (XIII, 1923), an official copy of which came into my hands only two days ago. The general regulations of the I. E. V. governing competitions in singles, pairs, and fours are now pretty familiar to the seventeen clubs that make up the membership of the U. S. F. S. A.; but several recent changes deserve immediate attention.

The Championship of Europe, conducted by the I. E. V. from 1891 to 1895, was discontinued when the World Championship was instituted in 1896 (Women's Singles, the same year); but to encourage younger skaters to train for the wider event, the lesser competition was revived in 1898 (the Pair Skating Championship instituted the same year). Pair- and Group-skating, of course, are all free-skating (for five minutes); but the World and the European (our International) Championship Competitions in singles require, in addition to the free-skating (five minutes for men, four for women), the skating of prescribed figures. Up to this year, the following elements have had to be included in one at least of the figures selected from the official list of forty-one numbers: for men, change, double-three, loop, and the four turns; for women, plain eight, three, double-three, loop, bracket, and either rocker or counter. "The selection, months beforehand, of a few specific movements, no matter how fundamental," I said in print twenty-four years ago, "permits concentration on a limited number of figures, and in so far makes against the development of all-round skating"; and recommended the drawing of them by lot. The new regulation, now in force, is: §66. . . "For the World and the European Championship, the prescribed figures are to be drawn by lot. The drawing and the establishment of the factor are under the direction of the Referee, (or, in his absence, of an officer of the Association holding the competition) on the evening of the day before the skating of the prescribed figures, in the presence of at least two judges and two skaters. Six figures are to be chosen (*a*, beginning on the *right* foot, *b*, on the *left*):

1. From 38, 39 (loop-change-loops) and 40, 41 (bracket-change-brackets).

2. If 40 or 41 are chosen, the second drawing is from 14-17 (loops), 30, 31 (change-loops), and 38, 39; but if 38 or 39 are chosen in the first drawing, the second drawing is from 18, 19 (brackets), 32, 33 (change-brackets), and 40, 41.

3. From 34, 35 (three-change-threes) and 36, 37 (double three-change-double-threes).

4. If 34 or 35 are chosen, the fourth drawing is from 1, 2 (forward eights), 10-13 (double-threes), 24, 25 (one-foot eights), 28, 29 (change-double-threes); but if 36 or 37 are chosen in the third drawing, the fourth drawing is from 3, 4 (backward eights), 5, 6 (change of edge), 7-9 (threes), 26, 27 (change-threes).

5. 22 or 23 (counters).

6. 20 or 21 (rockers).

The figures are to be skated in numerical sequence.

In the Men's World and European Championships, the following numbers are excluded from the above drawing-scheme: 1, 2, 3, 5, 6, 7, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19 (i. e., all the elementary figures up to the rockers, except the inside back eight (4), outside forward and inside back threes (8), and inside back double-three (13))

A resolution of the VI Congress (1903) is still in force, §69: "Skaters and judges have before all else to lay stress upon correct print, according to §70, and upon correct form, according to §71." How closely the rules for correct carriage and movement in the skating of prescribed figure conform to present practice (or *vice versa*), may be gathered from an attempt to visualize a graceful skater of today carrying his arms or free-foot in the manner recommended. The last two sentences, however, cannot be too highly commended or too closely followed.

§71 (XIII Congress, 1923): "Carriage upright, not bent in at the hips, but not stiff. Moderate bending of knee or trunk; head up, as straight as possible. Free-foot raised only a little from the ice, but not dragging behind; the toe of the skate turned backward and outward; free-leg slightly bent at the knee, generally carried behind the skating-foot, but otherwise swinging freely and assisting the movement, without, however, being itself lifted high and wide. The arms, hanging down naturally, can, like the free-foot, be used to assist with their movements, but without elbows or hands raised far away from the body; hands, whenever possible, never over waist-high; fingers neither spread nor clenched. *In general, every violent, angular, or stiff movement, as well as every exaggerated cooperative exertion, is to be avoided. The ideal to be striven for is to give the impression of an easy, effortless execution.*"

Perhaps this is as near as any general rules can set a standard of form, "within which rules," §71 explicitly states, "the individuality of the skater is assured free play and all possible consideration on the part of the judges."

The rules for correct tracing (§70) have not been changed since the VIII Congress, 1907, and are reasonably explicit, except in the case of the rockers. §69 (VI Congress, 1903) cautioned judges not to consider size until after print and form. With Salchow and his big rockers in mind, they added, "Excessive size secured at the expense of correct print or graceful form is to be condemned." This was retained by the 1923 Congress, which added: "Place comes into consideration only when the print is right." When is the print right? For example, there are at least four different prints of the rocker that satisfy the definition of §70, "without change of edge, the turn near the axis": 1. the beak-rocker (Engelmann, Vienna); 2. the right-angled rocker (Salchow, Stockholm); 3. the forced-curve rocker (with symmetrical cusp); and 4, the spectacle-rocker (with unsymmetrical cusp). No. 1 occurs now chiefly in special figures; No. 3 was generally abandoned when Salchow brought down from Sweden his big No. 2 in 1898; for the definition up to 1907, "the cleaner, the better," implies that the Fuchs rocker, as sometimes executed, had a real, not merely a false serpentine (forced-curve). Since Salchow, between 1898 and 1913 was nine times European Champion and ten times World Champion, it is not surprising that his irregular and unsystematic rocker has been most copied. It is easier, it has no forced-curve, and no judge is bothered by its print. But a forced-curve that looks in the print like a change of edge may not, and need not, be a real change, if properly executed. The controversy, which began in 1868, which prevented a European Championship in 1903, and which produced the warning of that year against excessive size, is now-a-days not so much as to whether the one-edged rocking turn should have a forced-curve or not, as to whether a perfect print (No. 4) can be skated as efficiently and gracefully when the free-foot is dropt in front after the turn (Fuchs, Müller, Frick, Niles, Badger—Skating Club of Boston) as when dropt behind with the hip (Salchow, Meyer, Chase, Saron—New York Skating Club, and nearly everybody else). From an esthetic point of view, is there much doubt which of the two movements sensitive spectators would prefer, as conforming to the rules for ease and grace? The latter movement is not only ugly in itself, but the only violation of the systematic execution of the International school-figures—it is exactly what the rules say it should not be, "violent, angular, and laborsome." Psychologically, skaters cannot afford to ignore the feelings of spectators and judges, especially of those who skate; for their muscles cannot help cooperating with the performer's; and by just so much as they empathetically *feel* his effort, by just so much the less graceful he cannot fail to appear to them. Haven't spectators and judges, then, rights that a technical skater is bound to respect?

