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GRAFSTROM, CHAMPION

Olympics 1924

NATHANIEL WM. NILES

THE Winter Sports Division of the 1924 Olympic Games at Chamonix, France, was won by Finland with 134½ points; with the places counting as follows: first, ten; second, five; third, four; fourth, three; fifth, two; sixth, one. Norway was second with 76½ points. Finland and Norway accumulated these tremendous totals because of their excellent speed skating teams. England was third with 30 points (acquiring ten of these in curling with but three teams entered).

The United States was fourth with 29 points scored as follows: Jewtraw, 10; Bialis, 1; Hockey Team, 5; Miss Loughran, 5; Mrs. Blanchard, 3; Niles, 1; Blanchard and Niles, 1; Hougen, ski-jump, 3.

The other nations finished as follows: Sweden, 26; Austria 25, Switzerland 24, France 19½, Canada 11, Czecho-Slovakia 8½, Belgium 6, Italy 1.

The parade on the opening day, of the eighteen nations entered, to and around the oval rink, was very impressive, but the real thrill for us came with the playing of the Star Spangled Banner and the raising of the American flag when Jewtraw won the first event, the five hundred metre race. Incidentally Jewtraw skated two seconds faster than ever in his life after remarking to me as he went on immediately before the event that he had not had a chance to warm up! The only other point scored by the speed skaters was in the fifteen hundred metre race when Bialis did remarkably well to gain a sixth place against the Finns and Norwegians, who so outdistanced the other nations in all but the short sprints.

The United States was not entered in either the curling or bobsledding, but, in the ski jump, Hougen of our team, scored the two longest jumps though he received no better than fourth place. The explanation given by the judges, a Swede, a Norwegian and a Frenchman, that his poor form held him to this place is hard, at least for the layman, to understand.

The hockey, as in 1920, resolved itself into a contest between Canada and the United States. We were unfortunate in being unable to take over any team as a whole, however it was composed of the best individuals available. Canada took its best team en masse. The score, six to one, in the finals about reflected Canada's superiority, due entirely to team work. All other nations were beaten by these two teams anywhere between six and thirty-three to nothing.

The Figure Skating which certainly included the best in the world was given and deserved an important place in the Winter

Sports Division. With the exception of Kachler, the World's Champions in the Men's, Ladies' and Pair Skating for the last decade competed.

Charles M. Rotch, of The Skating Club of Boston, was referee of the judges, seven of whom were picked from the following list for each event.

Magnus, Pigueron and Japiot, France

Yglesias, England

Wagemans and Delpy, Belgium

Herz and Fellner, Austria

Kott, Czecho-Slovakia

Kunzli, Switzerland

Jakobsson, Finland

Although we had no definite assurance, both Mr. Henry Howe, who had planned to act for our team until prevented by business, and Mr. Rotch, were encouraged to believe that by the time of their arrival their applications as United States judges would have been approved. But unfortunately, every effort to arrange this, failed and Mr. Rotch was appointed referee, or general arbiter for the events.

Men's Championship

A light snow which fell before the morning of the Men's School Figures was not too carefully swept off, leaving the ice not entirely perfect but good. Owing to the number of entries, the School Figures lasted from 9.30 to 5.15. Our scant lunch hour was used by the ladies for their Free Skating. The effects of this tedious ordeal showed perceptibly in our Free Skating the next day. In saying that they should have been skated on two days as at Antwerp in 1920, I think I reflect the opinion of both judges and skaters.

The Championship, as anticipated, was won by Grafstrom. The order of the others was: Second, Bockl, Austria; third, Gautschi, Switzerland; fourth, Sliva, Czecho-Slovakia; fifth, Page, England; sixth, Niles, United States; seventh, Rogers, Canada; eighth, Brunet, France; ninth, Mesot, Belgium; tenth, Clarke, England; eleventh, Malinet, France.

GRAFSTROM, marvelous as he was, did not equal the perfection he showed in 1920 at Antwerp. The fact that he had only just recovered from influenza undoubtedly accounted for this. His form, if anything, seemed to me better than ever and with his returning strength, two or three days more would have seen him at his best. To my mind he is ideal; he skates in as correct form as I have ever seen, in absolutely his own way, as Meyer or Frick do the same in their way. All his movements seem most natural yet no part of his style is incorrect.

The tracing and turns of his first two or three School Figures were not up to his standard but he improved as he went on and at one o'clock, when we stopped for lunch, his back three change three looked to be worth very nearly six. The last two figures were back

MEN'S OLYMPIC CHAMPIONSHIP, 1924

Judges	Grafstrom		Bockl		Gautschi		Sliva		Page		Niles		Rogers		Brunet		Mesot		Clarke		Malinet		
	Sweden	Austria	Switzerland	Czecho-Slovakia	England	United States	Canada	France	Belgium	England	France	Belgium	England	France	Belgium	England	France	Belgium	England	France	Belgium	England	France
Pigueron	217	211.25	175.75	159.5	154.75	157	153.5	146	145.5	125	125	145.5	145.5	145.5	125	145.5	145.5	145.5	125	145.5	145.5	145.5	145.5
France	133.25	123.5	100.75	113.75	100.75	84.5	94.25	91	87.75	68.25	68.25	87.75	87.75	87.75	68.25	68.25	87.75	87.75	68.25	68.25	87.75	87.75	87.75
Magnus	350.25	334.75	276.5	273.25	255.5	241.5	247.75	237	233.25	193.25	193.25	233.25	233.25	233.25	193.25	193.25	233.25	233.25	193.25	193.25	233.25	233.25	233.25
France	221.25	216	182.25	167.75	154	170.25	151	140	140	140	140	143.5	143.5	143.5	135.75	135.75	143.5	143.5	135.75	135.75	143.5	143.5	143.5
Kott	262.25	251.5	237.25	252.5	226	220.5	212.75	212.25	212.25	212.25	212.25	212.25	212.25	212.25	212.25	212.25	212.25	212.25	212.25	212.25	212.25	212.25	212.25
Czecho-Slovakia	130	136.5	110.50	156	104	65	78	130	110.5	130	130	110.5	110.5	110.5	52	52	110.5	110.5	52	52	110.5	110.5	110.5
Kunzli	392.25	388	347.75	408.5	330	285.5	290.75	342.25	342.25	342.25	342.25	290.75	290.75	290.75	84.5	84.5	333.75	333.75	84.5	84.5	333.75	333.75	333.75
Switzerland	149.5	146.25	130	123.5	120.5	113.75	110.5	107.25	107.25	107.25	107.25	110.5	110.5	110.5	239.25	239.25	284.5	284.5	239.25	239.25	284.5	284.5	284.5
Yglesias	381.5	369.75	332.25	313.25	304.75	307.5	300	304.75	304.75	304.75	307.5	300	300	300	101.5	101.5	333.75	333.75	101.5	101.5	333.75	333.75	333.75
England	225	203.5	192.75	162.25	173	177.25	158.25	122	122	122	122	158.25	158.25	158.25	78	78	220	220	78	78	220	220	220
Felner	152.75	143	139.75	126.75	130	84.5	110.25	110.5	110.5	110.5	84.5	110.25	110.25	110.25	188.25	188.25	94.25	94.25	188.25	188.25	94.25	94.25	94.25
Austria	377.75	346.5	332.5	289	303	261.75	268.75	303	303	303	261.75	268.75	268.75	268.75	179.5	179.5	220	220	179.5	179.5	220	220	220
Herz	197.75	139.75	126.75	130	117	100.75	97.5	117	117	117	100.75	97.5	97.5	97.5	65	65	104	104	65	65	104	104	104
Austria	368	371.5	331.75	314.25	302.25	297.5	286.5	302.25	302.25	302.25	297.5	286.5	286.5	286.5	219.75	219.75	287.75	287.75	219.75	219.75	287.75	287.75	287.75
Herz	224.75	225.75	206.50	162.5	180.5	185	171.75	180.5	180.5	180.5	185	171.75	171.75	171.75	195.75	195.75	287.75	287.75	195.75	195.75	287.75	287.75	287.75
Austria	357.5	366.25	323.50	282.75	307.75	285.75	272.5	307.75	307.75	307.75	285.75	272.5	272.5	272.5	179.75	179.75	292.25	292.25	179.75	179.75	292.25	292.25	292.25
Total S. F.	1610	1563.25	1404.75	1278.5	1257.75	1300.5	1225.75	1257.75	1257.75	1257.75	1300.5	1225.75	1225.75	1225.75	871.25	871.25	1167.75	1167.75	871.25	871.25	1167.75	1167.75	1167.75
Total F. S.	965.25	955.5	828.75	897	809.25	620.75	663	809.25	809.25	809.25	620.75	663	663	663	546	546	760.5	760.5	546	546	760.5	760.5	760.5
Grand Total	2575.25	2518.75	2233.5	2175.5	2067.5	1921.25	1888.75	2067.5	2067.5	2067.5	1921.25	1888.75	1888.75	1888.75	1538.25	1538.25	1863.25	1863.25	1538.25	1538.25	1863.25	1863.25	1863.25
Average Result	367.89	359.82	319	310.77	295.35	274.47	269.82	295.35	295.35	295.35	274.47	269.82	269.82	269.82	202.46	202.46	266.18	266.18	202.46	202.46	266.18	266.18	266.18
Sum of Places	10	13	23	28	36	46	51	36	36	36	46	51	51	51	77	77	54	54	77	77	54	54	54



Snapped by Mr. Rotch during the School Figures
 (left to right) NILES, SLIVA (Czecho-Slovakia), GRAFSTROM (Sweden),
 MESOT (Belgium)



SCORE BOARD

Taken just prior to raising the American Flag as Jewtraw won the 500 metre race

loop change loop and forward bracket change bracket and it was here that he gained most. His loops, starting left, and his brackets, starting right, were more than good! To equal Grafstrom one must certainly far more than equal his tracings, for his upright carriage, yet bent skating knee showing control and strength though entirely free from strain, one would almost wish for at the expense of all else.

