

SKATING



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SKATING

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GILLIS GRAFSTROM, Sweden
World's Champion, 1922, 1924
Winner at Olympic Games, 1920, 1924

MISS OPIKA VON MERAY HORVATH, Hungary
Lady Champion of the World, 1912, 1913, 1914

History of the Winter Sports Club of Paris

OSCAR L RICHARD

In the month of October 1921 the two Parisian skating clubs, the Skating Club and the Ice Skating Club, decided it would be in the best interest of the sport to unite their efforts and their energy under the title of the "Winter Sports Club of Paris." Of these two clubs the former was much the older having in fact been founded in February 1896 by a group of sportsmen at the head of which was Mr. Lucien Tignol, the well-known Alpine climber. At that time two covered rinks existed in Paris, the defunct Pôle Nord in the Rue Clichy, founded in 1892, and the Palais de Glace, which first opened its doors in 1894.

The first meeting of the Skating Club was held at the house of Mr. Lucien Tignol on February 20, 1896, at which eleven members were present; the dues were fixed at five francs per annum and the club's insignia was to be a button representing edelweiss. Ten years later, in 1905, mauve and white in vertical rays were adopted as the club's colors. Mr. Tignol was its first President.

From the time of its foundation the club received much encouragement, its members benefiting by reductions in the price of admissions to the Pôle Nord and to the Palais de Glace by paying only one franc for the former and two francs for admission to the latter. Within one month of its existence 125 active members had joined.

At the beginning of its second season, in October 1896, owing to the rapid growth of the club, the annual dues were increased to ten francs and an initiation fee of twenty francs was charged.

Under the Presidency of Mr. Albert Michel, in February 1901, the Skating Club undertook to elaborate rules; to create trials of all kinds; to hold the first championships in France; to classify skaters of all categories; to develop figure skaters and hockey players, sending teams to foreign countries, inviting champions of renown to

Paris and organizing carnivals; from all of which the skaters of the present day are reaping the benefit.

In 1903 the Skating Club absorbed the Hockey Club of Paris, which subsequently had a long and brilliant career.

At the time of the outbreak of the war the Skating Club was at the height of its prosperity the members having taken a leading part in all official competitions. The club had grown to 374 members and the dues for active members was raised to sixty francs.

Then came the terrible years 1914 to 1918 during which a number of the members fell on the fields of honor.

After an interruption of five years, the Palais de Glace in November 1919, again opened and a new club, the Ice Skating Club, having arranged for the exclusive use of the rink for Sunday mornings the cause of skating for Parisians developed in a manner beyond belief. Following in the footsteps of the previous team, the young hockey team won the Championship of France at Chamonix that season.

Notwithstanding the Palais de Glace was closed during the season of 1920-1921, the hockey team of the Ice Skating Club reinforced by players of the Skating Club, without previous practice was successful in winning the Championship of France.

In October 1921 the Palais de Glace reopened, and it was then, as stated in the beginning, that the two clubs combined as one, and as such continued to grow from year to year.

Advantages accorded to Active and Inactive members of the Club

Reductions in the price of admission to public sessions at the Palais de Glace.

Reduction in the price of admission to certain gala evenings at the Palais de Glace.

Reduction in the price of sport articles at certain stores.

Reduction in the price of admission to certain swimming pools in Paris.

Reduction in the price of admission to skating rinks in most of the French winter resorts.

Reduction in hotel charges at certain resorts.

Special instruction for figure and hockey skaters.

But the real advantage offered to members of the club is the privilege of skating at its private session on Sunday and Thursday mornings.

It is the desire of the Committee to obtain a third session, either Tuesdays or Fridays, but it will first be necessary to increase the number of members. The club is not exclusively for better skaters, beginners as well as others can join. Skating is not alone a sport, but also a salutary exercise which can be practiced by everyone of any age for the greatest good of each.

* * * * *

Editor's Note

Numbers One and Two of "Skating" are now out of print, all other numbers, including the Constitution and By-Laws, may be had at one dollar each by writing "Skating," 16 Park Drive, Brookline, Mass.

Articles, news and photographs on skating are always most acceptable to the Publication Committee.

The 1925 Championships of France

RICHARD L. HAPGOOD

These Championships for several reasons were most interesting. The skating of figures was in the full flower of renaissance, and this declaration is to the credit of The French Federation and The Winter Sports Club of Paris. They have developed skating from the depths caused by the war, and established programs and appointed a staff for its advancement.

The Men's Championship was again won by Pierre Brunet, but not without a struggle. He was pressed very closely by Louis Barbey, who was even ahead after the school figures, and it was only Brunet's superiority in free skating that enabled him to finally carry off first place. Brunet, who has devoted himself this season especially to free skating, executed his school figures with a great deal of dash, but with sometimes excessive speed. Louis Barbey showed enormous progress, mainly in school figures, giving proof of great ease and control; he deserved his second place.

The third, fourth, and fifth places were won by S. Rodrigues-Henriquez, G. Alvarado, and G. Torchon, who showed great promise and have before them an assured future, if they persevere as they have this season. S. Rodrigues-Henriquez skated well throughout; G. Alvarado was at his best in school figures; G. Torchon revealed an excellent suppleness which is indicative of progress. All contributed to the interest of this competition, which can be considered as one of the crowning events of a particularly successful season.

MM. Japiot, van der Hoeven, Breteau, Dinesman, and Pigueron, discharged with zeal the duties of judges, and M. Malinet that of referee. It is interesting to note that the decision of all five judges was unanimous for all places.

The story of the Ladies' Championship is comparatively brief. It was devoted to the glory of Mlle. Andrée Joly, Champion since

1921, and reveals to us a new competitor, Mlle. G. Barbey, who entered with the sole desire of making a good competition; in this she was eminently successful.

Mlle. Joly was judged unanimously first. With her increasing mastery of skating she dominated the event and amassed in both parts of the competition an excellent total of points (113 out of a possible 147).

Although separated by a considerable margin from Mlle. Joly, Mlle. Barbey did not give the impression of being at all unequal to the test. Even though she has still much development to realize in school figures, her free skating in an easy and light style, contained a great deal of promise. The marks which she received should be most encouraging to her or anyone second to Mlle. Joly.

The Pair Championship of France brought together for the first time Mlle. Joly and M. Brunet, the present title holders, and M. and Mme. Barbey.

Both couples gave excellent exhibitions; but the dash, style, and difficulty of program, of the winning couple gave them first place unanimously. M. and Mme. Barbey, who entered from purely a sporting spirit, received much applause,—and justly so. Their program composed largely of hand in hand figures, was executed in a graceful, easy style. They attained this year the goal of several seasons' efforts, and the accomplishment of comparing so favorably with a couple of such high rank as that which holds the Championship of France, ought to serve as reward and encouragement.

Throughout the season one could see that in France the interest in Figure Skating is again developing and the outlook is most encouraging for its future.

1926 National Championships

The 1926 Figure Skating Championships will be held under the auspices of the Skating Club of Boston on February 15th and 16th, at the Boston Arena.

The events comprise

(a) The National Figure Skating Championship of the United States for:

- I. Men
 - II. Women
 - III. Pair Skating
 - IV. Waltzing
 - V. Fourteen Step
 - VI. Fours (Two men and two women)
- } For pairs constituted of a man
and woman.

(b) The Junior Figure Skating Championship of the United States for:

- VII. Men
- VIII. Women

No skater is eligible who has won either of these events (VII or VIII) or who has won the Women's or the Men Championship (I or II) in the past, or who enters in Events I or II.

IX. Junior Pair Skating

No contestant is eligible who has been a member of a pair which has won this event or the Championship Pair Skating in the past or who enters in the Championship Pair Skating.

These Championships will be conducted under the rules of the United States Figure Skating Association to date, which govern competitions or entries thereto and will be found in the special number of "Skating" for January, 1925, and in "Skating" for December, 1925.

