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MISS BEATRIX LOUGHRAN  
Champion of North America, 1925, 1927  
Champion of United States, 1925, 1926, 1927

## 1927 National Championships

RICHARD L. HAPGOOD

The goal of America's competitive figure skaters resolved itself into a Mecca and Medina this year due to the monetary demands of professional tennis. After completing the first day's events of the National Figure Skating Championships at New Haven, the conclave hauled up tent-pegs and moved to New York City where the final clean-up of competitive strife was held at the New Madison Square Gardens and Iceland.

The number of contestants in this year's program, not including many couples who entered the dances as their only events, was twenty-one; and like last year only eight of the nine authorized national events were held. Just why no fours have been organized for two years is a matter for some speculation; but the neglect in this branch of the sport is quite apparent. This year the junior school figures were increased to include both outside rockers and inside counters, but the change did not prove a deterrent to the less experienced skaters of the country. The men's junior event called out thirteen competitors all of whom were fairly well prepared for the competition; and the women's junior skaters numbered four. Both events were made particularly interesting by the presence of entries from St. Paul,—Margaret Bennett and Roy Shipstad, who were brought by Mr. A. C. Bennett, Vice-President of the Twin Cities Figure Skating Club. Mr. Carl Gandy, one of the oldest members (in skating, not age!) and the professional, J. B. Nelson, accompanied Mr. Christenson and this party.

The standard of championship material in the United States is still improving rapidly. In both the men's and ladies' departments ability and form in the difficult figures as well as increased difficulty in free skating is apparent. Further the number now able to compete on a championship basis has increased in the last two or three years. With the 1928 Olympics just around the corner, this writer

# LADIES' CHAMPIONSHIP OF UNITED STATES

CONTESTANTS		MISS LOUGHRAN New York					MISS VINSON Boston					MRS. BLANCHARD Boston					MISS KNAPP New York				
Judges		A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Figure Rocker	No. Val.																				
RIF	21A 4	23.	22.2	21.	22.	22.	22.	21.44	19.	18.	20.	22.	21.36	20.	20.	20.	19.	20.72	19.	20.	20.
LIF	21B 4	22.	21.32	21.	22.	22.	19.	20.8	17.	19.	19.	19.	20.64	17.	20.	20.	18.	20.24	19.	21.	19.
Counter	23A 3	17.25	16.23	16.5	17.25	17.25	16.5	15.72	15.75	15.75	16.5	16.5	14.82	15.	14.55	15.	14.25	14.82	14.25	15.45	15.75
RIF	23B 3	15.75	15.42	16.5	17.25	17.25	15.75	15.3	15.75	15.9	16.5	15.	14.82	15.	15.3	15.75	14.25	14.7	15.	15.75	15.75
LIF	23A 3	15.75	16.14	14.25	16.5	15.	15.75	15.81	14.25	15.75	15.75	15.	15.96	15.	15.	14.25	14.25	14.82	13.5	15.	13.5
ROIB	25A 3	15.75	15.81	14.4	16.5	15.	15.	15.81	14.25	15.	14.25	15.	15.6	14.25	15.	12.75	13.50	14.7	13.5	14.25	13.5
LOIB	25B 3	16.5	16.5	16.5	17.25	17.25	16.5	16.05	14.25	15.75	16.5	13.5	12.48	10.5	15.	12.	15.	15.18	14.25	15.	14.25
ROIB	29A 3	15.	16.08	15.	17.25	17.25	15.	15.6	15.	15.75	16.5	14.25	15.72	14.25	15.	15.	13.5	14.82	14.25	15.	13.5
LOIB	29B 3	20.	22.2	21.	23.	22.	23.	21.76	21.	22.	23.	20.	20.32	18.	21.	20.	21.	21.12	19.	22.	22.
ROF	38A 4	22.	21.48	21.	23.	21.	23.	21.36	20.5	23.	23.	20.	20.4	18.	21.	21.	20.	20.24	19.	22.	21.
LOF	38B 4																				
Bracket Ch.	Bracket																				
ROF	40A 4	22.	21.16	22.	23.	23.	19.	20.72	17.33	21.	21.	19.	20.32	20.	20.	19.	18.	20.48	18.67	21.	20.
LOF	40B 4	22.	20.48	22.	23.	23.	20.	20.32	18.	21.	22.	20.	20.84	20.	20.4	20.	19.	19.76	19.	20.6	21.
LOF	40B 4	227.	225.02	221.15	238.	232.	220.5	220.69	202.08	217.9	224.	209.25	213.28	197.	212.25	204.75	199.75	211.60	198.42	217.05	209.25
Total School Figures	Figures																				
Program Performance	Figures	5.58	5.33	5.67	6.	5.17	5.5	5.33	5.08	5.5	5.5	5.17	5.03	5.17	5.33	5.	5.08	4.87	5.17	5.25	5.
ROF	Figures	5.75	5.47	5.66	5.92	5.42	5.42	5.2	5.25	5.	5.33	5.58	5.34	5.5	5.75	5.42	5.09	4.76	5.25	3.83	3.92
Total Free Skating	Figures	158.62	151.2	158.62	166.88	148.12	152.88	147.42	144.62	147.	151.62	150.50	145.18	149.38	155.12	144.68	142.38	134.82	145.88	127.12	124.88
Total School Figures	Figures	227.	225.02	221.15	238.	232.	220.5	220.69	202.08	217.9	224.	209.25	213.28	197.	212.25	204.75	199.75	211.60	198.42	217.05	209.25
Grand Total	Figures	385.62	376.22	379.77	404.88	380.12	373.38	368.11	346.7	364.9	375.62	359.75	358.46	346.38	367.37	349.43	342.13	346.42	344.3	344.17	334.13
Ordinal Ranking	Ranking	I	I	I	I	I	II	II	II	III	II	III	III	III	III	III	IV	IV	IV	IV	IV
Result	Result																				