Were he not so good in his Figures you would speak of Grafstrom as a great Free Skater, for he is both! His good form now becomes free and full of life, his positions less conservative but firm, with nothing of the flashy theatrical, though with every bit of position he should have. His program was excellent, except I should say, for too many spins though each was different. His jumps included an Axel Paulsen, a loop or Ritberger as they call it, a Salchow, and a half loop or Tyrenne, which as well as the loop, I think he repeated. He skated it well though not nearly as he can, yet one could hardly believe he was in bed with the flu at Davos within a week!

WIHELM BOCKL, Austria, (second) skated at the top of his form in both School Figures and Free Skating according to several who had seen him often. In fact the actual tracings of his first few School Figures seemed to me as good if not slightly better than Grafstrom's; though it seemed to me that he had sacrificed somewhat in form, to gain in accuracy. His triple repetition was very good but at times with quite obvious effort. Unlike Grafstrom's form, which was fundamentally the same in both departments and what I thought was rather remarkable, Bockl's Free Skating showed extremely little of this studied strained look which characterized his skating in School Figures. His carriage was erect and whereas he seemed always to be looking down during his Figures, his head was well up throughout his program. He skated what he attempted in good style and without mistakes, which left me with the impression that Grafstrom had won more on the difficulty of his program perhaps than on the actual execution of it. Bockl skated his very best, Grafstrom showed the effects of the strain of the unusually long School Figures as did practically every other contestant.

GAUTSCHIP'S (Switzerland) School Figures were well deserving of third place. The opinion seemed to prevail that like Bockl he skated almost better than he knew how. He was a tall angular boy of about 21, powerfully built with practically no natural grace, yet he had acquired a pleasing form. He was one of the few who skated a Fuchs rocker,—and it was his best figure,—the lobes were practically perfect. Comparatively speaking his bracket change bracket was good; "comparatively" because none of the contestants skated this really well, except Grafstrom, possibly because it was the last figure of the day and one of the two hardest.

His Free Skating was strong and included some rather unusual jumps, especially with toe-point landings, but I should say, could be improved with attention to smoothness and finish.

SLIVA, Czecho-Slovakia, was fourth and from more or less casually watching him in practise, I would have said he was as good as Bockl! Naturally slight he had little or no reserve strength at the start of the competition and towards the end became nervous and unsteady; instead of skating less he had practised much harder as the day of the contest neared.

In practise his back loop change loop and bracket change bracket were the best I saw, yet in the competition he actually fell on his first loops and his second were not worth over $3\frac{1}{2}$. He was graceful, held himself erect and well, making an especially good impression in Free Skating. In this his spins and some of his jumps were remarkably good, in fact it was due to the high marks given him in free skating that he held his fourth place.

PAGE, England, a young skater of comparatively little ability in 1920, earned his fifth place on a good average in School Figures and a fair mark in Free Skating. One of his loop change loops was especially good and his Free Skating program omitted none of the essentials: spin, jumps, one foot figure, spread-eagle, etc. He is a studied skater and must have reached his present proficiency, handicapped by a persistently unbending skating knee, only by the hardest practice.

NILES, United States (sixth) even more than Page, got his place on School Figures. Though ahead of both Sliva and Page in the latter, my total, Free Skating included, placed me decidedly behind them; lack of spins and a spread eagle may or may not have had considerable to do with this. It is a fact, however, in this connection, that Europeans consider a program incomplete without both, though most in this country I think, will agree that unless done extremely well they add nothing to the beauty of a performance.

MELVILLE ROGERS (seventh), our Canadian friend, skated far better than in the 1923 internationals at Ottawa. His School Figures, though not up to the standard of the best, were good throughout; he showed no weakness. His Free Skating, while distinctly good, seemed restrained. One can hardly help thinking that he has reached the point where there should be more "Rogers" and less of the instructor—obviously Bror Meyer.

BRUNET (eighth), France and MESOT (ninth), Belgium, are young skaters with certainly great promise, if form, strength and enthusiasm run true. Their Free Skating shows power and form, and is smooth and pleasing to watch. Their jumps are easy; their edges firm yet not heavy. Systematic attention to School Figures, with their natural Free Skating, should make them great skaters soon.

These two actually tied with 54 each in the sum of places, Brunet won however with a greater total of points. Mesot lives at Antwerp and saw his first good skating there during the 1920 Olympics. To have reached his proficiency in three years with practically no instruction or example, aside from books, is truly remarkable.



JUDGES MARKING A CONTESTANT IN SCHOOL FIGURES



MISS SONIA HENIE
Eleven year old Norwegian entry

CLARKE, England, (tenth) and MALINET, France, (eleventh) skated certain of their School Figures surprisingly well. Clarke's bracket change bracket compared very favorably with the best, yet both he and Malinet lost heavily through lack of control on their loop change loops and in their Free Skating which seemed below standard in difficulty.

Ladies' Championship

Of the Championship for Ladies the School Figures were skated under ideal out of door conditions, but during the Free Skating it was unusually cold with a high wind and the ice was hard and brittle.

MRS. HERMA VON SZABO-PLANK of Austria, the winner and for two years World's Lady Champion, skated her School Figures, with the exception of two, nearly equal to the best men. Her inner back counters were as fine as I have ever seen by either sex. Her outer back rockers and forward loop change loops however were not up to the high average of her other figures, though her loops were good. Her back rockers were turned too soon; both Miss Loughran and Mrs. Blanchard were better in this figure and to say that Miss Loughran's forward loop change loops were almost perfect on both feet, is not an exaggeration.

Mrs. Plank, with always a very definite strong edge, actually appeared uninfluenced by the above mentioned weather and ice handicaps so dreaded by our skaters. The explanation was obvious when Mrs. Plank described her home rink at Vienna. Their Club has a large ice area uncovered, and artificial except for the two ends which they use only during cold weather. There is almost always more or less wind, and owing to frequent sudden weather changes, very hard ice is not unusual. Naturally a strong deliberate skater of the Salchow type, she had little of the light delicate touches, which we see in Mrs. Blanchard, to be influenced by conditions and her Free Skating was probably as good as on an indoor rink with ice as perfect as we know it. Her spins were extremely good as were many of her dance steps and her spread eagle jump. Her Free Skating form did not compare with Grafstrom, the highest standard to be sure, and in my opinion, aside from spins, it did not on this occasion better Miss Loughran's usual exhibition or compare indoors with Mrs. Blanchard.

Mrs. Plank's so remarkable skill combined with her youth, strength and very charming personality and appearance, is with Grafstrom's, certainly a high light of European skating.

MISS LOUGHRAN, United States, although twenty points behind the winner on an average per judge, was unanimously placed second, as was Mrs. Plank first. (A marked contrast to the 1920 Olympics when the winner, Mrs. Jolin, received no firsts, while Mrs. Blanchard was third with two and a half first places!)

In my opinion Miss Loughran's improvement over her form of a year ago was astonishing. Aside from her loop change loops above mentioned, her edges were strong and her lobes round, and had Mrs.

LADIES' OLYMPIC CHAMPIONSHIP, 1924

	Mrs. Plank		Miss Loughran		Miss Muckelt		Mrs. Blanchard		Miss Joly		Miss Smith		Miss Shaw		Miss Henie	
	Sch. Figs.	Free Sktg.	Sch. Figs.	Free Sktg.	Sch. Figs.	Free Sktg.	Sch. Figs.	Free Sktg.	Sch. Figs.	Free Sktg.	Sch. Figs.	Free Sktg.	Sch. Figs.	Free Sktg.	Sch. Figs.	Free Sktg.
Judges																
Fellner	190.	123.	181.25	105.	167.25	96.	155.5	108.	131.75	105.	148.5	102.	145.5	75.	137.75	78.
Austria	313.		286.25		263.25		263.5		236.75		247.5		220.5		210.75	
Jakobsson	203.5	126.	199.50	120.	184.75	113.	177.5	117.	160.	111.	164.75	105.	172.25	96.	162.	126.
Finland	329.5		319.5		295.75		294.5		271.		269.75		268.25		288.	
Yglesias	175.	114.	181.5	99.	149.25	96.	135.	99.	80.75	102.	129.25	99.	122.75	72.	68.25	42.
England	289.		280.5		245.25		234.		182.75		228.25		194.75		110.25	
Herz	186.25	114.	176.75	108.	162.	96.	163.	102.	149.25	108.	151.75	96.	151.25	102.	141.75	108.
Austria	300.25		284.75		258.		265.		257.25		247.75		253.25		249.75	
Magnus	170.5	114.	154.5	90.	120.	90.	120.	87.	98.5	114.	109.	96.	106.75	81.	96.	84.
France	284.5		244.5		210.		203.		212.5		205.		187.75		180.	
Wagemans	170.75	120.	167.75	102.	136.25	93.	139.25	105.	134.75	105.	113.75	75.	111.25	69.	96.	96.
Belgium	290.75		269.75		229.25		244.25		239.75		188.75		180.25		192.5	
Japiot	164.25	123.	162.75	111.	144.	105.	139.5	99.	109.5	114.	120.25	108.	134.25	108.	99.5	96.
France	287.25		273.75		249.		238.50		223.5		228.25		242.25		195.5	
Total S. F.	1260.25	834.	1224.	735.	1063.5	687.	1029.75	717.	864.5	759.	934.25	681.	944.	603.	796.75	630.
Total F. S.	2094.25		1959.		1750.5		1746.75		1523.5		1615.25		1547.		1426.75	
Grand Total	299.17		279.85		250.07		249.53		217.64		230.75		221.		203.82	
Average Result	I		II		III		IV		V		VI		VII		VIII	
Sum of Places	7		14		26		27		38		44		46		50	

Plank been much less consistently steady and accurate she would certainly have led the School Figures.