Events I, II, VII and VIII, will consist of both School Figures and Free Skating. The prescribed School Figures will be drawn by lot, one figure from each Group, *with separate drawings for Men and Women* and posted just before the Competition. The Groups are:

Events I and II

Group	I.S.U.No.		Figure
1	4	RIB	Circle Eight
	24 a ㄟ b	ROIF	One Foot Eight
	25 a ㄟ b	ROIB	One Foot Eight
2	20 a ㄟ b	ROF	Rocker
	21 a ㄟ b	RIF	Rocker
3	22 a ㄟ b	ROF	Counter
	23 a ㄟ b	RIF	Counter
4	26 a ㄟ b	ROIF	Change Three
	27 a ㄟ b	RIOF	Change Three
	28 a ㄟ b	ROIF	Change Dble Three
	29 a ㄟ b	ROIB	Change Dble Three
	34 a ㄟ b	ROF	Three Change Three
	35 a ㄟ b	ROB	Three Change Three
	36 a ㄟ b	ROF	Dble Three Ch. Dble Three
	37 a ㄟ b	ROB	Dble Three Ch. Dble Three
5	30 a ㄟ b	ROIF	Change Loop
	31 a ㄟ b	ROIB	Change Loop
	38 a ㄟ b	ROF	Loop Change Loop
	39 a ㄟ b	ROB	Loop Change Loop
6	32 a ㄟ b	ROIF	Change Bracket
	33 a ㄟ b	RIOF	Change Bracket
	40 a ㄟ b	ROF	Bracket Change Bracket
	41 a ㄟ b	ROB	Bracket Change Bracket

FREE SKATING—Event I, Men, 5 minutes.

Event II, Women, 4 minutes.

The maximum points for Free Skating will be the nearest number divisible by six, which is equal to or less than two-thirds of the maximum for School Figures.

Events VII and VIII

Group	I.S.U.No		Figure
1	1	ROF	Circle Eight
	2	RIF	Circle Eight
	3	ROB	Circle Eight
	4	RIB	Circle Eight
2	5 a & b	ROIF	Serpentine
	6 a & b	ROIB	Serpentine
	24 a & b	ROIF	One Foot Eight
3	7	ROF, LOF	Three
	8 a & b	ROF, LIB	Three
	9 a & b	RIF, LOB	Three
	10	ROF	Double Three
	11	RIF	Double Three
	12	ROB	Double Three
	13	RIB	Double Three
4	14	ROF	Loop
	15	RIF	Loop
	16	ROB	Loop
	17	RIB	Loop

5*	18 a or b	ROF or LOF	Bracket
	19 a or b	RIF or LIF	Bracket
	26 a or b	ROIF or LOIF	Change Three
	27 a or b	RIOF or LIOF	Change Three

*Group 5. One Foot only. Starting foot drawn by lot.

FREE SKATING—Three minutes for both Events VII and VIII. The maximum points for Free Skating will be the nearest number divisible by six, which is equal to or less than two-thirds of the maximum for School Figures.

Event III. Championship Pair Skating, 5 minutes.

Event VI. Championship Fours, 5 minutes. To be held if entries are received from two or more Clubs.

Event IX. Junior Pair Skating, 3 minutes.

Entries should be made in writing to James A. Tower, Hotel Vendome, Boston, Mass. It will assist the Committee if entries are made as early as possible. The entrance fee is \$2.00 for each event, except the Fours Championship, for which the entrance fee is \$4.00.

If notified at time of entry the Committee will endeavor to provide any special piece of music selected by the contestants for the Free or Pair Skating or Fours competitions, and have the same played at the desired tempo. This, if possible, should be indicated by metronome speed number, or beats per second.

The ice surface is 190 feet by 85 feet.

Monday, February 15th

8:00 A.M.—Men's Senior School Figures.

9:30 A.M.—Women's Senior School Figures.

11:00 A.M.—Women's Junior School Figures.

Tuesday, February 16th

8:00 A.M.—Men's Junior School Figures.

10:00 A.M.—Women's Junior School Figures, continued if not finished.

1:30 P.M.—Men's Junior Free Skating.

2:15 P.M.—Women's Junior Free Skating.

3:00 P.M.—Men's Senior Free Skating.

3:30 P.M.—Women's Senior Free Skating.

4:00 P.M.—Junior Pairs.

4:30 P.M.—Senior Pairs.

5:00 P.M.—Fours.

5:20 P.M.—Waltzing.

5:40 P.M.—Fourteen Step.

The events will be run in order as follows, but the time may be changed according to the number of entries, and contestants are requested to be ready in advance of the time stated.



W. RITTBERGER

Second in World's Championship, 1910, 1911, 1912

Hobart Baker Rink

(From Princeton Alumni Weekly)

Through the generosity of an anonymous donor, \$100,000 was presented to Princeton toward an ice skating rink as a memorial to the late Hobart A. H. Baker, 1914. This, an important athletic addition, was most appropriate for "Hobey" Baker was universally recognized as the best amateur hockey player in the United States. A captain of both football and hockey teams, he will always be remembered as a brilliant athlete who exemplified the highest type of American manhood, and who, when the call of patriotism came, willingly sacrificed his life.

The rink is of great athletic service to the University. It, at last, provides a place for our hockey teams to practice and play their games under the most favorable conditions. Heretofore hockey has been greatly handicapped for, although we have Lake Carnegie, weather conditions at Princeton are such that we cannot depend upon a good skating surface for any length of time, and our hockey teams have been obliged to go to New York and Philadelphia both for practice and for games.

The Baker Memorial cost about \$250,000 and Princeton is indebted for its existence, to great extent, to the following committee of which Percy R. Pyne, 2d, 1903, was Chairman and H. G. Treadwell '09, Secretary and Treasurer; Cyrus McCormick '12, of Chicago; Benjamin B. McAlpin, Jr., '21, New York; Grant Peacock, '16, New York; Charles A. McClintock '07, Pittsburgh; James A. Blair, Jr., '03, New York; Irving Brokaw '93, New York; Jay Cooke, 2d, '19, Philadelphia; J. Kearsley Mitchell '92, Philadelphia; David Mahany '08, New York; Henry J. Cochran '00, New York; George M. Church '15, Tenafly, N. J.; Edgar Palmer '03, New York; and Wendel S. Kuhn '14, Santa Barbara, Cal. Credit is especially due to Mr. Treadwell for the preliminary work which brought about the realization of this project, in which Henry B. Thompson '77, Chairman of the Trustees' Committee on Grounds and Buildings, Controller George C. Wintringer '94, Dean Howard McClenahan '94, Secretary H. Alex-

ander Smith '01, Nathaniel Dain '07, J. D. Dusenberry '10, and George W. Glick, Jr., '16, gave hearty co-operation and many helpful suggestions. Subscriptions towards the Fund were received from Princeton men the country over, and general interest was such that "Baker Nights" were held in many rinks—when hockey teams and figure skaters were delighted to give their services and usually the rink management gave the use of their building towards the Fund and to help skating.

The building of gothic design was completed in February, 1921 and is located on the south side of Brokaw Field. Its walls are constructed of stone from the Princeton University quarries and its roof is of slate. 256 feet in length and 126 feet wide, it has an ice surface 200 feet by 85. The seating capacity is 2500, with standing room for 500 more. The building is approximately fifty feet high except for the eastern end which has three stories, with a tower forming the entrance to the rink. In this end there are two rooms for teams, with showers and lockers, a trophy room, checking rooms, etc. The engine room is in the basement.

Beneath the ice, the floor is built, first of a concrete slab; second, a four-inch layer of cork embedded in asphalt; and third, three-ply asphalt water-proofing. On top of the latter are brine pipes, of which there are about fourteen miles. The refrigerating machine is electrically driven by the University Power Plant.

The architects were Coy and Rice of New York, and the construction was done by the United Fireproofing Company of New York.

The rink is under the control of the Princeton Athletic Association, which assumes responsibility for its maintenance. It is operated at a cost of about \$5,000 a year, but on account of its large seating capacity and other sources of revenue, public skating, etc., it has certainly never proved to be a liability.

A Brief Summary of Captain Baker's Career.