Graphic intelligibility of print, however, has seemed to count most with this last Congress, too; in their new diagrams, the forced curve of 1907 has disappeared. These diagrams, perhaps, are not to

be taken too seriously—they are drawn rather carelessly and inconsistently for *official* guides. The curves of the circle-eights, double-threes, and loops are properly tangent at the end; but those of the flattened brackets intersect, and those of the threes are wide open! Must we give up our uniform diagrams for these?

Ever since we have had competitions in the International style in this country (1911), we have counted place higher than size. When, in accordance with the vote of our association, we were drawing up a new set of Official Judging Blanks last winter, the question arose whether we should continue our rating as printed on our old blanks or conform to the I. E. V. regulations. Since we hoped to be admitted a member, we naturally decided to conform. The XIII Congress, this last summer, adopted our rating (§69), and our new score-cards are wrong—in that little particular; print counts first, form second, place now third, and size now fourth, officially now as we always have counted them.

Our "Rhythm" has been added to the qualities for judges to take into account in assigning marks for the manner of performance of free-skating programs (§73); and these marks are used, like the marks for prescribed figures, in determining winners when other means of coming to a decision fail (§76); but the new Book of Rules says (§3): "Waltzing competitions do not count as skating competitions according to these rules and do not come under the regulations of the I. E. V." (XIII, 1923)

§7. "The announcement of all International Competitions occurring before the first of March must be published in German, English, or French at least three weeks before the day of the competition, but at the latest by the first of January.

"The Associations must send at the time of the publication of their announcements of International Competitions, at least five copies to the Council of the I. E. V., and at least two copies each to the various National Associations and individual clubs which are directly under the I. E. V. (XI, 1913, modified by XIII, 1923). . . . If the announcement is late, or contains conditions at variance with these Regulations or the Constitution, the Council of the I. E. V. is authorized to forbid skaters of the I. E. V. to participate in these competitions; but in the latter case, only if the Club conducting the competition does not correct the announcement, upon request of the Council."

§18, on Judges, is much altered in this latest revision. The XIII Congress expresses the wish that the Committee on Judges for each country should choose at least four I. E. V. Championship Judges; and repeats the resolution of the IX Congress (1909), that the Associations and Clubs belonging to the I. E. V. should take the greatest care to appoint only the most trustworthy members as Judges. Some

of the Regulations governing the determination of the result, even if not all new, I suspect have not been followed by all of our judges.

§75. "The calculations of the Judges' score-cards may be made only after the completion of the free-skating." (IX Congress, 1909!)

"Every judge must arrange the skaters in ordinal sequence according to the total points on his score-card, so that the skater with the highest total shall receive the ordinal number I, the next highest II, etc. *If two or more skaters have the same total, the higher score for prescribed figures decides the ordinal rating between them.*

"If the points for prescribed figures and free-skating are the same, the judge gives the skaters the mean of the two places in question on his card.

"The winner is the one who is given first place by an absolute majority of the judges. Second is the one who receives the absolute majority of the remaining I and II places, leaving out of account the ordinals falling to the winner. Third is the one who receives the absolute majority of the remaining I, II and III places, leaving out of account the ordinals falling to the first and the second."

"If there is no absolute majority for determining the winner or one of the lower places, the sum of the ordinals of the individual judges determines the result. If then two or more contestants have the same total of ordinals, the sum of the total points on the individual score-cards determines between them. And if even this should lead to no decision, the sum of the points for prescribed figures decides."

"The same rules apply for the remaining places."

§76. "If two or more pairs or groups have the same total on a judge's card, the higher score for manner of performance decides the ordinal rating. If the points for performance are the same, the judge marks the pair or group with the mean of the places in question."

"The winner is the pair or group which is placed first by an absolute majority of judges. If no one receives an absolute majority, the sum of the ordinals decides; if several have the same total of ordinals, the total of points received decides; if even this gives no result, the higher marks for manner of performance decide."

"The determination of second and third follows the same rules as for singles, only points for performance are substituted for points for prescribed figures."

All of this 50 page booklet that deals with figure-skating should be published in English for the members of the U. S. F. S. A.

Toronto Skating Club

The members of the Toronto Skating Club started the third season in their own rink on the first of November with keen anticipations for the future. Until two years ago the Club led a precarious existence between a public Arena when it was not required for hockey, and open air rinks, when weather permitted. Since building their Club house and artificial ice rink the members have made great progress in figure skating. Mr. Melville Rogers won the Canadian Championship last year, and other members were well up in the different events. The Club expects this year to bring more Championships to Toronto.

For business reasons, there are two organizations, the Toronto Winter Club, Ltd., a joint stock company which owns the property, and the Toronto Skating Club which leases it, but it will be convenient to refer here to both of them as the Club, because shareholders and members are identical. The Club is the only one of its kind in the world which has its own artificial ice rink. The ice is open to members from Nov. 1st to March 31st, except during the evenings of the first month, when it is used for public skating. The Club has been so carefully financed and managed that the members' annual fee for five months' skating is only \$25, and yet it has a surplus of over \$30,000 on two year's operations.