JUDGES: Mrs. C. Frothingham, Boston; J. K. Savage, New York; J. B. Liberman, New York; C. I. Christenson, St. Paul; R. Van Name, New Haven.

F.

A.

J.

C.

B.



ventures to predict that the American team will contribute several stumbling blocks to the hitherto marked superiority of European skaters in winning Olympic titles.

#### LADIES' CHAMPIONSHIP OF UNITED STATES

Miss Beatrix Loughran of New York (1st) successfully defended her championship title against a formidable field of competitors. Her school figures as in the past few years were almost beyond reproach or approach. The same accuracy and ability to make sure turns; round hard edges, and three prints almost on top of each other, which she has shown in recent championships, still distinguishes her skating. To us in this country, it is difficult to imagine anything better. Her free skating, likewise, is a finished performance. Her program has reached that proper balance in composition, variety and difficulty which years of changing and patching alone can produce.

Miss Maribel Vinson of Boston (2nd) edged out her place from Mrs. Blanchard in the first national event in which she has topped the former champion. This young skater is making great progress from year to year, and seems to be on a steady upward track toward the title. She won her place mainly through her school figures which in the opinion of every judge were superior to those of Mrs. Blanchard and which were also close to those of the winner. Accuracy and control mark them, and they show the result of patient and earnest toil. Her free skating is also good, but her positions are not always the best and the contents of the program has been accented too much on the borderline of the spectacular. The prevalence of too many spins is to be deplored.

Mrs. Theresa Weld Blanchard of Boston (3rd) lost out in the race for second place only by a small margin. That she was beaten despite the fact that her standard in both school figures and free skating has materially improved is in itself proof of the vast strides the sport is making in this country. Holder of the national title for almost a decade and twice America's representative in the Olympics, she is still running the winners a hard race and keeping the standards well up. Much can be said for Mrs. Blanchard's graceful style in attacking the problem of a figure or a program. The spectator is