From his boyhood "Hobey" Baker excelled in athletics. At St. Paul's School he was an all-round "star." He signalized his entrance at Princeton by winning the freshman football game from Yale by a brilliant run for a touchdown. He was also a member of the freshman baseball team. During the next three years he played half-back on the varsity eleven, and his drop-kicking and catching of

punts were important factors in Princeton's playing. He helped defeat both Yale and Harvard in 1911, and no team he played on was defeated by Yale. He had the remarkable record of never having fumbled a punt in a game. He was most brilliant in hockey, his favorite sport; in this he was in a class by himself. Captain of the hockey team in his junior year, he declined re-election as a senior.

Captain Baker always maintained a high scholastic record, was a member of the Senior Council and universally popular. For a year after his graduation he was with J. P. Morgan & Co. in New York, then joining his father's firm in Philadelphia.

More than a year before America's entry into the war Captain Baker took up flying with the idea of fitting himself for service. As might have been expected, he excelled in flying as he had in hockey and football. In 1917 he went to France as a First Lieutenant, among the first of the American pilots. He joined the famous Lafayette Escadrille, later commanding the 141st Aero Squadron. He was officially credited with three enemy planes, and was decorated with the *Croix de Guerre* for "exceptional valor under fire." He met his death accidentally in flight at Toul on December 26, 1918.

Major Charles J. Biddle, Princeton, '11, who was associated with Captain Baker in the Air Service, wrote:

"In the course of several months of living and flying with Captain Baker on the front, I came to know him intimately. He was a thorough gentleman, a true friend on whom one could always rely, and a son of whom Princeton may well be proud. As a man Captain Baker was a striking example of the finest that America can produce."

(From Boston Transcript, December 19, 1925)

When the St. Nicholas team of New York takes the ice against B. A. A. tonight at the Arena, in the new Eastern Hockey League, there will be no "Number 6" on the back of any player's jersey. That was the number carried by the late "Hobey" Baker when he was a member of the old St. Nicholas team and his name and fame will be perpetuated in this way. His old team-mate, R. O. Ellis, captain of the St. Nicholas team in the old days, is coach of the present aggregation, which probably will line up tonight with Jabish Holmes in goal; Johnny Foster, former Dartmouth star, at right defence; Johnny Morgan, one of the best defence men ever turned

out at Harvard, at left defence; Holbrook Cushman, former Princeton captain, at right wing; Joe Bulkeley, Yale captain of 1923, at centre, and John Scott, former Yale star, at left wing. It is a lineup that sounds formidable.

* * * * *

Berlin Ice Palace

Translated from Der Eissport by Miss Grace S. Munstock

Announcement is made of the opening of a new Berlin Ice Palace, a model of comfort and practicality.

The Skating Clubs and affiliated clubs of Berlin have the exclusive use of the rink on Tuesdays and Fridays from 10 A. M. until 8 P. M.

At the evening public sessions the ice is cleared for two intervals of fifteen and twenty minutes respectively, when professional exhibitions and ice ballets are presented. National and international events are on the program for the winter, in all branches of skating.

A unique feature is a number of courses of instruction offered for teachers of all kinds of ice sports, particularly skating; the hope being to insure a generally correct technique and enlarge interest in ice sports.

"How to Skate, by N. W. Niles"

As translated from the Sanskrit by André Nicholas Reggio, Esq.

Photos by
Underwood & Overboard, Jr.
COPY WRONG 1924

"Respectfully" presented to "said" author on his return from the recent Olympic Games.



I.

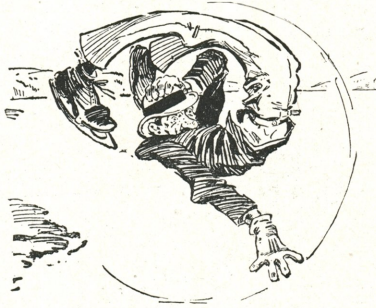
The game of skating is played with a full pack of 2 skates. It is nice to have ice, often found on ponds if enough heat is absent. Fig. 1 shows how to approach "off shore" gracefully posed by N. W. Niles. Note the gloves which are not his.



II.

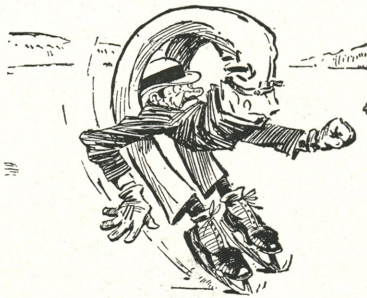
(See description for figure II on next page.)

A position often taken by a beginner. The position is not so hard but to remain this way is more difficult. This can be done in the parlor just as well, so why do it on the ice? This is the expert advice by Mr. N. W. Niles.



III

The hardest part of this figure is the ice. It should not be tried by novices over 82 years old nor with more than \$1.57 in change in your pockets. Mr. N. W. Niles says, "Any tennis player can do this."



IV.

We are now getting at the bottom of things. Mr. Niles does not want us to take that literally. The hands play an important part. One hand is empty, the other has a fist in it. Note the position of the grip of the toes.



Mr. Niles posed for this just after lunch and his expert advice is, "don't sneeze"!! Almost anything might happen in this position except the "spread eagle"! The hardest thing to do is to place a wine glass at point "A" and get up without drinking it.



This of course is easy when you know how. Mr. Niles says, "I learnt it in the subway and always found it useful for looking through keyholes." Few ladies can do this because they can't make up their minds fast enough what to do in case anything burst. Mr. Niles says, "I should worry about that."

International Olympic Committee

Extracts from the Report of the Olympic Congress at Prague, May 29-June 4, 1925

COMPILED BY MISS GRACE MUNSTOCK

AMATEUR STANDING

The following conditions are prescribed for amateur sports competitors who wish to enter the Olympic Games, by the International Sports Associations. Competitors must satisfy these conditions at least.

Ineligible to take part is:

1—One who knowingly works or has worked as a professional in his sport or in another sport.

2—One who has received payments as compensation for salary or wages.

The International Associations and the National Olympic Committees are asked on the other hand, to study the contents of paragraphs 4 and 7 of the report, (quoted below) which the committee for amateur standing has furnished.

4—Fundamental principle: Trainers, exhibitors, sport instructors, coaches, who indirectly or directly teach sports for money compensation, may not participate in the Olympic Games nor as judges or members of the jury.

Professors or teachers who do not work as trainers or do not in any way instruct in sports or practices for competition may enter championship competitions, and be members of the jury or judges in the Olympic Games.

7—Fundamental principle: Long-drawn out sports competitions taking place in a country which lies far from that of the competitors are to be avoided; it is recommended that as a general rule, a competitor taking part in a sports competition remain away from his home not more than two weeks of each year. It is recognized that for the important international competitions as for example the Olympic Games, and the national competitions of countries of wide

extent, distances make necessary certain exceptions. These exceptions should be rare and strictly controlled.

OATH

The word of honor declaration of amateur standing which is necessary for the Olympic Games, is according to the instructions of the International Olympic Committees as follows:

“I, the undersigned swear on my word of honor that I am an amateur in accordance with the Olympic rules for amateurs.”

This oath, signed by his own hand by each competitor, is regarded as satisfactory, and apart from the tests demanded by the general rule, no further tests relative to amateur standing are recommended.

RATING

There is no official point rating in the Olympic Games.

There is erected a board of honor which may show the names of the first six winners of every competition, as far as this order can be maintained.

This list is set up under the auspices of the International Olympic Committee.

POWERS OF THE INDIVIDUAL COURTS:

Court of Competition: This applies the sport rules which are set up for each sport and for each competition.

Court of Appeal: This oversees the exact following of the sport rules through the Court of Competition, intervenes if they have been disregarded, and makes the necessary decisions which are final.

Both are responsible only to the International Associations, and their power is solely for the duration of the competitions.

Court of Honor: This deals only with non-technical questions, and its decisions are binding for the Olympic Games.

It intervenes as the situation requires it, not only at the wish of the organizer or at the solicitation of one of the parties through his empowered representative, but also of its own accord.

The Olympic Committees of the countries are obliged to accept the dispositions of the Court of Honor against the censured.

The decisions of the Court of Honor shall be final.

The Congress has given the right to the representatives of the International Associations and to the Court of Appeal to intervene in the arrangement of purely technical adjustments and in sport matters, which should be strictly in accordance with the inclusive rules for competitions of the existing International Associations.