The Club has a total membership of over 1200 of whom 623 are active skating members and 297 junior skating members. It also has 270 non-skating members, relatives or friends of skaters, who are interested in the objects of the Club and pay a small annual fee for the privileges of the Club house and 90 members temporarily non-resident who pay a small fee to keep up their connection. Realizing that the future depends upon the Junior members, the Club welcomes the youngsters at all hours of the day, except on Saturday afternoon, and to compensate for this gives them the exclusive use of the rink on Saturday morning with free instruction. There are three capable instructors whose time is fully occupied initiating and guiding the members in the fascinating art of figure skating.

The total investment including furniture and equipment is about \$135,000. The annual fees amount to about \$23,000. A fruitful source of revenue is always the annual carnival in the public arena which last year ran for two nights, and in which over 300 members



MR. MELVILLE ROGERS
Toronto Skating Club, Figure Skating Champion of Canada, 1923
AND
MISS CECILE EUSTACE SMITH
14 YEARS OF AGE
Toronto Skating Club, Runner-up for Lady Figure Skating Champion
of Canada, 1923

and a number of professionals took part. It was attended by 10,311 persons realizing \$15,963, of which \$7,466 was profit. Public skating in the evening for a short period brings a revenue of nearly \$10,000 each year. The property is entirely free of debt. During the first year the operating profit was more than sufficient to pay dividends on the \$100,000 of 7 per cent preferred stock, but the policy of the Directors was to build up a large fund for depreciation and possible additions to the equipment. Its net profit for the second year is equivalent to nearly eleven per cent on the preferred Capitalization.

The rink has a skating surface of 160 feet by 75 feet, which has held over 800 skaters on public nights. In the Clubhouse overlooking the ice luncheons and dinners are served to the members. Afternoon teas bring a large number of visitors and the Club is one of the greatest social centres in Toronto.

Association Carnival

The U. S. F. S. A. plans to hold at the end of each skating season an Association Carnival under the auspices of a different member club each year.

The purpose of these carnivals is to give an opportunity for all the figure skaters of the country to become better acquainted, to talk over the events of the season just passed and to discuss plans for the future.

If the very successful carnival held last Spring in New York is any criterion, our skaters will look forward eagerly to this yearly event.

Not alone will these carnivals serve to give all attending an enjoyable time, but also they will serve in spreading the interest in figure skating and obtaining new converts to the sport.

No one, we are sure, can attend either as participant or spectator, without having their enthusiasm aroused as to the beauty of the sport and to its great possibilities for pleasure and health.

The Carnival this year is to be held at the Arena in Boston towards the end of March.

The Boston Club is already working on the plans and before a great while will issue a circular to all the clubs extending an invitation to attend and take part in the carnival and giving all details.

It is hoped not only that the members of the various clubs will attend in large numbers but that they will also form groups to give skating events and thus help towards the final success.

Carnivals—Their Relation to Figure Skating and Its Development

PAUL ARMITAGE

To most of us the word Carnival connotes a festive occasion, graced with gay costumes and dances, and atmosphered with a certain freedom from restraint.

Ostensibly that is what a successful skating carnival always must be. But, under this, lies a deeper import. One of the functions of Carnivals to figure skating, is as a stimulant—to arouse, to re-create and to vivify extensively and intensively, interest in the art. This it may aim to do, directly or indirectly.

Indirectly as when the Carnival is given in aid of a charity, or to finance a skating project. Directly when, by exhibitions, displays and assemblage of groups of skilled skating artists, in an unrestrained festival where imagination has its fling, and attainment its joy, the Carnival excites, accelerates and disseminates interest and enthusiasm.



The huge affairs of the Toronto Skating Club of Canada, in which groups of hundreds of carefully trained skaters participate, attended by thousands of spectators, repeated twice and oftener are of the former type as are the Ellis Memorial festivals of the Boston Skating Club.

The Carnivals given at the outdoor rink of the Government House at Ottawa under the auspices of the Governor General of Canada, and by the New York Skating Club of New York, are of the latter form.



Judged solely from the angle of spreading and intensifying skating interest, there are advantages and disadvantages in each form. Let us analyze this statement.

Every Carnival is composed of three distinct groups:

(1) **THE EXHIBITORS**—that is the particular skater or pair or assemblage of skaters, taking part in the exhibition.

(2) THE SPECTATORS—these are the numerous participants in the Carnival either as exhibitors or skaters, who, for the time, act as spectators.

(3) THE AUDIENCE—these comprise the non-skaters, either invited guests or paying gallery.

In this respect, Carnivals differ from all forms of theatrical entertainment or shows, which have only the first and third group.



If any one of these three groups is materially diminished, the carnival function is damped if not destroyed. If there be no "events" or exhibitions, the affair becomes a mere fancy dress ball on the ice.

If there be no large group of skaters participating in the "general skating," alternately acting as exhibitors and spectators, the event reduces to theatrics before an audience.

This cuts in two ways:—

First: The occasion misses that joyous freedom and exhilaration, engendered by a multitude of skaters, taking part in a great festival.

This is my criticism of the fund raising or charitable carnival. Such affairs always lack that warm, congenial, appreciative, radiating background and atmosphere of a large body of skating enthusiasts, bent on a good time. Both the audience and exhibitors feel this, and the affair loses *pro tanto*, its exhilarating quality.

Second: By failing to afford a large number of figure skaters, not necessarily of topnotch championship timber, a chance to take the stage and display their skill, an opportunity of encouragement is allowed to escape. Active participation is the greatest stimulus in life.

Psychology teaches that active impressions increase; passive decrease with repetition.

Disregard of this truth spells failure in skating as elsewhere. Superlative exhibitions tend to discourage the spectator from essaying. Simpler and more limited displays tempt him to try.