In Free Skating she did not nearly do herself justice and doubtless was affected to a great extent by conditions. I thought this at the time but knew it after seeing her exhibition four or five days later at St. Moritz. Her spread eagle was good but her spins, though controlled, were slow and suffered from comparison with the excellence of those done by Mrs. Plank and Miss Henie.

MISS MUCKELT, England, (third) skated in the Pairs at Antwerp in 1920 and her improvement over her form shown then was very obvious. Her School Figures were about even with Mrs. Blanchard until the last one, forward loop change loop, when she continued her average while Mrs. Blanchard skated hers far below normal. On this figure Miss Muckelt gained a total, with all the judges, of about 100 points. In as much as her total of places was 26 to Mrs. Blanchard's 27 and in total of points there was a difference of only $3\frac{1}{4}$ points in 1750 between the two, the bearing of this particular figure on the result is impressive.

She was tall and slight and seemed more controlled in her School Figures than in her Free Skating, in which, however, she had some very striking positions and unusual steps.

MRS. BLANCHARD, United States, (fourth) did fully as well in School Figures as she had hoped, except for the unfortunate loops. But conditions did not permit of her piling up any sizable total as she so often does in Free Skating. Her loop and Salchow jumps as usual were high and clean, but the wind and ice worked against the light quick form which usually characterizes her exhibitions.

Conditions which must have affected the other ladies as well, were poor music and the unexpected shape of the rink. An attempt was made to transmit through a loud speaker, music played within the pavilion which, though obviously a failure, could not be corrected that afternoon; the orchestra was placed where it could be heard direct, during the Men's Free Skating and the Pairs. It was discovered on the day of the event that the rink was to be square instead of oblong as provided for by the published Olympic regulations, which necessitated the adapting of a more or less long and narrow program to this shape.

MISS JOLY, France, (fifth) did not skate her School Figures up to the standard she showed in practise, apparently through lack of control. The following day in Free Skating she seemed again at her best. She has grace, life, control and a good sense of time and her program was well planned and delightful to watch.

MISS SMITH, Canada, (sixth) barely fifteen, distinguished herself by winning the only point, aside from the Hockey Team's first place, for Canada. In spite of her youth, her School Figures were well up with those of the other contenders. She skated a pretty program with plenty of life and considerable difficulty.

MISS SHAW, England, (seventh) is not a natural Free Skater as she states herself, and further is not inclined to work on this



MISS ENGELMAN AND MR. BERGER, AUSTRIA
First in Pair Skating



(left to right) MRS. BLANCHARD, MR. NILES, U. S., MRS. PLANK, AUSTRIA,
Olympic and World's Ladies' Champion, MR. DRURY,
U. S. Hockey Team

branch of her skating. Her School Figure marks were good but not sufficiently so to make up for what she lost to Miss Smith in Free Skating.

SONIA HENIE, Norway, (eighth) though truly an infant prodigy, aged eleven, except in Free Skating could hardly compete with the older contestants. The actual turns in her School Figures were executed surprisingly well, even for a much more mature skater, but her lobes were small and showed in general, lack of control and strength. Her Free Skating did not appear to be a carefully thought out program. She executed sitting and standing spins as well as the best, with remarkable control! Her spread eagle and certain of her jumps were good but her connections, dances, etc., by no means united her exhibition into a standard Free Skating program. Skating against juniors of course, one could not be too enthusiastic.

Pair Championship

The outdoor conditions under which the Pair Skating took place were very good except that we still skated in a more or less square space, as in the single Free Skating. We were very interested to see the winners, MISS ENGELMAN AND MR. BERGER, Austria, for the first time, having previously heard of their defeating the more famous Finnish pair, Mr. and Mrs. Jakobsson, winners of many World's Championships and the 1920 Olympics.

The Austrian Pair's form was extremely good; especially noticeable was Berger's carriage, at all times erect, his head and shoulders remind one of Grafstrom. The actual skating of their program was beautifully done, it could hardly have been better; but, in our opinion, it was not a championship program! For it was mainly hand in hand, hence lacked variety and could certainly contain but part of what we know as difficulty.

Meetings and timing the execution of symmetrical separating figures, we know, as a most pleasing part of Pair Skating. It requires much patient practise long after the individual execution of the turns, jumps or whatnot, become sure and smooth. Our standard tells us that such variety is indispensable; and I am sure no Muller or Meyer-Bergfelt program without it would be three quarters complete.

Miss Engelman and Mr. Berger skated much in waltz position with well connected dance steps and spirals. He jumped her well, from which her landings were invariably very perfect. The whole impressed me as a beautiful foundation in which to inject meetings and separating figures with individual difficulty, to prove their skill but mainly for a varied and more pleasing effect.

THE JAKOBSSONS' (Finland, second) program appeared to me rather more difficult than that of the winners but their execution was not so perfect. I am sure they can skate it better. At best they have not the life and grace of the Austrian Pair but their skating

OLYMPIC CHAMPIONSHIP, PAIR SKATING, 1924

Judges	Miss Engelman Mr. Berger Austria		Mr. & Mrs. Jakobsson Finland		Miss Joly Mr. Brunet France		Miss Muckelt Mr. Page England		Mrs. Herbos Mr. Wage- mans Belgium		Mrs. Blanchard Mr. Niles United States		Miss Smith Mr. Rogers Canada		Mr. & Mrs. Richardson England		Mr. & Mrs. Sabouret France	
	Program	Total Place	Program	Total Place	Program	Total Place	Program	Total Place	Program	Total Place	Program	Total Place	Program	Total Place	Program	Total Place	Program	Total Place
Hertz	5.25 5.25	I 10.5	4.75 5.	IV 9.75	5.25 5.	IV 10.25	4.75 4.75	VI½ 9.5	5. 5.	III 10.	5. 4.75	V 9.75	4.75 4.75	V½ 9.5	4.5 4.5	VIII 9.	4.5 4.25	IX 8.75
Austria	5.5 5.5	II 11.	4.25 5.25	III 9.50	3.5 4.75	VI 8.25	5.75 5.	I 11.25	4.25 5.	IV 9.25	4. 4.5	V 8.5	3. 5.	VIII 8.	4.25 4.	VII 8.25	3. 3.	IX 6.
England	5. 5.75	I 10.75	5.25 10.5	II 10.5	4.75 5.5	III 10.25	4.25 4.25	VII 8.5	4.75 4.25	VI 9.	4.5 4.75	V 9.25	4.5 5.25	IV 9.75	4. 4.	VIII 8.	4. 4.	IX 7.5
Switzerland	5.25 5.5	I 10.75	5.25 10.5	II 10.5	4.25 5.5	III 9.75	4.25 4.25	VII 8.5	4. 4.	VIII½ 8.	4.5 4.75	V 9.25	4.5 5.25	IV 9.75	4. 4.	VIII½ 8.	4. 4.	IX 7.5
Pigueron	5.25 5.75	I 11.	5.25 10.5	III½ 10.5	5.25 5.5	II 10.75	5.25 5.25	III½ 10.5	4. 3.5	VII 7.5	4.5 4.75	V½ 9.25	4.5 4.75	V½ 9.25	3.75 3.5	VIII 7.25	3.75 3.25	IX 7.
France	4.5 5.	I 9.5	5. 4.5	III 9.5	4.75 4.75	II 9.5	4.25 4.75	V½ 9.	4.5 4.75	IV 9.25	4.25 4.75	V½ 9.	4. 4.5	VII 8.5	3.75 3.5	VIII 7.25	3. 3.25	IX 6.25
Delpy	5.5 5.5	II 11.	5.75 11.5	I 11.5	5.25 5.25	III 10.5	5. 5.25	IV 10.25	5. 3.75	VI 8.75	4.5 4.	VIII 8.5	4.5 4.5	V 9.	4. 3.	IX 7.	3.75 3.5	VIII 7.25
Belgium	36.25 38.25	35.5 36.25	35.5 36.25	33 36.25	31.5 30.25	31.25 32.25	34.75 34.75	31.5 34.	31.5 30.25	29.75 34.	29.75 34.	27.75 34.	27.75 34.	26. 63.75	27.75 26.	53.75 50.	25.75 24.25	50. IX
Total program	10.64	I	10.25	II	9.89	III	9.93	IV	8.82	V	9.07	VI	9.11	VII	7.68	VIII	7.15	IX
Total performance																		
Grand total																		
Average																		
Result																		
Sum of Places																		62

together, or teamwork, is invariably marvelous, even in the more difficult, hand in hand places. I say "hand in hand" because they, too, skate apart so infrequently; though they more nearly approach our idea of variety, in that they deviate more often from the repeated dance positions of the winners. Why Mrs. Jakobsson should have been nervous with so very much experience, is hard to understand, yet this seemed true.

In discussing Pair programs with Mrs. Plank and several of the other skaters not competing in Pairs, they seemed to agree very decidedly with our theories; and, at least from a program standpoint, considered the French, Canadian and United States Pairs superior.

Both MISS JOLY and MR. BRUNET, the French Pair, who were third, are good natural Free Skaters in singles and, as is seldom the case, skated a beautiful pair. In program and execution their standards seemed ours. The division of their program showed well varied hand in hand skating with a separating figure or a jump at appropriate places. Altogether their exhibition appeared to us to equal, if not better, that of the winners, as their obviously more difficult program seemed to be skated practically as well.

The Pair skated by MISS MUCKELT and MR. PAGE, England, (fourth) affected the judges very differently. They received one first and two and a half seventh places! As in Miss Muckelt's single, their program contained several original positions and combinations of steps. What impressed one most was the speed and smoothness with which they skated the greater part of their program; though the more difficult places seemed somewhat marred by too obvious effort. They worked well together however and gave a very unusual exhibition.

MRS. HERBOS and MR. WAGEMANS, Belgium (fifth) have greatly improved in the past four years and their exhibition was far smoother and more difficult than in 1920. However it did not seem quite up to the highest standard either in program, which did not show individual difficulty, or in performance, which lacked that finish of ease and control which distinguishes the best.