Article II, which treats of the appeal against the eligibility of a competitor to compete, has remained unchanged with the following restrictions:

Objections entered after the end of the Games will be decided by the interested International Associations and not by the organizer of the Games.

The last sentence of Article 13, Appeals, has likewise been corrected: The "Court of Appeals" instead of by "a Court of Appeal" decides after examination.

THE CONGRESS HAS EXPRESSED THE WISH:

1.—That the Associations agree of their free will, to carry out the expressed directions of the Court of Honor, even if at the wish of the Court of Competition they are led into situations, which would not lie under the appurtenance of the Court, since they would be lacking in the purely Technical aspect called for by the rules. The Court of Competition empowers the Court of Honor, whether it be at its own or at the instigation of the Court of Appeal, and acts as representative of the International Association which has designated it.

2.—That in order not to prejudice the general accord during the games, the decisions of the Court of Honor will be made known only at the conclusion of the Games, when it is demanded by the Court of Appeal.

Yet, on demand of the Court of Appeal, the Court of Honor may in pressing circumstances after a hearing of the interested parties, without further delay than that of the investigation, make known its decision.

DEFINITION AND EXTENT OF POWERS OF THE OLYMPIC COMMITTEES OF COUNTRIES

The Congress has decided that in each sport those National Associations which belong to the International Association, are entitled to a voice in the Olympic Committee of the country in question for the Olympic Games.

The Olympic Committees of the countries are empowered to hand down the decisions to the referee, with the exception of the foregoing exceptions embodied in the general rules. The Olympic Committees of the countries are obliged to make known the decisions without countersignature, as long as they do not violate the Olympic rules of admission or those of the International Association.

MAY THE COMPETITION RULES BE CHANGED DURING THE GAMES?

It is requested that neither during the Games nor during the previous six months, may changes be broached in the technical rules, in order that the competitors who come from a distant land may receive notice of it at the same time as those who live adjacent to the city in which the Games are taking place.

GENERAL QUESTIONS WHICH PERTAIN TO THE NEXT GAMES

The Congress has made the three following announcements:

Time of the Games: That the time of the Games, once determined, be subject to no change, and that the opening day be determined before the first of January of the year of the Olympic Games.

Duration of the Games: That they extend to no more than two weeks including three Sundays.

Seats for Competitors: That the 1500 seats for the competitors be near the goal in the large stadium.

VARIOUS QUESTIONS PERTAINING TO THE WINTER GAMES

The Congress approved the decision of the International Olympic Committee to arrange Olympic Winter Games and concludes:

(a) Admission of the following sports: Ski, Skating, Ice Hockey, Bob-sledding, and Tobogganing, which will be carried out with the co-operation of the respective International Associations.

(b) That for all these sports the trials be permitted which exist under the technical rules of the International Association.

(c) That in the mean time, for skiing, a special military competition be planned.

(d) That Winter Sports, which are not directed by an International Association, appear only as an "exhibition."

(e) That the competitor's fee for each sport and each single competition, according to the proposal of the International Associations, be fixed upon by the International Olympic Committee.

(f) It is desired: 1—that at each future Olympic Winter Games, Skeleton and Ski-jöring will be brought forward. 2—that the International Olympic Committee grant the Games at Chamonix the title, "First Olympic Winter Games."

Rhode Island Auditorium

Providence Evening Bulletin, December 9, 1925

Construction work on the Rhode Island Auditorium, which it is said, will house the largest indoor athletic plant in New England, has reached the half-way mark and efforts are now being made to enclose the structure as rapidly as possible so that the interior can be completed without interference from the weather.

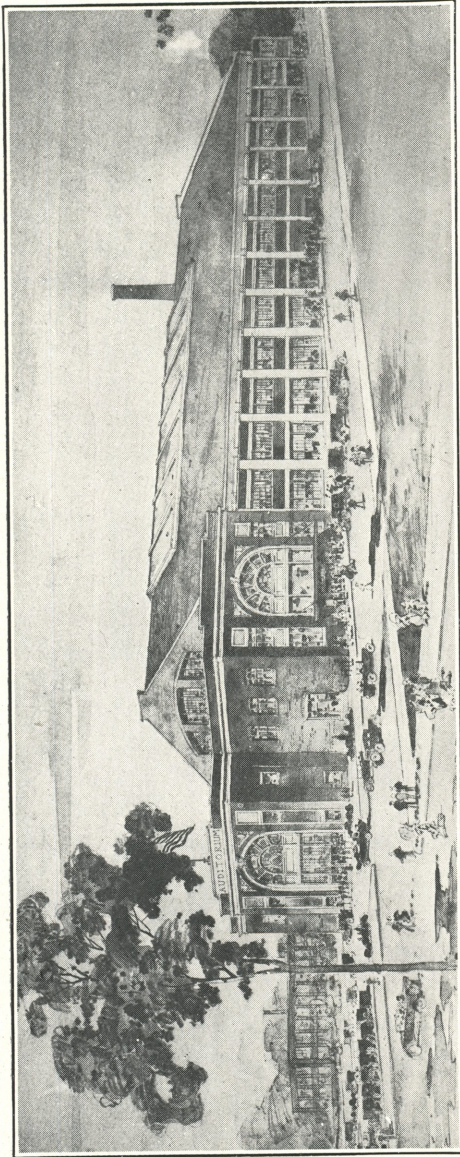
The contractors, A. W. Merchant, Inc., of this city, expect to have the building roofed in by New Year's, unless bad weather halts the work. The Rhode Island Auditorium, Inc., as the syndicate which controls the project is known, hope to open the structure before March, but this is contingent upon good working conditions.

The building is now rapidly taking form and shape, indicative of the imposing edifice which it will ultimately become. It will be the largest enclosed area under a single roof devoted to sport purposes in New England, according to the management. A seating capacity of 8500 against 6000 for the Boston Arena, second largest building of the type in New England, is being provided. Standing room will bring the attendance possibilities to the 10,000 mark. In addition the construction will be such that a balcony sufficient to seat 2500 more people can be added later if desired.

Present plans call for using the skating rink only about a month, toward the end of the present winter. A wooden floor will probably then be installed on the concrete bottom, and various other activities conducted. It is the intention of the management to run the plant practically every day in the year.

The work of booking the various attractions will start in the near future, James B. Barrett, secretary and treasurer, declared yesterday. Horse and auto shows, circuses and dancing will be some of the amusements. Concerts will be conducted Sunday evenings.

The enclosure will cover approximately an acre and a half, fronting on North Main street, not far from the car barn and bounded by Second and Third streets, and Highland avenue. The cost of the building alone will be \$400,000. Funk & Wilcox, designers



RHODE ISLAND AUDITORIUM, PROVIDENCE, R. I.

of the rink in the Madison Square Garden and the Boston Arena, are the designers.

The construction part of the head house is finished, this comprises the entrance, vestibules, office and main foyer. The foyer runs through the entire building, 136 feet long and 32 feet wide. The head house is glazed brick on the surface.

The building will be steel and concrete throughout, with wooden doors the only variation. Red brick will be used on the outside. The entire enclosure will cover approximately an acre and one-half in extent and will be over 1000 feet around the outside edge. The floor of the main shed will be flooded for the skating rink, which will be 190 feet by 85 feet.

Clubrooms and other rooms will be located under the seating area. One of the innovations will be a uniform lighting surface in the roof, which will do away with the necessity of artificial light daytimes. The tile will contain uniform glass inserts in lieu of the usual skylight effects. Large windows 22 feet wide and four feet high will be provided on the sides of the building.

Suggestions for Dancing Competitions

DR. WINTZER

(Translated from *Der Eissport* by Miss Grace Munstock)

There are four classes of dancing competitions:

1—A set dance skated by each pair separately, which is prescribed and must be skated by all pairs. Time: 2 minutes; judged in accordance with *b.* and *c.*

2—A choice by each couple of one dance, skated one pair at a time. Time: 2 minutes in accordance with *b.* and *c.*

3—Senior dancing competition. Each pair to skate any dances in sequence, at will. Time: 4 minutes; judged in accordance with *a., b.* and *c.*

4—Annual championship dancing competitions. Here the conditions are as for 3. Time: 4 minutes; judged in accordance with *a., b.* and *c.*

Judging Instructions:

a—Novelty and originality (to be rated first) variety and difficulty (to be rated second).

b—Grace, appearance, and carriage.

c—Unity of execution, rhythm, sureness.