Finally, if the third group—The Audience—be omitted, one of the main purposes of the Carnival fails, i.e., to intrigue the non-skater. It is from the ranks of these that the art is recruited.

Postulating these three groups as essential, let us consider their composition.

First: SIZE—They each should be as large as possible. Of course space and time impose maximum limits; seating capacity and

skating area of the particular arena are fixed. The time duration cannot exceed three or four hours. After that, attention and interest flag.

A large house locates most of the audience too far removed, to take in the fine points of the exhibitions, and too large an arena dwarfs the individual performers. But certain devices may help out. The Carnival may and should have one or two breaks of 10 or 15 minutes each, to give audience, participants and exhibitors diversion. This time may be utilized (1) in resurfacing the ice (2) in refreshments (3) in change of costumes and background (4) in intermingling of skaters and audience, an important function.

Again, too large an arena may be broken up with decorations, pillars, curtains and scenery.

In a recent Canadian event, this was accomplished by the erection on the ice, of a large platform backed by scenery, to which, by steps, the performers retired to make way for succeeding groups.

To increase the number of exhibitors, there should be added, three or four pageants, composed of large groups.

Second: COMPOSITION—Each group should be carefully selected.

(a) THE EXHIBITORS—For their skill, ability and novelty. The individual and pair exhibitors should be chosen from outside cities, thus insuring novelty. The local stars are familiar figures to most of the audience.

The large pageants, with their original program, may be made up from the home skaters.

Humorous or burlesque numbers should be used sparingly.

(b) THE PARTICIPANTS—These should be made up of the local enthusiasts in figure skating, groups from smaller clubs of other cities and a number of general or plain skaters who may be promising recruits.

The only limit on age should be a minimum of say 12 or 15 years.

There should be a supervisory floor committee on costumes, otherwise mistakes may occur. There should be no general admission to the skating arena, only by invitation of club members through this committee.

Space is not given here to detail methods of composing and directing and staging successful group pageants—a distinct art in itself.

(c) THE AUDIENCE—Too little attention is given to its choice. The average Carnival Manager believes if he has filled his house with paid seats, the affair is a success—a delusion begot of measuring accomplishments by box office receipts.

It must never be overlooked that we are not paid theatrical managers. Skating Carnivals are not professional dramatics, nor is the test of their success, profits.

The figure skating fraternity is composed of amateurs bent on developing and forwarding a fine art.

They have nothing to sell at a Carnival. It is not a shop for sale of standard trade marked goods. Its function is to display, encourage and develop figure skating. The audience is but one element in furtherance of this purpose, and should be assembled with a view to their action on and reaction to skating. It should be a sympathetic and understanding body. Therefore, a gallery collected merely by willingness or ability to pay, is not ideal. Selectivity is attained far better through invitation, and if finances require, the Club members may pay for the seats. Moreover, the spirit of an audience of guests is far better. This affords opportunity to select. The choice should be, (1) of prospective figure skaters, (2) of patrons of skating, (3) of those whose judgment on the performance and on the skating art will be of value to us. These may be artists, sculptors, painters, musicians, dancers, poets, actors, dramatic critics, decorators, architects, writers, those interested in community arts and pageantry. In other words a group selected from the *intelligensia*, (4) of friends and relatives.

The conglomerate opinion of such an audience would be of infinite aid.



The next canon, is that once gathered together well selected and balanced groups of each class, the more intimate intermingling of the groups the better.

The exhibitors should be alternately, exhibitors and skating spectators. It would be ideal, if all skaters on the ice could at one time or another, participate in the exhibitions and pageants—a further reason for large pageants and group skating.

At least during the interludes, if not during the entire event, the skaters should mingle among the audience. Another argument for invitation.

Some of the pageants might well be planned to enter through the audience. It is only by this welding of the entire assemblage into a composite whole, co-ordinated and cohering, vibrating to the spirit of the festival, that the full benefit of the Carnival stimulant will be attained.

It has been asked where lies the centre of gravity of such an event—in the audience, in the exhibitors or in the participants. My answer is, in all three groups at different times during the progression of events.

(a) In the exhibitors during the exhibition, but not after.

(b) In the participants during these intervals of general skating (and they cannot be too numerous), when they are free to do their will and display their ideas of skating.

(c) In the audience during the entre acts when all the skaters are circulating around. We should realize that a Carnival has a higher aim than to furnish to the few skillful and favored ones, an opportunity for display before friends, with the ensuing periods of adulation. The audience is there with a twofold purpose (1) to enroll new skaters and (2) to obtain an impartial and intelligent judgment and criticism on the fine art and its latter day manifestations. They should be deemed guests and treated as such. The intervals in the Carnival are the times when the skaters should reap this opportunity for criticism and judgment, and it is then that the focus point is fixed on them.

It is the failure to realize that the centre of gravity of a Carnival oscillates amid the groups, that has shipwrecked many an affair.



But aside from this, Carnivals have another function—little recognized—that is, serving as laboratories, where new forms and new ideas may take shape and be tested. It is here that new applications and new varieties of the art may have birth. This, to my mind, exhibits their highest use.



Philosophy and science alike teach that life in all its manifestations evolves. Change, not fixation, is the fundamental condition—so with figure skating, which is but a human manifestation.

To persist, it must ever progress and take on new forms—new forms are not discovered by revelation, but only untiring search, research, trial and experiment.

Where and when can this be done? Skating has no theatres of experiment, such as the Neighborhood Playhouse in New York—the “Studios” of the Moscow Art Theatre or those of Jules Dalcroze. Our competitions are of necessity, confined by rules. The school figures are fixed repetitions of specified forms. Even the “Free Skating” is free more in name than in fact. It must be of prescribed duration. It cannot be accomplished by any aid or assistance from scenery, costume, lights or background. It has only the barest relation to the musical accompaniment. To many, the only use of music

is to mark time. A drum beating time would be as serviceable. The pieces selected are generally waltz or march tempo—the popular air of the year. It is not unusual for many of the contestants to perform to the same tune. The limitations of the average rink orchestra forbid any but the simplest of music.