# MEN'S CHAMPIONSHIP OF UNITED STATES

	N. W. NILES Boston					R. TURNER Boston					G. BRAAKMAN New York				
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges															
Figure No. Val.															
Rocker															
RIF	14.	20.	19.6	20.	16.8	14.	20.4	20.	22.	19.2	13.	20.	19.2	19.	9.6
LIF	17.	20.	21.2	21.	16.	15.	20.4	20.	20.	16.	13.	20.	17.6	18.	8.
Counter															
RIF	13.5	15.3	15.6	16.5	14.4	12.75	15.6	15.9	17.25	15.	12.	15.	15.	15.75	10.2
LIF	12.75	15.	15.	15.75	14.4	12.75	16.5	15.3	16.5	15.6	12.	15.	14.4	16.5	15.
One Foot Eight															
ROIF	8.5	10.2	10.8	11.	10.	9.	10.4	11.2	11.	10.	8.	10.2	10.4	11.	7.
LOIF	8.5	10.2	10.6	10.5	9.6	7.5	10.4	10.8	11.	10.4	8.	9.	10.4	10.	7.6
Change Dble Three															
ROIB	13.5	15.6	14.1	15.75	15.	13.5	16.5	14.7	16.5	15.	11.25	13.5	12.6	14.25	9.
LOIB	12.	15.	14.4	15.	14.4	11.25	15.6	13.5	15.38	14.4	9.75	15.3	13.2	12.75	8.4
Change Bracket															
RIOF	13.5	16.5	16.2	15.38	15.	13.5	15.6	16.5	15.75	12.	12.	15.3	15.	15.	9.
LIOF	13.5	15.6	14.4	15.75	12.	12.75	15.15	15.3	15.75	10.5	11.25	15.3	15.	15.	10.5
Loop Ch. Loop															
ROF	18.	20.8	20.8	20.5	22.	16.	20.8	20.4	20.	16.	10.	16.	16.	16.	8.
LOF	18.	20.4	21.6	21.	20.8	16.	20.8	20.	20.5	22.	13.	20.	17.2	19.	12.
Total School Figures	162.75	194.6	194.3	198.13	180.4	154.	198.15	193.6	201.63	176.1	133.25	184.6	176.	182.25	114.3
Program Performance	4.25	5.07	5.17	5.17	3.6	4.	5.07	5.33	4.92	3.17	4.	4.83	5.27	5.25	2.67
	4.	5.16	4.9	5.08	3.5	3.75	5.1	5.	4.83	3.33	3.75	5.	5.06	5.08	4.66
Total Free Skating	103.12	127.87	125.87	128.12	88.75	96.88	127.12	129.12	121.87	81.25	96.88	122.87	129.12	129.12	91.62
Total School Figures	162.75	194.6	194.3	198.13	180.4	154.	198.15	193.6	201.63	176.1	133.25	184.6	176.	182.25	114.3
Grand Total	265.87	322.47	320.17	326.25	269.15	250.88	325.27	322.72	323.5	257.35	230.13	307.47	305.12	311.37	205.92
Ordinal Ranking Result	I	II	II	I	I	III	I	I	II	II	IV	III	III	III	V

**JUDGES:** Mrs. E. Second, New York; A. W. Weld, Boston; S. C. Badger, New York;  
 J. A. Cruikshank, New York; J. K. Savage, New York.

E B A G T

MEN'S CHAMPIONSHIP OF UNITED STATES—Continued

		C. I. CHRISTENSON St. Paul					F. T. MARTIN New York				
Judges		A	B	C	D	E	A	B	C	D	E
Figure Rocker	No. Val.										
RIF	21A 4	14.	18.	16.4	16.	12.	11.	18.	16.	18.	8.
LIF	21B 4	15.	18.	18.4	19.	8.	14.	16.	20.	18.	12.
Counter											
RIF	23A 3	12.75	15.	15.3	14.25	11.7	10.5	15.	15.	15.	13.8
LIF	23B 3	11.25	13.5	13.2	12.75	10.5	10.5	13.5	13.8	14.25	11.4
One Foot Eight											
ROIF	24A 2	8.	10.	10.4	10.5	9.8	7.	10.	10.	10.5	8.
LOIF	24B 2	8.	10.	11.	10.5	10.	7.	9.	9.6	10.	9.
Change Dble Three											
ROIB	29A 3	13.5	15.	13.8	15.	12.	10.5	15.	12.9	13.5	9.
LOIB	29B 3	12.	15.	13.2	15.	10.2	9.	13.5	12.6	12.	6.
Change Bracket											
RIOF	33A 3	13.5	15.	15.3	15.	11.4	12.75	13.5	14.7	13.5	6.
LIOF	33B 3	12.	15.	12.	12.	11.4	10.5	13.5	12.	14.25	6.
Loop Ch. Loop											
ROF	38A 4	17.	20.	19.2	19.	16.	12.	18.	20.	18.	14.
LOF	38B 4	18.	20.	20.8	20.5	18.	14.	20.	18.4	19.	16.
Total School Figures		155.	184.5	179.	179.5	141.	128.75	175.	175.	176.	119.2
Program Performance		4.	4.	4.17	4.67	2.67	4.25	4.23	5.	5.08	4.
		3.75	4.	4.33	5.	4.	3.25	4.33	4.33	4.83	3.
Total Free Skating		96.88	100.	106.25	120.87	83.37	93.75	107.12	116.62	124.	87.5
Total School Figures		155.	184.5	179.	179.5	141.	128.75	175.	175.	176.	119.2
Grand Total		251.88	284.5	285.25	300.37	224.37	222.5	282.12	291.62	300.	206.7
Ordinal Ranking Result		II	IV	V	IV	III	V	V	IV	V	IV