Therefore; *a* concerns the technical worth of the program, *b* and *c* the execution. Further: *b* how beautiful? *c* how well?

For competition in class 3, only pairs may enter who have already won a prize in classes 1 or 2; for class 4, only those who have taken a prize in class 3 are eligible.

Prize winners in classes 3 and 4 may no longer compete in class 1, and only in class 2 if they have an actually original dance to present to the judges.

Dances may (class 1) or may not (classes 2, 3, 4) be prescribed. The character must be that of a dance throughout. Thus figures appropriate to pair or single skating should be considered incorrect; for example, separating figures, spirals, and successions of steps with-

out a rhythmic repetition of movement. In senior dancing competitions every series of dance steps must be skated at least three times in immediate succession. The beginning should be from rest. The ice surface for dancing competitions should be such as is suitable for pair skating and the entire surface may be used.

It is interesting to note that at the time of the 1926 World's Championships at Berlin, a dancing competition combining the above ideas will be tried as follows:

- (a) Three Waltz, 2 minutes.
- (b) Dance of one's own choice, 2 minutes.

Moving Pictures at Berlin Club

GRACE S. MUNSTOCK

At the opening meeting of The Berlin Ice Skating Club, two very interesting skating films were shown: the first, Olympic Winter Sports at Chamounix in 1924; the second, an "instruction film" by Herr Vieregg.

The one on The Olympics shows the free skating of the single skaters, the pairs, and the finals in hockey between the United States and Canada. (This film is a duplicate of the one shown through the courtesy of Mr. Raymond Harvey of the New York Skating Club.)

The "instruction film," produced by Herr Vieregg, illustrates the correct and incorrect methods of executing and teaching all school figures, also jumps and spins. It shows in addition a model program for free skating and for pair skating. (Weise and Vieregg)

It is interesting to note that the report of the meeting states that the films were received with considerable interest by a "lay public" as well as by the "initiate."

North West Skating

C. I. CHRISTENSON

It may be of interest to the eastern skaters to know that Figure Skating in the Northwest has taken a new lease on life. In an article I wrote for "Skating" about a year ago I bewailed the lack of interest being taken in Figure Skating here. This situation has improved since then. There was quite a lot of unorganized skating activities, mostly of an exhibition order, last winter and the interest aroused by several meetings we held during the summer and fall in an attempt to form a real Figure Skating Club, no doubt influenced many to purchase figure skating outfits. When the season opened this fall there was a surprisingly large number of new figure skaters in evidence.

After holding several meetings we finally got together and re-organized the old Twin City Figure Skating Club. From a club of 27 original members, we have built the membership up to over 125 and more applications are being received daily. The members are classified as fast as possible and to date 66 have passed the preliminary test and several have passed into higher classes. This club bars all skaters not genuinely interested in Figure Skating. To become an active member and have a voice at the meetings, a member must be able to skate the preliminary test. This rule is to enable actual figure skaters to control the club.

Our dues have been made very low as we have found by previous experience that this is necessary in order to build up and hold the members from one season to another. We are depending on exhibitions and carnivals for the necessary funds to run the club. We have already given two carnivals, one at the Minneapolis Arena and another at the Curling Club rink in Duluth. On the 28th of this month we are giving our first "Annual Carnival."

Personally I do not think carnivals, such as we can put on, and exhibitions are of great value in building up Figure Skating. In fact they have a tendency to promote the so-called "Swamp" skating and

“Wrestling matches” among some of the skaters. To the uninitiated, by “Wrestling matches” I mean pair skating done in a very small area, where the program is lacking in separating figures, and aero-plane spins and the like make up most of it. Carnivals also have a tendency to influence the promising young skaters to practice only a few stunts for exhibition purposes, and unless they have the right temperament and foresight combined with a desire to become known as figure skaters, they will always remain at a stunt skating level. I believe the time is past when anyone who can do a few spins or natural turns will be considered as anything but a stunt skater and will be looked on with good natured toleration by the figure skaters.

We have a generous number of skaters who are working hard to master the school figures. We are doing the best we can under present conditions and carnivals are absolutely necessary for the time being to finance the club. Later on we can probably cut down the show end of skating. These carnivals involve a tremendous amount of labor of which I have fortunately been relieved by our Vice-President, who is so shy and retiring that he does not want his name mentioned. However, I hope to secure a picture of him soon for publication to show that all the handsome men do not live in the east!

The Management of the Arena Skating Rink, which has artificial ice, changed hands this season and the new manager has been very liberal and generous in his treatment of figure skaters. He has donated the use of a club room to us and set aside one night a week for Figure Skating. There is also a possibility that a plan will be worked out whereby we can alternate between hockey practice and have the use of the ice an hour before the evening general skating session.

From all indications, very favorable conditions are going to prevail and as long as we can offer some inducement to figure skaters, we should not have any trouble in getting and holding enough desirable members to make this a real Figure Skating Club. Then we hope to develop and send skaters to the National Championships every year and in other ways help to keep up the interest of Figure Skating.



OSCAR L. RICHARD AND MRS. STOWE PHELPS

Oscar L. Richard, Veteran Skater

RICHARD L. HAPGOOD

Among the veterans in the art of Figure Skating, of whom few are left in active ranks, is Oscar L. Richard, of the New York Skating Club, whose competitive skating has extended over more than fifty years; seventy on June 2, 1925, he is still in the front rank of active skaters.

Mr. Richard attributes his present good health to his continued participation in athletics; fifth on the New York Athletic Club's roster of membership, he joined the Club fifty years ago. In track events he was a keen competitor, winning often in both the running high jump and the high hurdles. Once challenged by John Drew for the hurdle championship, he relates with a smile, "John fell at the fifth hurdle, so I kept the championship."

As a boy in the late sixties the family residence was at 3 East 43rd Street, where the Schirmer Music house now stands, and his first skating was in his father's backyard, which he flooded whenever there was a freeze. Later he skated at MacMillan's rink which was the block between Madison Avenue and Fifth on 46th Street, where the old Windsor Hotel stood and the Ritz-Carlton is now. In this rink Mr. Richard won a medal in 1872.

At his suggestion the Park Commission experimented four years ago in flooding two of the city's playgrounds. This proved so successful that six playgrounds in addition were flooded this year.

During the last few years experienced members of the New York Skating Club have volunteered their services in teaching the youngsters the fundamentals of the sport and among these Mr. Richard has held a prominent place. He devotes all Saturday mornings to instructing the junior members of the Club. These eager enthusiasts are sons and daughters of the older members of the New York Skating Club, who are most anxious that their children start on the correct path in Figure Skating.

Original Ideas by Allan E. Murray—

(The following article has been written for the consideration of advanced skaters to whom alone it will probably be of interest.)

Throughout the School of the International Style certain factors common to the execution of all the Figures are observable which tend to obviate the necessity of treating each Figure as a separate unit. Figure Skating, as the name implies, has a geometrical side and lends itself to precise mechanical exposition, yet all rules no matter how well they may fit into a preconceived scheme must pass the censorship of taste, and the teacher of skating must beware of being dominated by his system rather than of making it a submissive tool. In this outline the attempt has been made to form a basis for analyzation of the various methods possible in the International Style and, where the writer's methods are intruded, to strike a happy medium between pedantic dogma with its decisive "this is right and this is wrong," and that visionary ideal subject to constant sorting and rejecting which lay in the minds of his preceptors.

The PLANES of Skating

Figure Skating has a dual aspect, the two divisions of which can be differentiated into a mechanical or geometrical aspect and an aesthetic or formal aspect. In the execution of any Figure the skater traces upon the ice with his blade a record of the faults or virtues of the mechanical side of his skating. It is called the Print. In the skater's relation to the Print, or, precisely, in his intersection of Horizontal projections of the Print, lies the key to most of the mechanical factors of skating. With this in mind an arbitrary term, "The Horizontal Plane of Skating" will be used in this outline to denote reference to the mechanical side of skating and, where possible, the mechanical factors will be dealt with as though the point of vision were directly above the skater where the intersection of his image with a horizontal plane could be observed. A capitalized "horizontal plane" will substitute for the longer term.