MRS. BLANCHARD and MR. NILES, United States, were sixth. According to our standards, our program contained difficulty both in individual figures and meetings, and was varied in that repetition occurred only in the more difficult jumps and turns (three places, two of them dance steps). Our performance on this particular occasion was somewhat better than our average. Though it is hard for us to say, according to the above mentioned skaters, our execution seemed to compare favorably with the same movements attempted by any of the others.

MISS SMITH and MR. ROGERS, Canada, (seventh) skated an excellent program which, like the French one, contained the variety and difficulty we consider essential. On a very few occasions Mr. Rogers somewhat outskated Miss Smith. They did good indi-



Mlle. JOLY AND M. BRUNET
French Champions, third, whose type was most after our standards.

vidual loop and Salchow jumps and their program was very prettily arranged.

MR. and MRS. RICHARDSON, England, (eighth) skated an attractive program which, though smooth, lacked difficulty and to some extent form. They were steady, however, and gave a favorable impression.

MR. and MRS. SABOURET, France, (ninth) had an easy program without many separating figures. They skated it quite well, but it lacked the control and polish of the better Pairs.

The French Olympic Committee should be heartily congratulated on the high standard and efficient management of these events. The value to the sport of such International Competitions could hardly be overestimated if they merely served to further the interchange of ideas and thus tended to more thoroughly standardize skating.

Among the more difficult problems which must always be most efficiently and tactfully handled is the matter of judges (who I may say, I believe, are considerably less apt to be carried away than are our own, by any one quality in a skater, good jumps or high speed perhaps at the expense of things more essential). In this connection owing to the variance in style among the different countries, there is sometimes an unusual difference of opinion and the judges naturally are more favorably inclined to their own standard, being so accustomed to regard it as best.

A solution at this time is probably impossible; to have fourteen judges when that number of countries are entered, would be impracticable,—yet a country without a judge may be slightly handicapped! Would it not, therefore, be better, rather than obliging each country to nominate a judge, to have no one of the judges appointed mark his own countrymen?

Impressions of European Skating

BEATRIX LOUGHRAN

Mrs. Szabo Plank, who won the Olympic Championship at Chamonix, and the World Championship at Norway twenty days later, has a beautiful run to her skate, wonderful ease and is very sure, but her form is possibly a little too masculine. Her free skating lacks the beauty, grace and form so essentially a part of Mrs. Blanchard's performance and does not give the same thrill. The latter's free skating lacks the continuity demanded here, but her foot work is very fast.

The Europeans value spins far more than we do. Neither the men's nor the women's programs seem to be complete without them. The Austrians give one the impression of ruling figure skating in Europe. Their style is somewhat different from ours. With his freedom and lilt, I think Sherwin Badger would give the Europeans quite a surprise. Among the men none of the skaters I saw displayed his rhythm.

The World's Championship is valued far more highly than the Olympic Games, and considerable surprise was expressed that we are never represented in the former. Even the hotel clerk in Christiania said "Now you will have a real competition."

The advanced insight which our professionals have on the question of form should surely in the course of time tend to give the United States the advantage in the production of skaters. I did not note a uniformly approved standard on the other side. Just as the Europeans in the Ski Jump recognized a standard of form, above distance, so I believe they will ultimately apply the same principal to figure skating.

At the Olympics the judging of the Pair Skating furnished a great surprise from the American viewpoint. There seems to be a fundamental difference in our opinions as to what pair skating should be; whether the performers should skate chiefly holding each other, or should separate at times to give variety to their program. In this fundamental difference no doubt lies the reason why the American and Canadian Pairs did not earn the recognition which I feel was due them.

Judging is a thankless task, and I wonder if they would not escape considerable embarrassment and some criticism if the judges were excused from having to mark the entrants from their own countries. A lady entrant refused to skate in the Swiss Competition on not being allowed two judges from her own country!

Future aspirants for the World's Championship for Women will have to reckon with Sonia Henie, of Norway, a child of eleven, already a great performer, who has every gift,—personality, form, strength, speed and nerve.

But Oh! How I love Paris!



Miss LOUGHRAN, U. S.
Second, Olympics 1924
Snapped during Exhibition at the Palace Hotel Rink, St. Moritz



AT THE START OF THE PARADE OF THE NATIONS
Part of U. S. Team
(left to right) Mrs. BLANCHARD, DRURY, NILES, MISS LOUGHRAN, ABEL, SMALL

Miss Loughran third in World's at Christiania

The 1924 Ladies' World's Singles which took place at Christiania, Norway, in February, was won by Mrs. Szabo-Plank of Austria. Mrs. Broekhof, champion of Germany, gained second place by the slightest margin over Miss Beatrix Loughran of New York, third.

The World's Championships for Men's Singles and Pairs were held at Manchester, England, later in February. Gillis Grafstrom, Sweden, the present holder, retained his title in Singles and the Championship for Pairs was won by Miss Engelman and Mr. Berger, Austria.



Editor's Note:

"SKATING" has been made possible to date through the financial generosity of comparatively a few. The gifts received amount to about \$400. (advertisements included) and receipts from subscribers \$250., while the printing and mailing costs for the first two numbers were \$650. (on account of numerous copies of the first number sent free, however, this average is high).

To make the enterprise self-supporting which alone can insure its permanence, we should have at least six hundred subscribers. As the total membership of the New York and Boston Skating Clubs alone exceeds this number, financial success should be assured.

A subscription invitation at one dollar, will accompany each Skating Club bill for dues, subject to the approval of the respective Boards, which we trust members will seriously consider accepting.

The United States National Figure Skating Championships

CHARLES CHAUNCEY SAVAGE, JR.

The National Figure Skating Championships of the United States for the season of 1923-4 were held at the Arena in Philadelphia, on February 17, 18 and 19.

The hours fixed for the several events had to be set mainly between the Arena's public skating sessions, on which account they were not always the most convenient.

The ice furnished by the Arena staff was unusually good. They made new surfaces and refroze the rink before each series of events, and in several instances did so when their agreement called only for a planed surface.

The music by the regular Arena orchestra aside from certain obvious misunderstandings was most satisfactory. It is suggested that if a standard of tempo, such as the metronome, were more freely used, there would be far less trouble from music in free skating.

The field of contestants was unusually and unexpectedly large, especially in the Men's and Women's Junior Championships and the Championship Waltzing and Fourteen Step contests. The Women's and Men's Junior Championships with an entry of thirteen women and ten men, started with the school figures at 6 P.M., on Sunday, February 17. In this event and in the preceding one, the quality of performance was unusually high and the difference in marks between the leaders was exceedingly small. The judges were: A. Winsor Weld, Boston; C. I. Christenson, St. Paul; Stanley Rogers, Philadelphia; Curtis L. Clay, Philadelphia; John Lewis Evans, Philadelphia.

In the Fours Championship, the Philadelphia Skating Club team and one from the New York Skating Club were the only entries. The judges were the same as in the Juniors except that Mrs. Knapp took Mr. Clay's place.

The New York Skating Club which had an unusually varied and well executed program was victorious, although the uniformity of movement by the several members of the team, was not so accurate as that of the Philadelphia four. The prize for this event is the Howe cup, a very handsome silver trophy. It is to become the permanent property of the club winning it three times; the four of the New York Skating Club has twice won this trophy.

The Junior Pair contest with six contestants was won by Mr. Braakman and Miss Bauman. Mr. Greene and Miss Goode were second and Mr. and Mrs. Howe third. The winners' speed won for them though their program seemed not as good as the Howes nor skated as smoothly as that of Miss Goode and Mr. Greene. The

LADIES' CHAMPIONSHIP

PAIR CHAMPIONSHIP

Judges	Mrs. Blanchard			Miss Knapp			Judges	Mrs. Blanchard & Mr. Niles			Miss Munstock & Mr. Liberman						
	S.F.	F.S.	Total Place	S.F.	F.S.	Total Place		Pro.	Perf.	Total Place	Pro.	Perf.	Total Place				
Chapman, Phila.	143.	90.	233.	1	138.50	82.80	221.30	2	Evans, Phila.	5.16	5.66	10.82	1	4.	4.33	8.33	2
Howe, New York	122.75	90.	212.75	1	119.50	72.	191.50	2	Rogers, Phila.	5.75	5.75	11.5	1	5.5	5.5	11.	2
Armitage, New York	143.50	96.75	240.25	1	137.75	76.50	214.25	2	Chapman, Phila.	5.5	5.5	11.	1	5.	5.	10.	2
									Christensen, St. Paul	5.41	5.41	10.82	1	4.92	5.09	10.01	2
									Armitage, New York	5.	6.	11.	1	5.25	5.	10.25	2
Totals	409.25	276.75	686.	3	395.75	231.30	627.05	6		26.82	28.32	55.14	5	24.67	24.92	49.59	10
Result	I			II			I			II							

MEN'S JUNIOR CHAMPIONSHIP

Carey	I	7
Wyman	II	8
Robertson	III	19
Turner	IV	25
Martin	V	28
Hapgood	VI	28
Savage	VII	32
Lee	VIII	36
Coolidge	IX	42

LADIES' JUNIOR CHAMPIONSHIP

Miss Vinson	I	9
Miss Knott	II	12
Miss Honan	III	18
Miss Nichols	IV	21½
Miss Bauman	V	23
Miss Meredith	VI	30
Miss Berger	VII	31
Miss MacKenzie	VIII	41
Mrs. Sloan	IX	46
Mrs. Knapp	X	53½
Mrs. Herbst	XI	55
Mrs. Bieg	XII	57
Miss Pancoast	XIII	58



(right) GILLIS GRAFSTROM, SWEDEN
World's Champion

WIHELM BOCKL, AUSTRIA
Second—1924 Olympics

judges were as follows: A. Winsor Weld, Boston; C. I. Christenson, St. Paul; Joseph Chapman, Philadelphia; Paul Armitage, New York; Joel B. Liberman, New York.