Again, the requirement for variety has been interpreted to impose incorporation in the program of the contestants' entire repertoire.

Skating programs in competitions have lately tended to lack unity. They do not seem to be built up around any central idea which tends to make them a mere succession of set dance forms, difficult figures, counters, rockers, spread eagles, etc. Of course I recognize that from a competitors' standpoint this has many weighty arguments to support it. Competitors must know in advance what they are required to do, but from a progressive angle, this is not entirely constructive. Moreover, the urge to please or "take" the judges—mostly older skaters bringing to the judgment seat fixed ideas or ideals born of the past—may hamper the contestant, and thus tend to make the program a kind of living archive or storehouse of the skating past.

In Carnivals all is different. The very atmosphere of freedom and gayety helps "joy delights in joy." There are no bonds, no limits; tryouts, innovations, and interludes are encouraged and applauded. The aid of all other fine arts may be requisitioned. All competitive tenseness is absent. All types and combinations can be exhibited—the historic, the future, the coming skating, singles, pairs, fours, any number up to the huge pageants which embrace, simultaneously and successively, hundreds of skaters.

In Carnivals then, is the real studio of the skating art. Here is found that liberty of expression and experiment that true art demands for its progress. Here lies the path of search and experiment. Everything that is real in figure skating is here recreated and passed on, not dead or decaying—but renewed, sublimated and revived by new forms.

In Carnivals "everyone can and must say 'I take off my hat to the beautiful of yesterday, but I pray to the amazing today and I am ready to give myself and to cede my place to the all triumphant and mysterious tomorrow.'" (Quoted from an article in the Theatre Arts Magazine by Richard Boleslawsky).

The Figure Skating Club of Chicago

Probably no other city in the United States undertakes so much to foster ice skating as does Chicago. Park lagoons are cleared of snow; school playgrounds and vacant lots are flooded, and competitions are held between the different schools, playgrounds, and parks.

Unfortunately, the oncoming generation of skaters thinks of skating in terms of long racing skates, with the result that Chicago has developed into the greatest speed skating center and can boast of more speed champions than any other city in the country. Speed skating is promoted by a number of very powerful organizations and very little attention is paid to figure skating or even hockey when the winter program is arranged by the local organizations.

During the season of 1918-19 the opening of two large ice rinks in the city attracted many figure skaters of prominence to Chicago and brought about a partial revival in interest in the artistic sport of figure skating. The following season a number of devotees of Continental style organized the Figure Skating Club of Chicago, with the purpose of advancing this sport, and with the hope that many of the hitherto admirers of American style of skating might be drawn over to the Continental style. The enthusiasm was given an impetus by the niceness of style of Carl R. Engel's skating, Mr. Engel having come on to Chicago from the East.

Due to after-war conditions, both artificial ice rinks closed, and the development of the local figure skating association was retarded considerably.

The fact that the skating opportunities which present themselves each winter are so few and casual makes it difficult, if not impossible, to hold an organization of other than real enthusiasts together. These same conditions precluded any local talent being sufficiently developed to enter into competition with skaters who were favored with indoor skating and professional tutoring. Nevertheless, in February, 1921, the Club entered Mr. Engel in the Senior and Charles A. McCarthy in the Junior competition held at Philadelphia. Unfortunately, Mr. Engel was prevented from attending, but Mr. McCarthy was placed third in the Juniors in a representative group of figure skaters.

The Club at present is using the outdoor rink of the Chicago Beach Hotel, and during the skating season maintains comfortable club rooms at the hotel. As a matter of fact, the Chicago Beach

Skating Rink, due to its ideal location, is the figure skating center of Chicago, and Mr. Baron, the professional in charge of the rink, maintains a new and excellent skating surface for each session.

The Club, which heretofore made no special effort to take in new members, is now reaching out, and is arranging a rather ambitious program for the season. Club members in increasing numbers are skating the tests, and it is hoped that a competition, possibly a middle western championship, in connection with a skating carnival, will be held during the season.

The Club from now on expects to be represented regularly in National competitions, and to take its place among the other clubs as a developer of real figure skaters,—as there are a number of very promising skaters among its members who lack nothing but competitive skating to make them serious factors to be counted with in competition skating.

The officers of the Club for the ensuing year are:

Carl R. Engel, President

Margaret D. Robb, Secretary

Charles A. McCarthy, Treasurer

Snobirds of Lake Placid

CHARLES B. HOBBS

The Snobirds originated at the Lake Placid Club three years ago and have become the most prominent feature of Club life there in the Winter season. They function as Bluebirds at the same place in the Summer, but have become best known through their conduct of the Winter Sports that are so popular at the Club.

For three months there are Winter Sport events on the program every day and these are conducted by two expert Field Directors. These athletic events are occasionally varied by Ice Carnivals, fancy dress balls indoors and fancy dress performances out of doors—a very varied and delightful program, with an average attendance of from 600 to 1,000 all through the Snobird season.

Three major events stand out prominently on their program—the College competition during Christmas week in skating, skiing, snow shoe races, hockey, etc.

In the latter part of January they have their most attractive and beautiful events—the competitions in fancy figure skating. The trophies provided for men and women contestants are eagerly struggled for and the exhibition of thoroughly good, in fact the best amateur figure skating, is a treat to witness.

Then the season culminates about Washington's Birthday week in the long and short distance ski races, and the thrilling International ski jump contest. This latter event is said to raise the hair even upon a bald pate—a flight of 126 feet on skis in mid air down the slope of a mountain is worth seeing, and is witnessed there by more than 1200 people.