Unfortunately the aesthetic or formal side of skating is blessed with no such saving tell-tale as is the HORIZONTAL PLANE, and the skater has to rely upon the impressions and advice of his audience or the fleeting glimpse of his "line" before the mirrors of the few rinks which are equipped with them. The greater part of the factors of this formal side of skating are best observable in the infinity of vertical planes which mirror the kaleidoscopic progression of the skater. With this in mind, an arbitrary term "The Vertical Plane of Skating" will be used to denote reference to the aesthetic side of skating and, where possible, the aesthetic or formal factors will be dealt with as though the point of vision were to one side of the skater where the intersection of his image with a vertical plane could be observed. A capitalized "vertical plane" will substitute for the longer term.

Diagram No. 1 labeled "Factors in the Two PLANES of Skating" represents the two arbitrary PLANES of skating into which are grouped, according to their mechanical or aesthetic preponderance, the chief factors of skating.

In Diagram No. 2 labeled "Members in the Two PLANES of Skating," the body members, which carry the burden of the proper disposition of the Factors, are segregated into their respective PLANES.

DIAGRAM NO. 1
Factors in the Two PLANES
of Skating

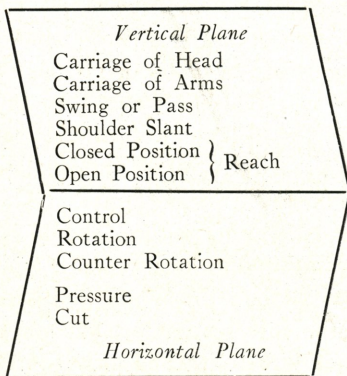
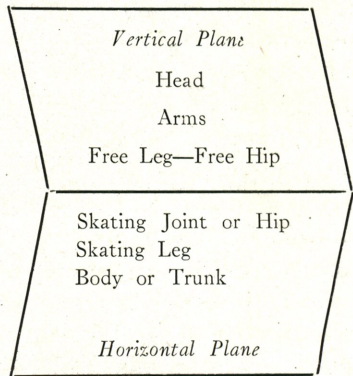


DIAGRAM NO. 2
Members in the Two PLANES
of Skating



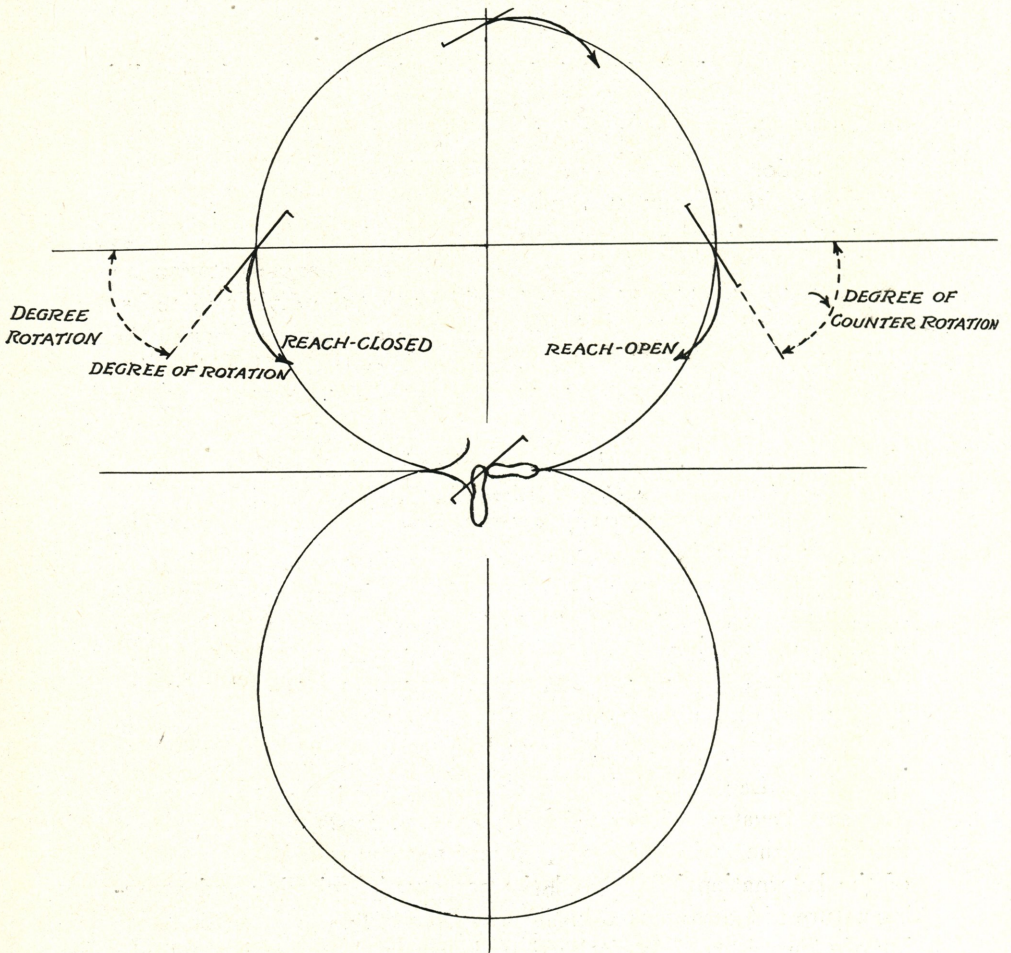
Some of the headings in these two diagrams are self-explanatory and others are arbitrary terms the special meaning of which will be dealt with as they come up in the brief discussion of the few figures which follows. The true nature of the arbitrary PLANES of Skating would perhaps be better illustrated in a visualization of two planes which were gradually blended by a curving process in the region of their intersection. This would illustrate the dual nature, mechanical and formal, which all of the factors of skating possess, but which some possess to a greater degree than others. The grouping of the factors is in the approximate order of their respective importance or weight in the PLANES in which they fall. Those found nearest the intersection are considered to be of a twofold nature. The sequence is not to be considered as exact, as it would vary to some extent according to the nature of the figure which was being passed through the PLANES.

Consider the passage through the PLANES of an Outside Forward Edge Circle as executed in the International Style. Diagram No. 3 labeled "Graphical Representation of the Two Rotations and Two Positions in the horizontal plane" is a schematic diagram showing the intersection of the factors of Reach (Open Position and Closed Position) and Rotation (Counter and Proper) as projected onto the horizontal plane of the print. At the intersection of the Long and Short Axes of the Eight, the right angle position of the feet of the skater at take-off is indicated. This might be termed a standing Open Position or one without Reach; Open because an approximate arc of 90° lies between the toes. The skater having struck off arrives at the quarter point "Reaching into Large Open Position" and with the Body in Counter Rotation. The term Reach implies that the Free Leg and Hip have become highly activated and now Reach back with the Free Foot over or across the Print with the Free Toe pointing and the Free Knee bent to that nice degree which gives to the *Free Leg a carriage just between stiffness and Shortness.

(*Foot-Note: The use of the term "Balance Leg" has been avoided as this term would imply that the skater used this member as a source of balance in the same sense that the tight wire performer uses his pole. This is not the nature of balance in skating. True skating balance is maintained by finely trained contractions of the muscles of the Skating Leg which, alternately increasing and diminishing in intensity, vary the resultant Pressure upon the ice according to the requirements of the Figure. Balance in skating is an unseen factor and it should always be kept well down in the Lower PLANE where it will contribute to the magical quality of the Skating Illusion.)

DIAGRAM NO. 3

Graphical representation of the Two Rotations and the Two Positions
in the horizontal Plane.



Reach is indicated by a short circular line ending in an arrow point. Counter Rotation, which implies a turning of the body on the pivot of the Skating Hip or Joint in the opposite direction to that of the progression of the skater around the circle, is represented in the diagram by the angle between the Shoulder Line and an axis of the circle drawn through its mid point.