A word of appreciation is due the judges who officiated on Sunday night. They were all on the rink without interruption from 6 P.M. until midnight, no chance for dinner. This especially applied to Messrs. Weld, and Christenson who officiated in all four events. In addition, Mrs. Knapp and Mr. Christenson were contesting in some events in which they were not judging.

On Monday morning at nine, the Women's Championship School Figures were skated. There were but two contestants, Miss Rosalie Knapp from the Uptown Skating Club of New York and Mrs. Theresa Weld Blanchard from The Skating Club of Boston. Miss Knapp held her own with her more experienced opponent, up to the rockers and change brackets where the high "factor" makes so astounding a difference. Against such free skating as Mrs. Blanchard's, however, it was difficult for her to make much impression. The judges were Mr. Henry Howe and Mr. Paul Armitage of New York, and Mr. Joseph Chapman of Philadelphia.

In the Men's Championship, the standard of execution, especially in school figures with so difficult a program, was unusually high. Mr. Niles led in the figures but was overtaken by Mr. Badger who won the event by his excellence in free skating. Mr. Christenson was third, Mr. Braakman fourth. The judges were: Mrs. Frothingham, Boston; Mrs. Edward Knapp, New York; Mr. Paul Armitage, New York; Mr. Joseph Chapman, Philadelphia; Mr. Stanley Rogers, Philadelphia.

Here a word of appreciation should be said for the sportsmanship of Mr. Christenson and Mr. A. R. Lee who entered the Men's Junior. These gentlemen came all the way from St. Paul, Minnesota, to skate in the Championships. In addition Mr. Christenson was judge in more events than any other individual.

In the Women's Championship free skating, by a curious coincidence, both contestants fell in the course of their programs at nearly the same place. Upon examining the spot a small cylinder-like piece of metal was found by Mr. Liberman in the ice. In spite of this neither contestant would admit that this had caused her fall.

The National Championship in Pair Skating followed the above free skating events and was won by Mr. Niles and Mrs. Blanchard, Boston, with Mr. Liberman and Miss Munstock, New York, second. The winners skated a more difficult and varied program and yet with the same ease of execution and grace as did Mr. Liberman and Miss Munstock their somewhat easier one. Greatest varied difficulty skated with greatest ease would, of course, characterize excellence in pairs as in other free skating.

The judges selected were Mr. Chapman, Mr. Armitage, Mr. Howe, Mr. Christenson and Mr. Rogers.

Eleven couples competed in the Waltzing championship and after some difficulty the judges awarded first place to Mr. Gabel and Miss Dunn of New York with Mr. Greene and Miss Goode, New York, second. The fact that each of the first five couples, except strangely enough the winners, had one first place, is evidence of the closeness of the contest. Mr. Gabel and Miss Dunn had the lowest total with all seconds. The judges of the event were Mr. Rogers, Mr. Liberman, Mr. Armitage, Mr. Evans and Mr. Christenson.

This event, as well as the next one, brings up an interesting question. What standard shall be applied in judging dances? No hard and fast rule can be laid down without losing the spontaneity so essential to beautiful dancing. The very close relation between the tempo of the music and the movements of the skaters is indisputable and the traditional grace and beauty of the waltz should certainly not be sacrificed to dash and speed. These more or less definite points, together with the technical turning of threes constitute all that can be termed "standard" and leave the judge's position a difficult one.

In the Fourteen Step contest there were 13 contestants and to a great extent, similar difficulties were experienced by the judges who were the same. In winning Mr. Greene and Miss Goode skated smoothly and with distinct steps; exception was taken to Mrs. Blanchard and Mr. Niles in that at times the raising of their feet was not sufficiently apparent and they were given second place.

The Men's Junior Free Skating Championship took place at 1 P.M. on Tuesday, and the high standard set in School Figures was, if anything, exceeded by the performances in the Free Skating. The competition was exceedingly close among the leaders who were ranked as follows:

1. Egbert S. Carey, Jr., Philadelphia Skating Club
2. Charles B. Wyman, Skating Club of Boston
3. Heaton R. Robertson, New Haven Skating Club
4. R. H. Turner, Skating Club of Boston
5. Tie between Richard L. Hapgood, Skating Club of Boston and Ferrier T. Martin, New York Skating Club

The outstanding feature of the Free Skating of the Women's Junior Championships was the excellence of the youngest contestants, Miss Vinson and Miss Honan, who had scarcely entered their 'teens. As in the preceding event, the leaders were exceedingly close, the standing being as follows:

1. Miss Maribel Vinson, Cambridge Skating Club
2. Miss Guinevere Knott, Skating Club of Boston
3. Miss Julia Honan, Metropolitan Figure Skating Club
4. Miss Edith Nichols, Philadelphia Skating Club
5. Miss Ada Bauman, New York Skating Club
6. Miss Gertrude Meredith, New York Skating Club

MEN'S CHAMPIONSHIP

Judges	Badger—Boston			Niles—Boston			Christensen—St. Paul			Braakman—New York						
	S.F.	F.S.	Total Place	S.F.	F.S.	Total Place	S.F.	F.S.	Total Place	S.F.	F.S.	Total Place				
	Rogers, Philadelphia	198.70	135.	333.70	1	199.10	129.	328.1	2	181.85	117.	298.85	3	169.10	121.20	290.30
Mrs. Frothingham, Boston	169.50	126.	295.50	1	161.75	120.	281.75	2	144.25	90.	234.25	3	118.75	84.	202.75	4
Armitage, New York	194.25	129.	323.25	2	199.	126.	325.	1	180.	102.	282.	3	156.75	114.	270.75	4
Chapman, Philadelphia	185.25	132.80	316.05	1	190.50	118.80	309.30	2	175.25	98.40	273.65	3	142.	115.20	257.20	4
Mrs. Knapp, New York	174.	123.	297.	1	173.50	111.	284.50	2	152.	111.	263.	3	116.	102.20	218.20	4
Totals	921.7	643.8	1565.5	6	923.85	604.8	1528.65	9	833.35	518.4	1351.75	15	702.6	536.6	1239.2	20
Place	I			II			III			IV						

JUNIOR PAIR CHAMPIONSHIP

Miss Bauman and Mr. Braakman	I
Miss Goode and Mr. Greene	II
Mr. and Mrs. Howe	III
Mr. and Miss Carey	IV
Mrs. Sloan and Mr. Robertson	V
Miss Weld and Mr. Hapgood	VI

FOURTEEN STEP

Miss Goode and Mr. Greene	7
Mrs. Blanchard and Mr. Niles	8
Mrs. Frothingham and Mr. Badger	19

WALTZING

Miss Dunn and Mr. Gabel	20½
Miss Goode and Mr. Greene	22½
Mrs. Blanchard and Mr. Niles	28

FOURS

New York	I	5	Philadelphia	II	10
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The promise shown by the contestants in the Junior Championships was extraordinary! It was the concensus of opinion that the winners in singles, Miss Vinson and Mr. Carey, showed form which insures their soon becoming serious contenders for the Championships.

A suggestion which might be followed with profit would be to advertise more extensively the figure skating championships with the hours set for the various events. While school figure contests, perhaps, would be attended only by those who themselves skate, the dancing and free skating events would be largely attended by persons who would be glad to know of and enjoy the beauty of such a spectacle and might become interested in figure skating. Many thoroughly enjoy watching others skate who themselves are in the position of Mr. Winkle when Sam Weller had just helped him to put on his skates:

“Now then, sir,” said Sam in an encouraging tone; ‘off with you, and show ’em how to do it.’

‘Stop, Sam, Stop,’ said Mr. Winkle, trembling violently and clutching hold of Sam’s arms with the grasp of a drowning man. ‘How slippery it is, Sam!’

‘Not an uncommon thing upon ice, sir’ replied Mr. Weller. ‘Hold up, sir.’

This last observation of Mr. Weller’s bore reference to a demonstration Mr. Winkle made at the instant, of a frantic desire to throw his feet in the air, and dash the back of his head on the ice.

‘These—these—are very awkward skates; ain’t they, Sam?’ inquired Mr. Winkle, staggering.

‘I’m afeered there’s a orkard gen’l’m’n in ’em, sir,’ replied Sam.”



MR. AND MRS. JAKOBSSON, FINLAND
Second in Pair Skating



MISS MUCKELT AND MR. PAGE, ENGLAND

Skating a "Four"

JOSEPH CHAPMAN

Whoever conceived the idea of skating in a team of four hit upon a system of unlimited possibilities. No doubt a mathematician could tell us the exact number of thousand billion combinations it is possible for two ladies and two gentlemen to skate as a team, but for the ordinary mortal, the statement that the number approaches infinity, is perhaps sufficient.

As far as I know, the Minto Skating Club of Ottawa introduced "fours" in this country, and about 1911, the Duke of Connaught, then Governor-General of Canada, presented the Connaught Cup to be competed for by teams of four. Since then there have been several competitions for this cup, all of which have been won by the Minto Club "Four".

I had the pleasure of acting as a judge in the last competition at Ottawa in 1923, in which teams from the Minto Club, the New York Skating Club and the Boston Skating Club competed, finishing in the order above named.

This form of skating being the latest, there is naturally some confusion in judges' minds as to the proper standards of judging which should be observed, and I should here like to advance some views of my own gained from the efforts of our Philadelphia Skating Club "Four" in the past three seasons, from criticisms of our "Four" at the time we competed in the U. S. National "Fours" Championship held in Philadelphia in February 1924, and from my impressions as a judge at Ottawa in 1923. Please remember that these views are advanced only with the idea of stimulating interest and creating discussion in this subject, and with a hope that ultimately a broad standard of comparison will be adopted covering "Fours" skating.

In the Ottawa competition the first thing that struck me favorably as a judge about the Ottawa "Four" was that they almost always remained as it were "in the picture." By this I mean that my eye could take all four of them in at one glance without the necessity of turning from one point in the rink to another. This was usually true of them whether they split apart into two pair or as four individuals.