JUDGES: Mrs. E. Secord, New York; A. W. Weld, Boston; S. C. Badger, New York;  
 J. A. Cruikshank, New York; J. K. Savage, New York.

*Handwritten marks:*  
 A ✓  
 B ✓  
 D ✓

tempted to forget the harsh grind of national championships and pauses for a moment to drink in the beauty of artistic production.

Miss Rosalie Knapp of New York (4th) who did not compete last year, is by no means far behind the pace of the leaders. On the whole, her school figures are better than her free skating as the judges' marks show. Her free skating form is very good, and with more difficulty of contents and abandon in performance she will turn her free skating into a sizeable asset.

#### MEN'S CHAMPIONSHIP OF UNITED STATES

Nathaniel Wm. Niles of Boston (1st) regained the title after one year's intermission. As always, Niles's school figures were of the best, and in free skating, he gave the best performance that this writer has ever seen him do in national championships. Study during the last few years as well as patient hours of practice this season have made his school figures a marvellous combination of accuracy and control unhampered by anything that looks studied or labored. His free skating program upon close inspection contains great balance as to difficulty, variety and especially composition. His performance revealed much more life and pace than in former years and the jumps which have been disappointing were astonishingly clean and accurate.

Roger F. Turner of Boston (2nd), last year's Junior Champion, gave the winner a hard battle for the title. This almost instantaneous jump from the top of the junior class to almost the top of the championship class is alone worthy of great commendation. Turner's figures are his forte; and were in the opinion of two judges superior to those of Niles. That he has spent long hours of practice on the easy as well as the hard ones is plain to see. But what he gains in carefully executed prints he lacks in an easy manner of skating; for in almost every case the form is slightly sacrificed for the sake of making a perfect groove on the ice.

George Braakman of New York (3rd) was tied for third place with C. I. Christenson of St. Paul, each having 18 points in the ordinal ranking of judges. The tie was broken when it was discovered that the New Yorker totalled about 14 points more from

the judges than Christenson. Braakman is not yet a finished skater. His style is full of life and pace, but is marred in school figures as well as free skating by too much abandon and freedom from controlled execution.

C. I. Christenson of St. Paul (4th), last year's champion, is a steady skater whose school figures are well on the championship level. His school figures and free skating were by no means up to the standard of last year or he would have made a decided difference in the results.

Ferrier T. Martin of New York (5th) was well within striking distance of the field. His school figures are very good; his free skating program is good as to contents. Both departments, however, would have been much better if they had not revealed uncertainty probably due to his very recent illness.

#### LADIES' JUNIOR CHAMPIONSHIP

Miss Suzanne Davis of Boston (1st) scored heavily on her first appearance in competitive skating circles. She is a skater of great natural ability, but lacks a certain amount of polish and smoothness which only years of painstaking effort and practice can produce. Her school figures were astonishingly accurate as to print and tracing and were done in an easy flowing style. Her free skating also recommends itself not only for the contents but for the superior style in execution. As yet Miss Davis appears somewhat untutored in the finer points of skating technique; but this condition is due no doubt to lack of practice closely scrutinized for severe corrective suggestions.

Miss Grace Munstock of New York (2nd) skated dangerously close to the winner in both school figures and free skating. In both departments her marks averaged but a few points behind those of Miss Davis, and she has that combination of ease and sureness in execution which must be most disconcerting to her rivals.