At a point in the circle roughly given half way around the circumference, the Swing or Pass of the Free Leg to Closed Position starts. The term Closed Position implies that the arc lying between the toes has diminished until the feet lie in approximately parallel lines. Immediately following the transition from Open Position to Closed Position the Body has been rotated from Counter Rotation into Rotation. The resulting Closed Position with Rotation is indicated in the diagram at a point three-quarters of the way around the circle. Here the curved line represents the Reach into Closed Position and the Rotation is represented by the angle between an axis and the Shoulder Line. It is evident that the dividing line between Rotation and Counter Rotation is an axis drawn through the mid point of the Shoulder Line. In some figures the Shoulder Line will be found to coincide with this line and yet the Body will be in one or the other of the Rotations; which one will be determined by the tension that always exists in one direction or the other.

The arbitrary term Control listed in Diagram No. 1 as the first factor in the HORIZONTAL PLANE, refers to a very vital coordination which is in the nature of a constant throughout the whole of the International Style. In all Circles maintenance of Control means that the turning of the body from Counter Rotation into Rotation has in no way contributed to turning of the Skating Leg or of the Skate upon the ice. By the resulting pivoting of the body upon the Skating Hip (Joint) and by no other means is it possible to skate a true closing circle. This independence of action between the Skating Leg and all the members above the Skating Joint is the necessary keystone of any orderly or systematic style of skating and the key to the main difference between the controlled formal circles of the International Style and the perpetually spiraling and romping nature of figures skated in the American Style. It is in the training of Control on plain circles that the novice learns to make Body changes without disturbing the skate upon the ice and hence later is ready to execute the resulting corollary, that of turning the Skating

Leg without disturbing the body. In the complete mastery of this function of the Skating Joint lies an affirmative answer to the first half of the question, "Will the skater always be lord and master of the skate, or will the skate at times appear to be running away with the skater?" All plain circles in the International Style consist of a transition from Counter Rotation to Rotation accompanied by complete Control or entire absence of Spurious Rotation, which is the name of this arch enemy of the Style. In the Forward Circles the Pass blends Open Position into Closed Position and in the Back Circles the Pass blends Closed Position into Open Position.

The handling of the various factors and members, and even the *Plane* to which they might be allotted, is subject to legitimate variation among the authorities and it would undoubtedly spell disaster to skating if it should ever become fixed and static. In the case of Outside Forward Edge many authorities start the circle in complete Counter Rotation, e.g., with the Line of Shoulders parallel to a tangent of the circle, finishing with the body in complete Rotation, e.g., with shoulder rotated until again parallel to a tangent. A skater using this method would allot the factors of Rotation and Counter Rotation and the Body Member to the VERTICAL PLANE for he would be accentuating the visibility of these factors. The disposition as given in diagrams 1 and 2 indicate, by the placement of these items in the Lower PLANE, that their accentuation from a visible standpoint is considered by the writer as not contributory to the Skating Illusion. In this instance the Rotations are considered more as occurring upon the Skating Joint rather than higher up in the body as would be the case where pronounced "Flattening" was used.

The Pass or Swing, which are names given to the movement of the Free Leg in the transition from Open to Closed Position, is handled in a variety of ways by different skaters and it also varies with the requirements of the Figure. The variation in the execution of this movement can be expressed by the difference in meaning between the words Swing and Pass. Swing would imply a wide free transition and Pass would imply a close controlled one. The degree of Swing used by a skater is a factor of considerable importance in the formation of his style. The American Style Skater is all Swing and Spurious Rotation; the International Style Skater utilizes Swing only to the extent where his Control is not endangered. Excessive

Swing in the International Style is apt to appear like a bull of the Lower PLANE let loose in the china closet of the Upper, for Swing appears as power and when excessive violates the VERTICAL PLANE rule that the power shall be invisible.

The extent of Reach and degree of Opening and Closing is subject to much variation. All skaters Open to a considerable degree when the Free Leg is elevated to the rear but some prefer not to Close to any extent when the Free Leg is elevated to the front, particularly on the Outside Edges. Not to Close to within fifteen degrees of parallel limits the extent of Reach possible in Closed Position by preventing the Free Hip from advancing forward. To a somewhat less extent, not to Open sufficiently (at least 90°) would limit the extent of Reach in Open Position. Reach is an action of the Free Leg and Hip which contributes to Rotation or Counter Rotation in the Outside Circles but which works in opposition to the Rotations, Counter and Proper, in the Inside Circles. This is the cause of the great differences in balance and position between the inner and outer edges. Reach contributes to the proper bending of the Skating Knee. In the Pass or Swing Reach might be said to exist in a downward direction as evidenced by a vigorously pointing Free Toe.

Reach and Edge Lean regulated by the degree of bend in the Skating Knee interact to create Pressure. Whenever the skater is moving on an edge the energy exerted against the ice is in excess of the mere dead weight of his body. This excess, to be termed Pressure, is the result of his lean towards centre and follows upon mechanical laws which it would be of no purpose to discuss here. It suffices to state that Pressure is the invisible power of skating; in fact, the Skating Illusion rests upon this paradox, that Pressure gives to the movements of the skater lightness and apparently effortless activity.

Coincident with the Pass or Swing, a slight change in Body Lean* should always take place. It is advocated that this lean be treated as a member of the Lower PLANE particularly when the skater is in Open Positions, though some skaters prefer to make this factor

(*Foot-Note: Body Lean is a lean either forward or backward away from the Free Leg on the pivot of the Skating Joint and is distinct from Edge Lean which is the lean from the skate edge into the circle.)

quite visible. Vigorous hollowing of the back and lifting of the chest contribute to the keeping of this lean in the Lower PLANE.

The transitions from Open to Closed Position and from Counter Rotation to Rotation should not occur simultaneously as so involved a change would endanger Control. In the Forward Circles the Rotation follows the Closing after the mid point in the circle. In the Backward Circles the Rotation precedes the Opening before the mid point in the circle.

Shoulder Slant is in the nature of being a Constant throughout the whole school and means that the inside shoulder should always be slightly nearer the ice than the outer shoulder. If this condition exists the fault of "Breaking" at the Skating Joint, which is a serious blight in the VERTICAL PLANE, will not occur.*

To the Carriage of Arms some skaters prefer to give HORIZONTAL PLANE emphasis rather than to follow the excellent precedent of the dancer, which is make the arms "the frame of the picture." There are Arms Circular which open to the body and Arms Straight which open out into space. A good plan is to use one of each at a given time, taking care that the elevation of the hands is such that a line between them is slanting slightly into the circle as is the shoulder line. In the Forward Circles the leading arm is Circular and the following arm is Straight. This brings about a change of arms after the transition from Counter Rotation to Rotation, for the arms are reversed in respect to which is leading and which following. In the Backward Circles the leading arm is Straight and the following arm is Circular, with also a change accompanying the Rotation.

The Head can either be in accord or opposed to the Rotation, Counter or Proper, sometimes at the dictates of the Lower PLANE. The Upper PLANE factors lying well away from the intersection should never make concessions to the Lower PLANE at the expense of their own domain; only a pleasant reciprocity should exist as contributory to the harmony of the whole. It is possible for a skater possessing strong Control to skate an edge with the sequence of the Rotations reversed; e.g., Rotation preceding Counter Rotation and occasionally in Free Skating (as in overhand spiral) such setting of

(*Foot-Note: For this and other excellent ideas the writer is indebted to Mr. Paul Wilson.)

the PLANES in opposition to each other is effective, but it is generally to be avoided in favor of a condition where the two are in harmonious accord.

With these things in mind, it follows that an Outside Forward Edge Circle skated in the International Style is, briefly, a stroke from right angle position of the feet into a Large Open Position with strong Reach and moderate Counter Rotation held through the half circle, followed by a Pass with slight Swing into Closed Position with moderate Reach and Rotation, all of which transition must in no way contribute to Spurious Rotation of the Skating Leg, e.g., loss of Control.