The Snobird is really an emblem of the carefree, kindly and friendly state of mind which the Snobirds attain under the influence of these Winter sports out in the open amid a scene of indescribable Winter beauty.

National Championships

The National Figure Skating Championships of this year, sanctioned by the U. S. F. S. A., will be held under the auspices of the Philadelphia Skating Club and Humane Society, on February 17-18-19 at the Arena, Philadelphia.

There will be nine events as follows:

CHAMPIONSHIP EVENTS

1. Men's Singles
 2. Women's Singles
 3. Pair Skating
 4. Waltzing
 5. Fourteen step
 6. Fours (two men and two women)
- } For pairs constituted of a
man and woman

JUNIOR EVENTS

7. Men's Singles
8. Women's Singles
9. Pair Skating

Every contestant must be a member of some Club affiliated with the U. S. F. S. A. or an individual member of the Association and must be an amateur as defined by the rules.

Entry blanks and a booklet giving full information may be obtained by writing to the Secretary of the Committee.

COMMITTEE

Mrs. Theodore S. Paul	John Lewis Evans
Mrs. Thomas Reath, Jr.	F. Wharton Hipple
Joseph Chapman, Chairman	Charles Myers
Curtis L. Clay	C. Stanley Rogers
Charles Chauncey Savage, Jr., Secretary	
629 Land Title Building, Philadelphia	

The Philadelphia Club is also planning to hold a carnival for the benefit of the Children's Hospital on Saturday evening, February 16th, the night before the championships.

It is hoped that there will be a large entry list this year and under the auspices of the Philadelphia Club the event is assured of competent management and anyone attending may look forward not only to an interesting but also to a very enjoyable time.



MR. AND MRS. JOSEPH CHAPMAN
Philadelphia
United States Junior National Pair Champions, 1923

Foreword to Skating Terminology

The intricacies of figure skating are such that, unless a definite and standardized use of ordinary language be combined with a universal acceptance of technical terms, any verbal presentation may encounter difficulties.

While, on the one hand, increasing technical complexity demands more certain means of expression, on the other the social and geographical spread of modern skating must tend to confusion of terms. In the absence of effort toward standardization of nomenclature and retention of existing forms of expression, the basic law of the Tower of Babel must prevail to the injury of the art.

Up to the present no dictionary or authoritative reference has been available. In view of this deficiency, Lt.-Col. E. T. B. Gillmore, D. S. O., of Ottawa, Canada, has lately taken an initial step by preparing a limited glossary for The Minto Skating Club, indicating several sources of ambiguity and including some pair and group skating terms from the old English system.

Some portions of this compilation being useful for beginners, and other parts of interest to enthusiasts, permission has been obtained for its publication.

Skating Terminology

Compiled for the use of The Minto Skating Club
By E. T. B. GILLMORE, 1923

INTRODUCTION

The Minto Skating Club is probably unique in having successively practiced, in twenty years, three distinct styles of Skating, and in having in its active ranks today past champions of the old Canadian or American, the English, and the Continental or International Schools.

The first consisted largely in the individual performance of figures which could be skated on a small pond, including many two-foot figures, grapevines, spins, and the cutting of patterns on the ice now known as "special figures." A small-curve, drop-three, one-bar valse was also skated, as well as the lancers. Carriage and form received scant attention.

Following this came the English school, its form straight-legged and stiffly upright, with speed and dash on large curves. It included an elaborate system of "calls" by which two, four, or more people could without rehearsal be manoeuvred over the ice in intricate steps called out by a skater or a bystander.

The last and present school, that of the Continental style, with bent knee, easy, smooth and rhythmical, lends itself best to skating as a dance and has replaced the older methods almost universally. It is based on the "School Figures," a comprehensive system for training and competition, covering strike, edges, turns and carriage, but almost entirely devoted to alternate-foot figures, and limited in scope to the development of artistic individual skating within its particular field. The system does not, for example, include such elementary movement as cross-circling, five step, mazurka step, spread eagles, mohawks, cross rolls, pivots, spins or pirouettes.

Text books on this system are many and exhaustive; and so much attention is required to become proficient in its teachings that devotees are apt to consider it complete in itself.

But the International School in its entirety includes other elements requiring study almost from the outset, while its Free Skating embraces almost all possible movements. To it may also be applied much material of the earlier schools, with great advantage to social

skating. Some of this has remained in the memory, or the practice, of senior members; but it is fast fading until, today, even our experts miss many essential portions by reason of the scarcity of literature on the subject.

Among the neglected portions are two-foot figures, continuous one-foot figures, and the methods by which movements and combinations may be described in short form, or called to a partner in impromptu pair skating.

A complete and universal nomenclature has so far been lacking. While the International vocabulary is confined almost exclusively to individual skating, that of the English School runs to skating in combination and continuous performance. Terms sufficient to cover essentials have therefore been selected from the extensive language of the latter for presentation in this glossary, chiefly in the sections on pair and group skating. Such as prove useless will ultimately and automatically enter the discard; meanwhile this transcription will assist to perpetuate such as may prove of value to modern skating.

Most of the usages defined are standard. A few are not. Where doubt exists, the reasons for acceptance have been briefly indicated.

Many of the definitions must be read in conjunction with their neighbours, having been so classified and arranged as to be interdependent and complementary. This principle was adopted to eliminate repetition and cross reference essential to alphabetical arrangement, and to provide a measure of logical sequence and readability.

School Figures and Symbols

SCHOOL FIGURES—Certain movements on which the International School bases its system. They are skated on the eight, embrace all the Edges, Changes and Turns, and are the standard primary factors of practice and evaluation of skating efficiency.

This term does not include any of the other primary practice movements, used by followers of the School.