Miss Margaret Bennett of St. Paul (3rd) demonstrated that Western Juniors are not far behind our Eastern ones. Her school figures were not quite as good as the other juniors, but her free skating must have been a surprise to the judges who are often too much influenced in their decisions by a contestant's exhibi-

## U. S. JUNIOR MEN'S CHAMPIONSHIP

	F. GOODRIDGE Boston					G. BORDEN New York					R. SHIPSTAD St. Paul				
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges	78.2	83.	80.5	68.	77.4	76.4	76.5	79.	67.	77.	78.2	75.5	75.5	65.	75.
School Figures	49.5	52.9	55.	45.	52.5	48.5	47.55	52.5	46.65	47.5	49.15	50.4	52.5	45.	52.
Free Skating	127.7	135.9	135.5	113.	129.9	124.9	124.05	131.5	113.65	124.5	127.35	125.9	128.	110.	127.
Total	I	I	I	II	I	III	VI	II	I	III	II	V	V	V	II
Ordinal Ranking	I					II					III				
Result	I														
	J. L. MADDEN Boston					R. HARVEY New York					T. COOLIDGE Boston				
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges	75.6	78.	77.5	64.	74.4	76.	80.	80.5	70.	68.6	70.2	75.	72.	64.	72.4
School Figures	47.5	50.4	53.	45.4	45.	45.5	40.85	50.	42.5	44.	44.65	51.65	50.5	46.65	50.
Free Skating	123.1	128.4	130.5	109.4	119.4	121.5	120.85	130.5	112.5	112.6	114.85	126.65	122.5	110.65	122.4
Total	IV	III	IV	VI	VII	V	VII	III	III	XI	IX	IV	VII	IV	V
Ordinal Ranking	IV					V					VI				
Result	IV														
	J. K. SAVAGE New York					G. E. B. HILL Boston					R. REED New York				
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges	73.6	72.5	75.	61.5	77.4	74.	80.	74.	61.5	70.	73.4	73.	74.5	60.	71.
School Figures	41.85	46.65	52.5	45.	45.	44.35	49.6	47.5	41.65	42.5	42.5	39.15	42.5	37.5	47.
Free Skating	115.45	119.15	127.5	106.5	122.4	118.35	129.6	121.5	103.15	112.5	115.9	112.15	117.	97.5	118.
Total	VIII	VIII	VI	VII	IV	VI	II	VIII	VIII	XII	VII	IX	IX	X	VIII
Ordinal Ranking	VII					VIII					IX				
Result	VII														

*Wm. For L. Hill T. Coolidge R. T. Van For L. Reed*

	W. J. NAGLE Brooklyn					E. BRIGHAM Boston					P. CARRIERE New York					L. SHEPARD Boston				
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges																				
School Figures	63.8	69.5	67.5	55.5	72.	70.8	72.	68.5	55.5	72.8	50.	52.	46.	46.	61.	43.6	52.5	45.5	41.	51.2
Free Skating	43.85	40.4	45.	42.1	48.	40.85	40.	35.	32.9	42.5	46.15	32.1	45.	40.85	52.	30.35	30.4	20.	25.85	30.
Total	107.65	109.9	112.5	97.6	120.	111.65	112.	103.5	88.4	115.3	96.15	84.1	91.	86.85	113.	73.95	82.9	65.5	66.85	81.2
Ordinal Ranking	XI	XI	X	IX	VI	X	X	XI	XI	IX	XII	XII	XII	XII	X	XIII	XIII	XIII	XIII	XIII
Result	X					XI					XII					XIII				

JUDGES: Mrs. C. Frothingham, Boston; Mrs. E. Knapp, New York; J. A. Fower, Boston;  
 J. B. Liberman, New York; R. G. Van Name, New Haven.

**A.**  
**C.**  
**A.**

### U. S. JUNIOR LADIES' CHAMPIONSHIP

	Miss S. Davis Boston					Miss G. Munstock New York					Miss M. Bennett St. Paul					Mrs. M. Herbst New York				
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges																				
School Figures	98.4	85.8	82.2	66.8	97.	94.6	74.4	76.8	69.2	101.5	83.6	67.8	77.	64.	92.	90.4	69.	79.	56.8	94.
Free Skating	52.5	59.5	75.81	49.	63.	54.39	56.7	72.31	49.	77.	50.19	49.	61.81	23.31	73.5	52.5	45.5	63.7	17.5	70.
Total	150.9	145.3	158.01	115.8	160.	148.99	131.1	149.11	118.2	178.5	133.79	116.8	138.81	87.31	165.5	142.9	114.5	142.7	74.3	164.
Ordinal Ranking	I	I	I	II	IV	II	II	II	I	I	IV	III	IV	III	II	III	IV	III	IV	III
Result	I					II					III					IV				