The next thing about the Ottawa "Four" was the excellent timing and rhythm of their free legs, arms, heads and shoulder rotation; (not that they were perfection in this respect; indeed, I believe perfection in this respect is humanly hardly possible.)

Another pleasing point about this Four was a certain air of courtesy in the attitude of the gentlemen towards their lady partners.

This is a noticeable element in the Canadian skating of pairs and is something we would do well to imitate in the United States.

So much for the excellent points of the Ottawa "Four."

The composition, variety and difficulty of their program did not rank as highly (in my mind) as did these features in the New York team program. Neither did I feel that their skating form was quite as good as the New Yorkers'. But in my judgment their marks for Movement (unison, rhythm, life, grace) and Control (sureness, accuracy, steadiness, etc.) were so comparatively good as to outweigh the differences in marks for the other elements, and thus they were first on my card. A majority of the judges gave the Ottawa team first place, but I do not know in detail what influenced the other judges who so marked them. The Boston team had practiced very little for this event (as I was told) and while these four skaters were excellent as individuals, their team work was not on a par with the other two entrants.

I have given my own reactions in some detail at this competition, because it was here that some of the moot questions in regard to "fours" were first brought forcefully home to me. For example:—(1) How important is grouping (i.e., close correlation among the four skaters) in a "four"? (2) How important is timing? (i.e., unison, time to music, simultaneous movement of free legs, arms, heads, shoulder rotation, etc.) (3) How should Variety and Difficulty be considered with regard to Composition (grouping) and Movement (timing)? (4) Should there be a definite amount of single skating, pair skating and "four" skating (i.e., close grouping) in an ideal "four" program—say one-third of the program devoted to each of these three styles?

In attempting to answer these queries, let me first point out that the present official judge's card for "fours" is the same one that is used for pairs. It is arranged as follows:

ANALYSIS OF FORM AND DISTRIBUTION OF MARKS

1. PROGRAM—6

- a. COMPOSITION—Design,
linking, etc. (6)
- b. VARIETY—Proportion of
separating figures, etc. (6)
- c. DIFFICULTY—Quality of
figures and movements (6)

Average by dividing sum by 3.

TOTAL FOR PROGRAM.

2. PERFORMANCE—6

- a. CARRIAGE—Good form,
positions of body, etc. (6)
- b. MOVEMENT—Unison, rhythm,
life, grace (6)

c. CONTROL—Sureness, accuracy, steadiness, etc. (6)

Average by dividing sum by 3.

TOTAL FOR PERFORMANCE.

(Possible) TOTAL 12.

First, as to what I have called grouping. I make bold to state (and I believe anyone who tries skating in a "four" will agree with me) that one of the hardest things to do is to "time" accurately when skating in a close group. The reason for this is that it requires very good control on the part of each one of the four, and when the four are closely grouped, any irregularity between them is more easily and instantly noted by judge and spectator, than when the four are separated, either skating singly or as two pair. From this it follows that "grouping" very materially affects "timing," and that both "grouping" and "timing" very materially affect "carriage" and "control."

It is virtually an axiom that "variety" and "difficulty" absolutely govern all other elements in free skating and pair-skating,—and therefore also "four" skating. By this I mean that the greater the variety and difficulty of a program, the harder it is to maintain good form, control, movement, timing and all else by way of performance. This is the basis of giving similar marks for a hard program poorly done, and an easy program well done, where in all other respects the skaters are equal. (In theory, at least, I suppose this should be done, though whether judges do it in practice is another matter.) At any rate, as I understand it, the intention in giving credit for "program" as distinct from "performance" is to encourage skaters to progress by attempting ever more difficult skating.

With this last thought in mind, let us consider the bearing of "variety" and "difficulty" on the other elements of "four" skating.

I, myself, favor encouraging skaters to attempt ever more difficult skating, but I think that when a skater, or a pair or a "four" appears before judges in a competition, they should be chary of trying to "get away" with a program too difficult for him or them. Let him attempt in practice the difficult things he cannot quite do well, and let him show the judges only what he can do the best. (Let him be not afraid to venture something, however,—judges like courage and daring—within limits.)

In reading back over the above, I find I have not settled the question at all; i. e., should a "four" that does an easier program well receive a better final mark than a "four" that does a harder program less well, or vice versa? So let's compromise—let's put "program" on a par with "performance" (as it is already) and leave it to the judges.

Finally, I come to the question of the proper proportion of single skating, pair skating and "four" skating in an ideal "four" program; and with one suggestion I would again advocate leaving it to

the judges. This suggestion is that no matter whether the skaters are at the moment skating individually or as two pair, they should remain "in the picture." Personally, it seems better to me not to have to look about to see the four skaters, or the two pair; I like to be able (within reasonable limits) to see all four comfortably without moving my eyes about too much.

But I should not advocate ruling that a four program should be made up of one-third single skating, one-third pair skating and one-third "four" (or close-grouped, but not necessarily hand-in-hand) skating, or any other such fractional arrangement. I should prefer to see this point left to the good judgment of the judges, bearing in mind that "four" skating is after all team skating and should be considered paramountly as such.

Summing up then, it appears to me that a new official judge's card for "fours" should be adopted and for this purpose I offer the following suggestion. (Comparison with the official card now in use and given above will make my points more clear.)

ANALYSIS OF FORM AND DISTRIBUTION OF MARKS

1. PROGRAM—6
 - a. COMPOSITION—Design, linking, etc. (6)
 - b. GROUPING—Correlation, teamwork, proportion of single, pair and "four" skating, average distance separating skaters, etc. (6)
 - c. VARIETY—Proportion of separating figures, etc. (6)
 - d. DIFFICULTY—Quality of figures and movements (6)

Average by dividing sum by 4

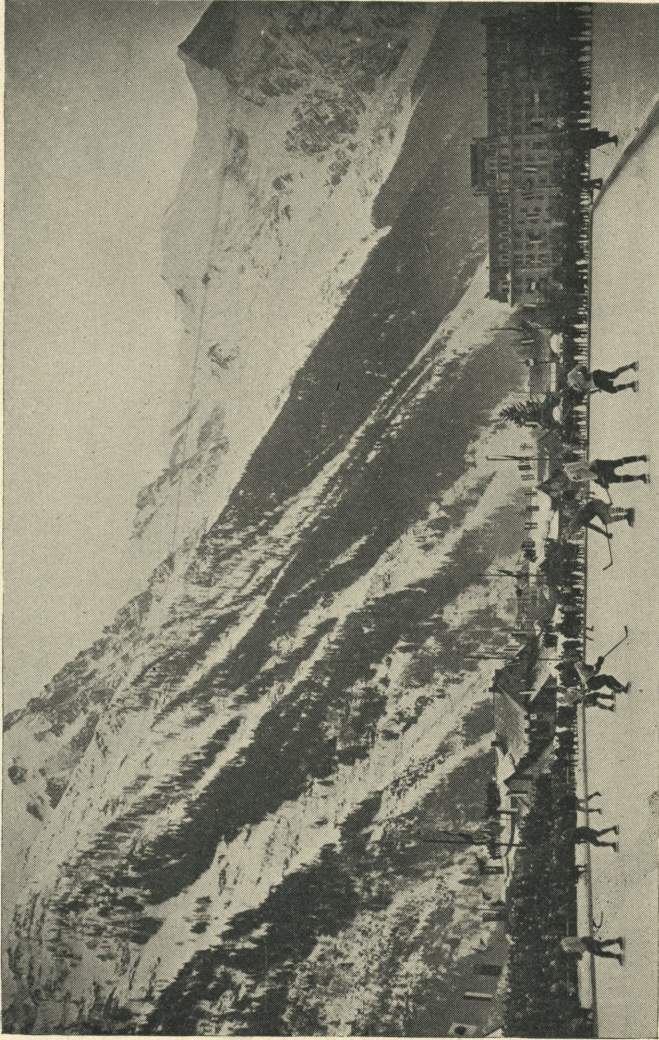
TOTAL FOR PROGRAM

2. PERFORMANCE—6
 - a. CARRIAGE—Good form, uniform carriage of free legs, arms, heads, bodies, etc., positions of bodies, etc. (6)
 - b. TIMING—Unison, time to music, simultaneous movement of free legs, arms, heads, shoulder rotation, etc. (6)
 - c. MOVEMENT—Rhythm, life, grace, etc. (6)
 - d. CONTROL—Sureness, accuracy, steadiness, etc. (6)

Average by dividing sum by 4

TOTAL FOR PERFORMANCE.

(Possible) TOTAL—12



SNOW-CAPPED Mt. BLANC ON THE RIGHT
Taken during Finals of the Hockey, U. S. vs. Canada

Sno Birds Figure Skating Competition

ORNULF POULSEN

The Fourth Annual Figure Skating Competition held by the Sno Birds of the Lake Placid Club was held on Saturday, January 26, with 35 entries from the New York, Philadelphia and Minto (Ottawa) Skating Clubs. Due to fiercely cold weather and prevailing gales the waltzing and ten step events were skated Sunday noon the following day. The temperature on Saturday declined from 10 degrees below at the start of the competition to 21 below at the end of the afternoon program. The temperature on Sunday noon was 11 degrees below zero with bright sun.

The judges were George Browne of Cambridge, Mass.; Henry M. Earle, President of the New York Skating Club; Joseph Chapman, President of the Philadelphia Skating Club; Henry W. Howe, W. A. Sands, Miss Rosaline Dunn of the New York Skating Club; Rosalie Knapp, Uptown Skating Club of New York; A. G. McLennan of the Minto Skating Club, Ottawa; and J. L. Evans, Philadelphia Skating Club.

Mr. and Mrs. Joseph Chapman of Philadelphia acted as host and hostess of the party. Prizes were awarded in the Agora Theatre at the Club on Saturday night when a masquerade ball was held with 50 couples present.