SYMBOLS—Descriptions of School figures and of simple steps are usually abbreviated by the use of standard symbols, of which the more important are given below.

The distinctive use of upper and lower case letters, shewn here, is common but not universal. It is strongly recommended for the avoidance of ambiguity.

In speaking, the full term is used rather than the symbol,

the words foot, edge and turn being omitted, and "back" being used for backward.

r-----right foot	T-----turn
l-----left foot	Ch---change edge
o-----outside edge	Cr-----centre
i-----inside edge	3-----three turn
&-----and	B---Bracket turn
f-----forward	R---Rocker turn
b-----backward	C---Counter turn
	L-----Loop

TRACE—The mark left on the ice; usually the line inscribed by the skate-edge in motion.

PRINT—The mark left on the ice; usually applied to a deeper impression such as that of the skate on a turn, or by a thrust.

Whereas Trace and Print are often used interchangeably, the distinction is useful.

Steps, Turns and Primary Elements

EDGE—The term Edge has a dual role:—

(a) To distinguish between the use of the outside and the inside edge of the skate, which must govern the line of progression.

Unless inside is specified, the outside is always assumed; nor is it always necessary to specify the foot. For example:—
r. i. f. & f. would mean, right inside edge forward followed by outside forward on the other foot.

(b) A colloquialism for a skating stroke. Example: "Taking an edge," "Practicing edges."

ON AN EDGE—This also has two uses:—

(a) It implies in the comparative sense that the body is well inclined toward the centre of the curve rather than upright, with the skate-edge biting well.

(b) It means that the skater is in the process of retaining this edge on a long curve; that is, is actually poised on the skating stroke, as distinct from the act of turning or other transitory or more localized movement.

ON THE FLAT—When the centre, or flat, of the blade touches the ice, without either edge biting, the skate perpendicular and the body not inclined, the skater is travelling on the flat.

STEP—The putting on the ice of a new foot, which till then has been the Free or Unemployed foot.

CROSS STEP—Any step requiring the free foot to be placed across the skating foot, to take the ice on the far or unnatural side.

STROKE—Any step in which a noticeable impulse is imparted. Also less desirably used for Glide, (definition “a”.)

GLIDE—(a) May be distinctively used to denote any stroke in which the impulse is imparted without removal from the ice of either foot.

(b) More generally used for any long progression on the flat of the skate; this would necessarily be a straight line.

SERPENTINE—Any continuous progression on one foot with frequent change of edge only.

TURN—Any change of direction of the skating foot, through approximately 180°. This has nothing to do with the turning, or rotation, of the body.

Of the four Turns—Three, Bracket, Rocker and Counter—each is possible in four ways on each foot, thirty-two in all.

An “outside” turn is *from* the outside edge; a “forward” turn *from* the forward edge; and vice-versa.

THREE—The turn in the natural directions from an edge forward to the other edge backward, or vice versa; the cusp will thus point to the inside of the curves.

BRACKET—The turn in the unnatural direction from an edge forward to the other edge backward, or vice versa; the cusp pointing outwards.

ROCKER—The turn as in the Three, but to the same edge of the skate travelling in the reverse direction.

COUNTER—(Counter-rocker). The turn as in the Bracket, but to the same edge of the skate travelling in the reverse direction.

FORWARD—When used as a call, signifies a new stroke, meaning “take an edge forward;” implying outside edge unless inside is specified.

BACK—When used as a call, means “take an edge backwards,” outside unless inside is specified.

INSIDE—When used as a call, specifies use of the inside edge.

CHANGE—When used as a call, demands a change of edge only, not of foot or direction. Thus “f. Ch.” means forward on outside edge, changing to inside edge of the same skate. Where a turn is involved with the change of edge, say a bracket, it would be written f. B. i. b., or merely f. B. It would be verbally expressed—Forward Bracket to inside back. Forward Bracket to i. b., or merely Forward Bracket, according to the necessity for emphasizing the final edge.

AND, TO—When used as a call, *And* always signifies a step to the other foot; while *To* is used for an alteration of edge or direction, by a change or a turn, of the skating foot only.

Thus:—r. f. & i. b. means a step from right forward to left inside back; while r. f. to i. b. calls for a three or bracket, remaining on the same foot. Again:—r. f. jump to i. b. would land on the right foot, r. f. jump & i. b. on the left.

The latter may be written as r. f. jump & l. i. b.; but to express it r. f. jump *to* l. i. b. is most undesirable, even though it be quite as clear in the individual case.

The distinction between the use of *And* and of *To* provides a clarity of expression and a power of abbreviation which is invaluable, particularly in impromptu pair skating and in instruction; but only so long as it be invariable.

ROLL—Plain skating, forward or backward, the body “rolling” to the required edge on alternate feet.

CROSS ROLL—Any roll in which the striking foot takes the ice in a cross step.

CROSS-CUT (a)—Any cross-step where the skating foot is slipped out of the way to enable the new foot to take the weight fairly.

(b) A type of one-foot movement (See Anvil).

CROSS-CIRCLING—Travelling, backward or forward, in a circle on alternate feet, using the outer edge of the inner and the inside edge of the outer, each step with the outer being a cross-step, before or behind. The so-called “cutting corners” is one of these movements.

LOOP—Any small oval traced against the inside of a curve by retaining edge and momentum along the curve during a swift revolution of the body in the Three direction.

RINGLET—Any small circle inscribed by rotating the body on an edge over a fixed centre.

ANVIL—(a) A specific figure of one foot skating, the trace being a straight line joining the extremities of intersecting curves. Such a line is termed a Cross-cut.

(b) A somewhat similar trace in miniature may result from loss of control during a loop.

BEAK—Any print, patterned after the beak of a bird, left by the swift release and return of the skating foot. This covers a specific type of movement, and is not applied to the print of a simple turn where the foot movement is momentary only.