JUDGES: Mrs. B. Secord, New York; Mrs. T. W. Blanchard, Boston; F. Goodridge, Boston; C. Gandy, St. Paul;  
 S. C. Badger, New York

**A.**  
**B.**  
**C.**

tion in school figures properly to synchronize their marks in free skating.

Mrs. M. Herbst of New York (4th) suffered mainly through the fact that her free skating is superior to her figures. As has been shown conclusively in past competitions, the school figures are the basis of winning championships; and with the raising of her standard in this department, Mrs. Herbst will be a factor in future junior contests.

#### MEN'S JUNIOR CHAMPIONSHIP

Frederick Goodridge of Boston (1st) who has reentered competitive skating circles after a lapse of three or four years, snatched the junior title by a clear margin from the largest field of contestants ever entered in a men's junior competition. Of the whole number, Goodridge was ranked first by four out of the five judges and the fifth had him only .65 of a point behind Gail Borden. Goodridge's school figures were superior throughout and his free skating was also above that of the others. He is a natural skater, quite capable of laying down fine looking prints on the ice; and his form in execution is easy, graceful and full of life: His free skating performance is careful, controlled and telling, and on the whole he is a well balanced skater without any undue superiority in one particular part of the sport.

Gail Borden of New York (2nd) as well as those who ranked after him in order caused considerable variation in the judges' cards. He received one first, one second, two thirds, and a sixth. This fact reflects no discredit on his exhibition, but rather seems to indicate the difficult position in which the judges were placed to make any judgment from the large numbers of excellent competitors entered. Both Borden's school figures and free skating were near enough to those of the winner to run him a close race.

Roy Shipstad of St. Paul (3rd) received two seconds and three fifths. His school figures were rated quite close to those of Borden and his free skating averaged almost as good. The composition of his free skating program is specially to be commended because it



was placed in the centre of the ice and did not wander aimlessly over the whole ice surface—a fault too prevalent in most programs.

Lester Madden of Boston (4th) well deserved a high place in the ranking of the thirteen skaters of his event. He received one third, two fourths, a sixth and seventh; and was sufficiently close to the leaders to mix up the result of the judges. His school figures were very good, skated with an easy style which can be readily seen as the result of hard practice. His free skating averaged within one point of the winner per judge, and the program contained several difficult jumps well executed.

Raymond Harvey of New York (5th) tied with Thornton Coolidge of Boston for the sum of ordinals, each having 29 points, won out by the narrow margin of .9 of a point in the sum of the judges' marks. He put himself well up in the ranks of the leaders on his school figures, but his free skating standard fell below and dragged down the total.

Thornton Coolidge of Boston (6th) though below Harvey's standard on school figures, averaged better on his free skating. Coolidge's school figures have always been somewhat below the standard of his free skating. His form is good, but the tracing on the ice has not the evenness and accuracy shown by winners. On the other hand his free skating is excellent; and he usually makes a good showing over any field of free skaters.

The remaining competitors, with sufficient variance on the judges' cards to indicate a close contest, finished as follows: Joseph K. Savage of New York (7th); George E. B. Hill of Boston (8th); Robert Reed of New York (9th); William J. Nagle of Brooklyn (10th); Edmond F. Brigham of Boston (11th); Paul Carriere of New York (12th); and Dr. Luther D. Shepard of Boston (13th).