The competition was keen according to the testimony of all the judges, particularly in the Women's Junior School Figures and Free Skating event.

The winners were as follows:

Women's Senior School Figures and Free Skating

- 1st Miss Aida Baumann, New York Skating Club
- 2d Miss Rosalie Knapp, Uptown Skating Club, New York.

Men's Senior School Figures and Free Skating

- 1st George Braakman, New York Skating Club
- 2d Joseph Chapman, Philadelphia Skating Club

Women's Junior School Figures and Free Skating

- 1st Mrs. R. W. Allen, New York Skating Club
- 2d Mrs. Val Bieg, Philadelphia Skating Club
- 3d Miss Georgia Mackenzie, New York Skating Club

Men's Junior School Figures and Free Skating

- 1st E. W. Dutton, New York Skating Club

Senior Pair Skating

- 1st Miss Aida Baumann & George Braakman, New York Skating Club
- 2d Miss Grizel Holbrook & A. G. McLennan, Minto Skating Club

Junior Pair Skating

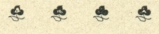
- 1st Mr. & Mrs. H. W. Howe, New York Skating Club
- 2d Mrs. Val Bieg, Philadelphia Skating Club and E. W. Dutton, New York Skating Club

Ten Step

- 1st Miss Aida Baumann & George Braakman, New York Skating Club
- 2d Miss Rosaline Dunn & Frederick Gabel, New York Skating Club
- 3d Mr. & Mrs. H. W. Howe, New York Skating Club

Waltzing

- 1st Miss Rosaline Dunn & Frederick Gabel, New York Skating Club
- 2d Mr. & Mrs. H. W. Howe, New York Skating Club
- 3d Miss Aida Baumann & George Braakman, New York Skating Club



Correspondence from Members

Owing to the amount of material on hand and the late date on which this department was started, the printing of letters received will be postponed until the next number.

Subscribers are invited to submit letters of suggestion, criticism, etc., on any Figure Skating subject, to

MRS. CHARLES B. BLANCHARD,
16 Park Drive,
Brookline, Mass.

The United States Figure Skating Association's Carnival

The consensus of opinion seems to be that the Carnival held by the United States Figure Skating Association under the auspices of the Skating Club of Boston on March 24 was a great success, without doubt the best that Boston has yet seen.

The Executive Committee had two principles it wished to impress on the audience. First, that the average person can learn to skate sufficiently well to get and give much enjoyment from the sport. In order to emphasize this point exhibitions of singles and pairs by the more proficient skaters were shortened and groups consisting of from four to as many as twenty were added, thus permitting skaters of varying ability to take part; even the small children, down to six years of age, being provided for by a group representing little animals. It was generally agreed afterwards that this added interest to the Carnival. Second, that classical music would add greatly to the beauty of skating exhibitions. A prominent Boston musician led a picked orchestra and the Committee endeavored to find appropriate music of this type that would satisfy the skaters. The whole scheme was notably successful and proved how great are the possibilities for further development along these lines.

Three historical scenes from Old Boston were decided upon as the plot of the Pageant. A resume of which follows:

FIRST SCENE: *The Coming of the White Man*

In its gleaming white setting is seen a clear pool of water in a flowering isle. The spirit of the fountain comes forth; calls the nymphs who dwell within the fragrant bowers and they dance in sunrise. Next come a troupe of little animals full of the joy of living.

Music: Coq d'Or—Rimsky-Korsakoff, Spring Song—Mendelssohn, Al Fresco—Victor Herbert.

Indian warriors, swift as their speeding arrows, now appear and the wild dance of war takes place around the spring. The first white man, William Blackstone, comes into view, bargains with the red men and asks if springs of sweet water can be found near-by. Forthwith he is guided to the spot and drinks, sitting awhile with the Indian Chief and watching the girls of the tribe as they dance around the spring of Shawmut (1623).

Music: Dagger Dance and Invocation—Victor Herbert, Indian Dance—Hersom.

Governor Winthrop with the Settlers and Sailors (from Charlestown 1630) now enter and meet with the Aborigines. Winthrop greets Blackstone. Into the West pass the Indians and the jolly



PHOTOGRAPH OF OIL PAINTING "THE ICE FAIRY"
By Irving Brokaw, Honorary President, U. S. F. S. A.

seamen make merry in their leave on shore. In sunset light all leave the spot, the Governor and Blackstone the last to go.

Music: Polonaise—Chopin, Big Chief Dance—Allen, Sailors' Hornpipe.

SECOND SCENE: *The Maypole of Merrymount*
(Hawthorne's Twice Told Tales)

Springtime brings the roses and the little humming bird.

Music: Voices of Spring—Sinding, Narcissus—Nevin, Ballet des Sylphes—Berlioz.

Youths and Maids set up a Maypole, while rustic clowns dance and all are merry and gay. To the Maypole come Lord and Lady of the May and within the circle are bound with silken bonds, while the bright winding and unwinding of the dance proceeds. The revelry reaches its climax when a mummer dressed as the devil tempts the gathering to extravagance.

Music: Henry VIII—Shepherds' Dance—Sir Edward German, Dance of the Clowns—Valdimir Rebikov, Septembre—Godin, Destiny Waltz—Baynes, Bimbim Devil Dance—Adam.

Endicott comes, dark disapproval in his mien, with him a group of somber robed Pilgrims. The dance is stopped, its votaries retreat, the brightness of the sky is clouded. Bravely Lord and Lady of the May attempt to change the stern opinion, and Endicott, "because of their purity and youth" permits them to go their way, but not before he has thrown over their shoulders "garments of more decent pattern." The stern old Pilgrim cuts down the Maypole, all the rest of the revellers are led away and where all had been so colorful and gay and joyous, alone stands Endicott in the gathering gloom.

Music: Prelude, G Minor—Rackmaninoff, Espana, Waldtenful.

THIRD SCENE: *Governor Hutchinson's Carnival*

The great ball given for Thomas Hutchinson, Governor of Massachusetts. The guests arrive and then appear the Governor and his Lady, supported by their body-guard and notables. When they are seated, the Major-domo introduces the noted guests who have come to honor the occasion by skating before the Governor, (members of the visiting Clubs and the Skating Club of Boston) all in varied costumes. It was in this scene that many delightful exhibitions were given by members of the New York, Philadelphia and New Haven Clubs and many of the members of these clubs who did not give individual exhibitions took part as guests at the Governor's ball. All proceed to dance until the Pageant ends.

Music: Festival March—Mendelssohn, Blue Danube—Strauss.

At the conclusion of the Pageant a supper was served and afterwards, the audience having left, the members and their guests returned to the ice for informal skating until one-thirty.

The real purpose which the Association has in mind in holding these yearly carnivals was clearly accomplished. Skating among the various clubs should start next fall with an increased interest from the inspiration received from seeing what other clubs are doing and

our ranks will be increased by new converts as was evidenced by several applications for membership in the Boston Club following the carnival. In order that these carnivals may serve their purpose to the greatest advantage it is hoped that each year larger and larger groups of skaters may come together.

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Skating Terminology

By E. T. B. GILLMORE, 1923

(Continued from February number)

ATTITUDE—Specific positions assumed by the body and limbs of a skater. Since the body is usually “flattened” over the trace, parallel to rather than across the skating foot, attitudes are classed under two generic heads, Normal and Contra, and the word Attitude used only in this specific sense. For carriage at any moment, Pose is better. (See “Pose” and “Position” with two different uses)

NORMAL ATTITUDE—When the free shoulder points to the rear, in the direction of the heel of the employed foot; the normal attitude for o. f. or o. b. edge.

CONTRA ATTITUDE—When the free shoulder points to the front, as usual on the i. f. edge. This attitude usually presupposes a coming turn.

SITUATION ON THE ICE AND SPECIAL CALLS

MOVEMENT—Used in the English nomenclature, in this glossary, and often elsewhere, to mean a progression in some direction, a step or series of steps, rather than a mere movement of body or limbs affecting carriage only. (See also below) A movement of the latter sort may be called an **ACTION**.

TRANSITION—Any movement, or series of movements, leading from one standard figure, step, or series of steps to another, or transferring partners from one Formation (relative position) to another.

LINE OF PROGRESSION—The direction in which a skater moves. This expression avoids necessity of using “direction” in reference to locality, and the resulting confusion.

If a skater make a forward three, he has changed his Direction to backward; yet he has *not* altered direction in the dictionary sense of locality, for *he continues to move in the same direction*. If we express this technically by saying that he has changed Direction but has retained his Line of Progression, the confusion vanishes.

CONTROL—That adjustment of pose and balance to curve and speed which obtains a maximum of variability with a minimum of frictional resistance.

CURLING IN—Abnormally rapid reduction of radius, or tendency to spiral; usually resulting from lack of control.

FLATTENING OUT—Enlarging the radius of a curve; tending toward a straight line or use of the flat.

ON THE EIGHT—Movements on contiguous circles, as in School Figures. The triple, sometimes called the double, eight has three circles, the quadruple, four, on the same axis.

The term Double Eight is better applied to two single eights having their axes at right angles.

TO A CENTRE—Movements skated from, toward, or about a fixed point, marked or imaginary, are skated "to a centre."

TO CENTRE—Movements limited by one or more such points as above are skated "to centre." School figures are an example of this.

IN THE FIELD—Movements not skated to centre, at random, without reference to fixed points, are skated "in the field."

ON THE LINE—Movements based on, or balanced by, a line, usually imaginary, and generally, the main axis of the ice surface, are skated "on the line."

CALL—Any technical term used with executive purpose to direct the Movements of one or more skaters; a brief description, in technical language, of a figure to be skated.

Calls have been the terms employed in the English School to permit of impromptu manoeuvres, being thus used in a mandatory sense. They have also a descriptive use as written or spoken to describe movements. Either mandatory or descriptive use, however, carries the implication of something to be done; wherefore both have an executive purpose.