In order to understand the arbitrary significance of the remaining term, Cut, consider briefly the passage through the PLANES of Outside Forward Edge Three, as executed in the International Style. Following a stroke into Open Position with Counter Rotation, the Body is turned into strong Rotation the Position remaining Open but the Reach diminishing. The Rotation increases until at the point of placement sufficient tension is created in the Skating Joint to cause a sharp turn or "Cut" of the Skating Leg in the direction of the Rotation. The term Cut is an adaptation from the Ballet term Coupé and in its skating sense will imply the sharp deliberate turning of the Skating Leg in the direction of the Rotation or Counter Rotation of the Body as the case may be. A proper Cut can only be executed when Spurious Rotation has not occurred. When a Three is made with Spurious Rotation the Skating Leg and the Body all rotate as a unit causing a deep point in the Print and a pronounced swinging in the VERTICAL PLANE. Properly executed, the Body first Rotates above the Skating Joint or Hip and the Cut follows sharply. After the Cut, Counter Rotation of the Body must be quickly taken up in order to prevent Spurious Rotation on the new edge, Inside Back. The action of the Free Leg during the execution of this turn is in the nature of a Swing from Open Position to Open Position. The amount of Reach before the turn would determine the amount of Swing during its execution and have bearing upon the depth of the Point in the Print and the quickness of the Cut. Some skaters prefer to diminish the Reach until Closed Position is closely approximated, in which case the Swing would be more akin to a Pass. This Three could also be skated with a complete Pass before the Cut, with a sequence in the turn of Closed Position

to Open Position, but in this form it would not be serviceable as training for the Waltz. Following the Cut, once Control has been definitely established by means of Counter Rotation, plain circle sequence can be taken up, e.g., Rotation, to complete the Inside Back Edge and in preparation for skating Inside Back Edge on the other foot in the second half of the Eight. The placing of the factor Cut very low in the HORIZONTAL PLANE as shown in Diagram No. 1 indicates that Cut should be executed in such a way that its occurrence is as little perceptible in the Upper PLANE as possible. This results in the complete Three appearing to the spectator as a slow turning of the Body from Forwards to Backwards with no definite or sharp transition point. Cut in the American Style is highly visible, but in the International Style should be used to build up the Skating Illusion by taking on the quality of a magical and almost unseen nimbleness.

All the Figures of the School have their own idiosyncrasies but as a general rule the chief differences can be expressed in terms of the Two Positions and the Two Rotations, the variations being in the nature of different combinations of these factors or of varying degrees in the Rotations or Reach with or without Cut as the case may be. Following is an Outline Chart of International School Figures passed through the Two PLANES, in terms of the Two Positions in the VERTICAL PLANE, and in terms of the Two Rotations in the HORIZONTAL PLANE, Cut being indicated where occurring.

OUTLINE CHART OF SCHOOL

The Four Edges

All—Counter Rotation to Rotation with Control

Forward Edges—Open to Closed

*Backward Edges—Closed to Open

(*Foot-Note: In the standing start of the Back Edges is encountered the extreme of Closure. The stroking foot lying on the Long Axis and the other preparing to take up the start of the circle on the Short Axis places the feet in a toe-to-toe position with an arc of approximately 90° lying between the heels. Immediately after the stroke, the Free foot should fall into a line parallel to a tangent as a toed-in position maintained more than momentarily is a blight in the Upper PLANE.)

The Changes of Edge

All—A pass with Swing, blending Rotation in one circle to Counter Rotation in a tangent circle on the opposite edge.

Forward Changes—Closed to Open

Backward Changes—Open to Closed

The Four Threes

All—Rotation—Cut—Counter Rotation

Forward Threes—Open to Open

Outside Back—Closed to Closed

**Inside Back—Closed to Open

*The Four Brackets****

All—Counter Rotation—Cut—Rotation

Outside Forward—Open to Closed
optional with Closed to Closed

Inside Forward—Closed to Open
optional with Closed to Closed

Outside Back—Open to Open

Inside Back—Open to Open

The Four Rockers

All—Rotation—Cut—Rotation

Outside Forward—Closed to Closed

(Fuchs)

optional with Closed to Open

(Salchow)

Inside Forward—Closed to Closed

Backward Rockers—Open to Open

The Four Counters

All—Counter Rotation—Cut—Counter Rotation

Forward Counters—Closed to Closed

Backward Counters—Open to Open

(**Foot-Note: In the skating of the Threes many other sequences of Position are possible and often useful in Free Skating. When Threes are executed in the above manner the movement of the Free foot on all, except Inside Back Three, would be in the nature of a Swing. In the case of Inside Back Three the movement of the Free Foot during the turn would be in the nature of a Pass.)

(***Foot-Note: False change of edge in this turn occurs as a result of a Spurious Counter Rotation in the Skating Leg leaving insufficient tension in the Skating Joint to allow proper execution of the exceedingly quick Cut necessary for this turn. True Control prevents Spurious Rotation, Counter or Proper.)

*The Four Loops*****

All—Rotation—Skate Rotation—Counter Rotation—
Counter Skate Rotation
Forward Loops—Open to Closed
Backward Loops—Closed to Open

A system built upon the plan outlined would have the advantage of being readily illustrated. For each figure a diagram similar to that numbered 3 would take care of the HORIZONTAL aspect of the figure, while for the VERTICAL PLANE probably two or three simple drawings of idealized positions would take care of this PLANE for each one of the seven types of figures.

The judging under such a system would naturally take equal cognizance of the Two PLANES of SKATING. A graphical method could be devised in which the merits of the Skater were represented by a curve between the Two PLANES, as in Diagram No. 4.

A would be the graphical representation of the ideal skater equally advanced in the Two PLANES and having to his credit the greatest possible number of points, say 1000 in each PLANE.

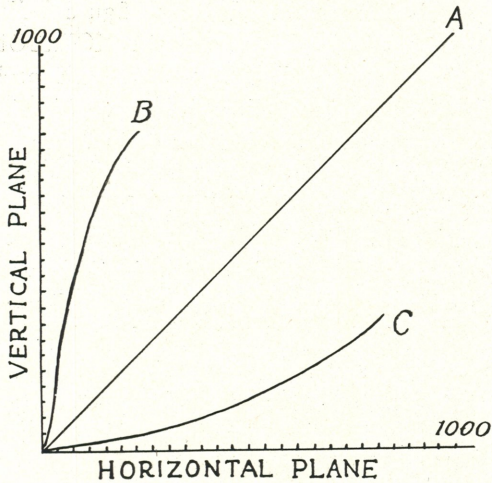
B would represent a skater whose form was in advance of his print and exactness and having less than half the possible points in the HORIZONTAL PLANE and about two thirds of the possible points in the VERTICAL PLANE.

C would represent a skater whose tracing and exactness of print were in advance of his form.

(****Foot-Note: The skating of a loop is a case where the skater innoculates himself with the virus of Spurious Rotation in order to test his control of the antidote, Counter Spurious Rotation. In the execution strong Body Rotation acting directly on the Skating Leg causes rotation of the skate upon the ice with a resultant diminishing spiral for a print. At the point of the Loop vigorous Counter Rotation of the Body combined with strong Swing bring the skate out of the Loop in an increasing spiral. In the Loop the Rotation and Counter Rotation of the Body is more closely knit to the Skating Leg than elsewhere and rotation on the Skating Joint is reduced to a minimum. This results in what is sometimes described as a "Locked" sensation in the Skating Joint, as being a characteristic peculiar to the figure. To maintain VERTICAL PLANE excellence in the skating of a Loop is the test of a master and when the Loop is so executed it may be said to be skated with Control. This distinct form of Control peculiar to the proper execution of the Loop places it in a class fundamentally distinct from all the other figures. For this reason it is inadvisable for beginners to train the Loop. The Loop is not an implement for the training of form, but a test for form truly mastered.)

In actual rating, the curve would consist of a series of broken lines, each one of which would show the bias of the skater in his execution of a particular figure. The length of the line would represent his total rating for the figure in the Two PLANES.

DIAGRAM NO. 4



A sure way to improve the whole form of skating would be to have a curve with VERTICAL bias take the ascendancy over a curve of equal length, but having HORIZONTAL bias.

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