#### PAIR CHAMPIONSHIP OF UNITED STATES

Mrs. Theresa Weld Blanchard and Nathaniel Wm. Niles of Boston (1st) successfully defended their title by winning for the tenth consecutive time. The composition, variety and difficulty of their program combines the best seen so far in pair skating in this

## UNITED STATES PAIR CHAMPIONSHIP

	Mrs. Blanchard—Mr. Niles Boston					Miss Loughran—Mr. Harvey New York					Miss Baumann—Mr. Braakman New York				
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges	3.3	5.17	3.83	5.2	5.12	5.33	4.92	5.	5.	5.33	3.3	5.08	2.67	5.	5.42
Program	3.37	5.58	4.83	5.23	5.4	3.	5.25	4.	4.5	5.	3.27	5.17	2.67	5.	5.28
Total	6.67	10.75	8.66	10.43	10.52	8.33	10.17	9.	9.5	10.33	6.57	10.25	5.34	10.	10.7
Ordinal Ranking	II	I	II	I	II	I	III	I	IV	III	III	II	V	II	I
Result	I					II					III				

	Miss Munstock—Mr. Liberman New York					Mr. and Mrs. Martin New York				
	A	B	C	D	E	A	B	C	D	E
Judges	3.17	4.25	4.	4.83	5.17	3.17	3.75	4.33	4.33	5.08
Program	2.87	4.83	3.33	4.83	5.08	2.77	4.67	4.33	4.67	5.12
Performance	6.04	9.08	7.33	9.66	10.25	5.94	8.42	8.66	9.	10.2
Total	IV	IV	III	IV	IV	V	V	III	V	V
Ordinal Ranking	IV					V				
Result	V									

Judges: Mrs. E. Secord, New York; J. A. Cruikshank, New York; S. C. Badger, New York;  
 J. K. Savage, New York; C. I. Christenson, St. Paul.

C
D
A

F.
B.

country. It is based upon the fundamental principles of pair skating developed, changed and modified but slightly, until this season, for a number of years. It follows the correct standards recognized by Europeans in authority, and constitutes pair work in the truest sense of the word with not too much separation. Certain changes taken, in a general way, from the Austrian and French (World's Champions) pairs, and introduced barely a week before, most assuredly interfered with their exhibition in this particular contest. They obviously were not sure of their steps and for this reason probably did not skate nearly up to their best. Form and individual execution were fairly good but they were not together, as they undoubtedly will be later on. These facts unquestionably influenced the judges who reached most startlingly divergent results in ranking the contestants.

Miss Beatrix Loughran and Raymond Harvey of New York (2nd) skated a novel and ingenious program without the synchronization that winning pairs should have. Positions were good, but Miss Loughran is so superior in ability, that it is difficult to imagine her paired with Harvey. This statement should not be interpreted to cast reflections or discredit on Harvey's work, but is made to show that in pair work two people should appear to be of equal ability. From the marks of some judges it would seem that this pair actually received credit for "originality." There is of course no place for this on judging blanks; a pair is better or worse, under the rules for competition, regardless of novelty.

Miss Ada Bauman and George Braakman of New York (3rd) are both strong skaters of about equal ability. They are well matched in unity of performance; and their program contains a requisite amount of difficulty. They skate with terrific pace, and it is a marvel to the spectator that they are able to keep it up until five minutes have elapsed. With slightly more care exercised in the construction and execution of their program, they would rank with the best.

Miss Grace Munstock and Joel B. Liberman of New York (4th) exhibited some very interesting pair work. Their program does not contain quite the difficulty of the leaders, but its composition and variety are good. Their performance is also another example of

good pair work by two skaters of almost equal ability, and they illustrate quite successfully how much simple attractive spiral positions add to the general appearance of a pair program.

Mr. and Mrs. Ferrier T. Martin of New York (5th) skated an attractive pair not quite up to the standard of excellence of the preceding couple. Their program was moderately difficult and skated moderately well. Although placing third in last year's junior pair event, they elected to enter the seniors this year, and fairly conclusively demonstrated that they are capable of attacking the problems of the five-minute senior program.

#### JUNIOR PAIR CHAMPIONSHIP

Miss Maribel Vinson and Thornton Coolidge of Boston (1st) well deserved to win the event. Their program contains all the difficulty necessary for a senior program with hard jumps, two or three spins, and a spread eagle and spread eagle jump. Their performance was distinctly superior as they passed from one figure to the next with amazing accuracy and control. Both are good free skaters, although Miss Vinson is the better. In very few places was her ability noticeably greater than that of her partner.

Miss A. Boyrer and Gail Borden of New York (2nd) were not up to the standard of the winners either in program or performance, although they were not far behind. The execution was marked with considerable pace and style, and their program contained sufficient difficulty for a junior program.