But such use is not confined to these terms alone. Whereas other skating terms are usually created to define movements with a merely qualitative purpose, yet most of them may be, and are, used also with an executive purpose. In such use they are essentially Calls; hence the definition of Calls as applied to the International School.

Where a term, in its executive use, conveys a meaning different in degree from the qualitative usage, a special definition "When used as a call" becomes necessary. Thus "Forward," qualitatively, defines direction only; executively, it instructs the skater to take an outside edge forward.

SKATING ON CALL—Where the skater has no advance knowledge of selection of the figure to be skated, but executes each item as it is announced, he is said to be skating on call. Some English calls follow below:—

OUT—Away from the centre or line.

IN—Toward the centre or line.

CENTRE—As a call—Come to the centre.

LINE—As a call—Come to the line.

CROSS—As a call—Cross the centre or line, continuing the same curve on the other side thereof. The centre in such case is left on the *outside* of the curve.

The term “cross” appears preferable to the “centre pass” and “off pass” of the English Combined Skating, which become ambiguous where pair skating is involved, and do not cover skating on the line.

OFF CROSS—Leave the centre on the inside of the curve.

ENTIRE—As a call—Continue the movement to complete the circle and return to the point of start. Otherwise simple movements may be generally assumed to occupy an approximate half circle only.

ABOUT—As a call, indicates a reversal of the general direction of travel; as from clockwise to counter-clockwise, or from up the line to down.

TERMS GOVERNING PAIR SKATING

PAIR SKATING—Two persons skating simultaneously in related, but not necessarily similar movements.

They may be either hand-in-hand or apart; but a full competitive program needs a proportion of each.

The following pair terms are from the English School:—

LEADER AND FOLLOWER—In pair skating, as a rule, one skater is the Leader, the other the Follower, the skate of the latter, when “on an edge,” following as nearly as is practical in the trace of the leader, *instead of running alongside, nor round it.* [In the waltz, for instance, by steady revolution of the shoulders, the skate of the Follower passes close by that of the Leader before the turn, not out and around it at arms length as is frequently thought.]

This applies, of course, only on edges of some length, not in the many transition steps, pivoting spirals, etc.

PASS—When the Follower goes by and becomes the Leader. This may be done with or without release of hands, according to the hold and position.

SWING—When the pass is made by swinging one partner through, past the other, without release of hands or alteration of relative position, or “formation.”

FORMATION—The relative position, and the Attitudes, of a pair or team of skaters at any given moment; it may be assumed to include, in pair skating, the method of hold. (See Attitude)

HAND-IN-HAND—Any movement by partners in actual physical contact is skated hand-in-hand.

The usual relations in pair skating under this head are:—
Link, Echelon, Side by Side, and Face to Face.

LINK—Partners facing the same way, usually travelling on the similar foot and edge, with adjacent hands, only, joined, right to left or left to right.

SIDE BY SIDE—Partners as in link, but with hands joined right to right and left to left across the front of their bodies. By passing of hand over the head of one partner this becomes Echelon.

ECHELON—Partners facing the same way, usually on similar foot and edge; right hand in right and left in left, but instead of both being across the front one pair of joined arms is usually behind a partner's back, or both pair extended.

FACE TO FACE—Partners facing each other, as in the ordinary valse, right to left and left to right; usually on opposing feet and in different directions.

APART—Any movement executed by each partner individually during, or after, release of hands is done Apart.

WITH RETENTION—Any movement by the partners as one unit, without release of hands.

MEET—When used as a call, in pair or group skating, instructs partners to come together, after evolutions performed apart.

REVERSE—When used as a call—Turning of the upper body through a half circle, so that, where one shoulder of A was toward that of B, the other shoulders, instead, become adjacent. This may be done on an Edge or with a Turn; on an edge it involves change of Attitude, and in either case a change of Formation.

REVOLVE—When used as a call—Turning of the shoulders similar to Reverse, but through a *whole* circle, so that the same shoulders become again adjacent. This must, of course, involve at least one turn, or a circle entire.

SPECIALIZED USES OF ORDINARY WORDS

CARRIAGE—The deportment of a skater in action; the pose and action of body and limbs.

POSE—The carriage at any instant, as would be recorded by the camera.

POSITION—Sometimes used for pose; but better applied to the locality of a skater, relative to the figure being performed or to partners.

SITUATION—This term may best be reserved to express the relation of the skater to ice surface and surroundings.

FORM—The pose or carriage of a skater in its technical aspect. Thus, "In good form" denotes compliance with such standard poses as are recognized by the adherents of a School to be most desirable; while "English form" indicates carriage in accordance with the tenets of that School. Form may include trace and print.

STYLE—Similar to form, but used in a wider sense to cover figures, motion, dress, and general manner of skating of the individual or of the School.

SCHOOL—Similar to Style, but used in a yet broader sense including rules, methods, and all distinguishing factors of the great main divisions of skating usage.

CONTINENTAL OR INTERNATIONAL SCHOOL—The Continental School of Skating is at present dominant, almost universal, and approved by the International Skating Union. It was developed on the continent of Europe, and was named Continental as distinct from the now almost extinct English School. Continental is the best established term; but International would appear to be the more logical and suitable.

FIGURE, MOVEMENT—The use of the word Figure is based on tracery left on the ice; and, while its use has been extended to cover all evolutions of a standard nature or of a consistent arrangement, it is unsuited to any more general application. Thus, Three to Centre is a figure, Three in the Field may or may not be, while the turn in itself is decidedly not.

MOVEMENT is therefore a better word for detached steps or small portions of performance. (See also above)

PERFORMANCE—In the technical sense this implies a series or repetition of movements; or the act of skating more or less continuous. In the sense of display, shew, or exemplification it is best replaced by Exhibition, defined below.

PROGRAM—(a) Continued performance in its entirety, for exhibition or competition, not necessarily pre-arranged. Hence also the figures of such a performance.

(b) Also used in the usual sense of the dictionary.

EXHIBITION SKATING—Skating for an audience. It is also used in contra-distinction to competitive skating.

TEST—A performance before judges for the purpose of ranking a skater in relation to certain authorized grades of ability.

The figures vary according to local control, but the system is almost universal.

GRADE. CLASS—In Canada the divisions of membership resulting from Tests are called Classes, a somewhat ambiguous and confusing term. The word Grade, used in some places, is distinctive and appears far preferable; but its implied values are in inverse numerical sequence, and the European establishment of the existing sequence renders difficult, any alteration.

FANCY SKATING—This term applies only to such skating as is fundamentally dependent on difficulty of execution. It might cover such movements as “special” figures, grapevines, eccentric steps, and performance tending to the acrobatic. It implies a certain originality, and a tendency to exaggerate the appearance of difficulty. It thus applies to much of the old “American” school and to “Cabaret” or “Stunt” skating.

FIGURE SKATING—This applies to such skating as is based on manner, rather than on difficulty, of execution; which aims primarily at standard performance, rhythmic movement and artistic production. It implies both standardization and a tendency to minimise the appearance of difficulty. The Continental School is, in the main, essentially Figure, not Fancy, skating.

COMBINED SKATING—Since “Combined Skating” is already an established term distinguishing the complex system of the English School in particular, any less definite use may entail ambiguity.

Group, Combination and Team seem better words to designate performance by more than two persons in the International style. Hence the three following definitions.

GROUP SKATING—Simultaneous and related performance by more than two skaters.

SKATING IN COMBINATION—Group skating in which the units perform essentially similar figures.

TEAM SKATING—Skating by representative units performing in succession.

OBLIGATORY, or PRESCRIBED FIGURES—That portion of a competitive program which consists of defined movements, that must be skated by every contestant.

FREE FIGURES—That portion of a competitive program which is, within limits, left to the volition of the individual contestant.

SCHOOL FIGURES—See page 34 of February number.

SPECIAL FIGURES—Figures, other than School Figures, the purpose of which is the imprint of tracery. As included in competitive Free Figures, they are valued on such factors as accuracy, originality and difficulty.

FREE SKATING—Any series of movements the purpose of which is beauty, rhythm, or enjoyment of the senses. As included in competitive Free Figures, performance is usually to music, and valued on such factors as grace, rhythm, variety, difficulty and originality.

NOTE. The last three terms indicate three broad divisions over which individual temperament tends to distribute the practice of skating. In essence their respective tendencies are: *School Figures*, academic and analytic; *Special Figures*, graphic and gymnastic; *Free Skating* rhythmic and artistic.

A more simple, natural, and less confusing use of words might be reached by an official ruling transposing the terms Free Figures and Free Skating. The accepted uses of these form an example of that indiscriminate development of skating language which only publications such as this may hope to retard.

This glossary had aimed at convenience and brevity rather than comprehensiveness. Its scope has been confined to the names of primary elements and actions, words of a general qualitative nature, and expressions liable to confusion under indiscriminate treatment. Yet it is already far more diffuse and extensive than had been intended; and only by departure into the field of the encyclopedia would it be possible to include those many standard elements other than primary—the jumps, dances, grapevines, special figures, etc.—which have established designations. For definition of a number of such movements, which should be well known, the reader is recommended to the 1913 edition of “A Skating Primer” by Geo. H. Browne, A.M. (Barney & Berry, Springfield, Mass.)

It may be hoped that a treatise covering such movements, and also presenting a standard nomenclature for the numerous well known, but un-named or multi-named dance variations, may shortly be undertaken by some expert with better qualifications for the task.

Compilation has been possible only by virtue of the kind assistance of several well-known experts, and the valuable publications of Geo. H. Browne, Edgar Syers, Irving Brokaw, H. C. Lowther, M. S. Monier-Williams, Bror Meyer, Geo. Wood, Thompson and Cannon, Geo. Meagher and other writers in English.

NOTE. With a view to the amendment of this article for publication as a book of reference, the writer hopes to receive, in care of The Minto Skating Club, Ottawa, and from any skaters interested, criticisms of, or suggestions regarding its matter or form.

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