CUSP—Used in the ordinary geometric sense for the point of the print of turn, beak, etc.

SPREADEAGLE—Travelling on both feet, heel toward heel.

CHOCTAW—Any step from an edge on one foot to the other edge and direction on the other foot. (See Direction)

MOHAWK—Any step from an edge on one foot to the same edge, but other direction on the other foot.

GRAPEVINE—Progression by intertwining of the feet while both remain on the ice. There are many grapevines, distinguished by the tracery left upon the ice.

VAGUE—A certain simple standard element of grapevine.

Q. (queue)—Any “change” followed by a turn and a circle or spiral.

RANSOM, ONCE BACK, DROP-THREE, VALSE TURN—These terms all cover an o. f. three, followed by a back stroke on the other foot, as in the valse.

“Once Back” implies a clean turn retaining balance, with the resultant i. b. edge held appreciably, permitting a firm stroke to the other foot. In a valse this might be turning on fifth beat and striking on first.

In the Drop-Three balance is lost, with essentially a fall to the other foot; turn and step would both be on first beat.

The Ransom is intermediate, say turn on sixth, strike on first.

“Valse Turn” is a misnomer, since there may be variations of the valse. This is probably the most universal and most frequently mentioned movement among skaters.

Ransom is the normal execution, and the oldest and most simple term; wherefore it appears the best name for the movement in a general sense. The other terms, if employed for purposes of differentiation, may be valuable; but their indiscriminate use is confusing.

SPIN—One or more revolutions of the body, usually on the flat of one or both skates, but possibly on edges.

PIROUETTE—One or more revolutions on a toe, or toes.

PIVOT CIRCLE—Circling of one foot round the toe, or heel, of the other fixed on the ice as a pivot. Pivot circling may be a series of edges and turns by the skating foot about the anchor foot.

JUMP—Any step in which both feet are off the ice simultaneously.

Direction, Position and Attitude

EMPLOYED FOOT—The foot which carries the weight. Also called the SKATING FOOT.

FREE FOOT—The foot, often in the air, which does not carry the weight. Also called the UNEMPLOYED, BALANCE or SWINGING FOOT.

The Unemployed arm, shoulder, etc., is that on the same side of the body, anatomically, as the free foot. "Free" arm etc., though less frequently used, is probably better, as being acoustically distinct from "Employed."

STRIKING FOOT—That to which weight is being transferred by a step.

THRUSTING FOOT—That from which weight is being removed, which may impart an impulse.

DIRECTION—Direction, **FORWARD, BACKWARD, RIGHT or LEFT**, is based on the *employed foot*. The toe of which leads forward, the heel backward. The avoidance of this word in its dictionary sense will save confusion. (See Line of Progression).

Of course this does not upset the anatomical structure, for the left arm must remain the left arm but will nevertheless point to the right if the body be reversed above the ankle.

Confusion on this point, which is the *bête noir* of instructors will be minimized by use of "employed" and "free" whenever practical in references to the anatomy; also if, in advance of a start, the skater will direct *and retain* toward the assumed front the toe to be employed.

BEFORE, BEHIND, IN FRONT, IN REAR—The use of these terms is not standardized, for which reason descriptions of attitude, cross-step movements, etc., are often ambiguous.

According to opinions obtained from leading amateur and professional skaters of this continent, these terms, as they apply to the carriage of the skater, should be based on conformation of body rather than direction of travel.

Thus, if on a back edge the free foot is trailing, that is pointing from the front of the employed leg, it is "*in front*," despite the fact that it is coming along *after* the skating foot. If it be leading, as on o. b. edge, it is *behind*; and if there placed on the ice it would be placed *behind* the skating foot which it would lead as regards the line of progression.

The *pointing of the skating foot* is therefore the best guide as to which is front and which is rear.

This should clearly be the accepted use of these terms, until such time at least as it be confirmed or otherwise by the International Skating Union. Variation in this matter, particularly among instructors, must breed confusion.

ROTATION, REVOLUTION, CIRCLING—*Rotation* is applied to the indefinite rotation of the individual *over* a point; *Revolution* is a definite *unit* of rotation, through 360 degrees; *Circling* is progressive motion *round* a point, measured as so many times round.

Thus, a pair valing would circle the (centre of the) rink thrice, with rotation of, say, 100 revolutions, making a half revolution on each edge.

TOWARD THE THREE, TOWARD THE COUNTER—Direction of rotation and of circling may, in individual instances, be determined by Right and Left, or by Clock-wise and Counter clock-wise. But direction of rotation as applied to variable movements has necessarily been controlled by such expressions as Three, Natural, or Inside Direction on the one hand, and Bracket or Counter Direction on the other.

Now counter-direction, in English, must imply reverse of the previous direction; "direction" itself is already over-worked; and, while Three and Counter present the most simple and direct mental pictures, yet terms such as Three-way, With the Three, etc., entail ambiguity.

An arbitrary slection is the only solution; and, after review of many usages, the writer presents Toward the Three and Toward the Counter, or Away from the Three, as decidedly the best compromise.

SUMMING UP THESE CONTROVERSIAL TERMS WE HAVE:—

1. *Direction* is forward or backward as the skating foot is pointed, its toe indicating our front.
2. Our direct route, hence-thither, is our *Line of Progression*, to which the terms Forward, Backward, Front, Rear, do not apply, and regarding which use of the word *Direction* is best avoided.
3. We *rotate over* a point—either toward the Three, and away from the Three, or toward the Counter, or else right and left where such terms suffice—making a certain number of revolutions or fractions thereof.
4. We *circle* by moving *round* a point—clock-wise and counter clock-wise—so many times round. Right and left are best avoided because ambiguous when on a back edge.

(*The rest of this article will be printed in the next number of "Skating".*)

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