Miss Dorothy Weld and Richard L. Hapgood of Boston (3rd) rendered a simple program in an excellent style which however was lacking in speed and abandon. The effort to keep their program in the centre of the ice surface may well have handicapped their appearance and detracted from the pace.

Miss Grace Madden and Lester Madden of Boston (4th) offered a simple program in a pleasing manner. What they lacked in difficulty, they certainly made up in performance which was not too studied or labored.

## WALTZ

Miss Rosalie Dunn and Joseph K. Savage of New York (1st) retained their title of last year over a formidable field of competitors. The dancing competitions always bring out a large number of pairs eager to take part, but the experience of the last few years has shown that a considerable amount of accuracy and skill in execution is necessary to win the title. The winning couple were without question the best waltzers on the ice.

Mr. and Mrs. Ferrier T. Martin of New York (2nd) gave the winners a good competition; and Miss Ada Bauman and George Braakman of New York (3rd) followed close after. The waltzing was all excellent, but these three couples certainly gave the best exhibitions.

## FOURTEEN-STEP

Miss Rosalie Dunn and Joseph K. Savage of New York (1st) made a very creditable showing in this, the livelier of the dances. Their complete synchronization unquestionably netted them the title.

Miss Ada Bauman and George Braakman of New York (2nd) also made a good showing, but lacked that indefinable something to put them ahead of the winners: and Mr. and Mrs. Ferrier T. Martin of New York (3rd) were practically as good.

The judges who officiated in the National Championships were Mrs. E. Secord, Mrs. Edward Knapp, J. B. Liberman, J. K. Savage, J. A. Cruikshank, S. C. Badger, of New York; A. Winsor Weld, F. Goodridge, Mrs. C. Frothingham, Mrs. T. W. Blanchard, J. A. Tower of Boston; C. I. Christenson and Carl Gandy of St. Paul, and R. G. Van Name of New Haven.

This year's competitions produced much better balanced and well rounded skaters than in former years. Last year, it will be remembered, in almost every case the winners gained their places through an overwhelming lead in school figures, and while this year the winners were ahead in school figures, they also led in free skating. As time goes on, skaters are becoming more settled in ability. The realization of the importance of school figures is more wide-



BOSTON JUNIORS

J. Lester Madden; Grace Madden; Frederick Goodridge, National Junior Champion; Maribel Y. Vinson; G. E. B. Hill

spread. But free skating is not being neglected for them. Possibly the addition of rockers and counters to the junior figures may have been the cause of it, going on the assumption that if a skater can do rockers and counters, they ought also to be able to free skate in a creditable manner.

Each year the National Championships seem to drive home one outstanding truth. Last year it was the importance of school figures. This year it seems to be the need for a more systematic standardization of style. Considerable variation in the judges' cards is seen this year, and from the marks which were given in some cases, it is fairly obvious that no one really knows what is good and what is bad. Each skater feels that he or his group are going along the right track, until a sudden bump comes to awaken him. And such bumps will be many and arguments will be rife until we settle down to a willingness to define more clearly skating interpretations.

## Result of 1927 World's Championships

### World's Championship for Ladies at Oslo, Norway

Miss Sonia Henie, Norway.....	I	I	I	II	II—	I
Mrs. Herma Jarosz-Szabo, Austria...	II	II	II	I	I—	II
Miss Simensen, Norway .....	III	III	III	IV	IV—	III
Mrs. E. Brockhöft, Germany .....	IV	IV	IV	III	III—	IV

### World's Championship for Men at Davos, Switzerland

	S. F.	F. S.	Total	Place	R'sult
W. Bockl, Austria.....	217.75	147.	364.75	11	I
Dr. Preisseecker, Austria.....	211.64	145.5	357.14	15	II
K. Schafer, Austria.....	197.25	153.	350.25	24	III
G. Gautschi, Switzerland.....	208.30	135.7	343.39	26	IV
J. F. Page, England.....	204.50	135.5	340.00	30	V
L. Wrede, Austria.....	182.24	131.5	313.74	42	VI
H. Haertel, Germany .....	173.61	131.	304.61	48	VII
J. Henriot, France.....	159.11	96.	255.11	56	VIII

### World's Championship for Pairs at Vienna, Austria

Mrs. Jarosz-Szabo and L. Wrede Austria	II	I	I	I	I½—	I
Miss Scholz and O. Kaiser..... Austria	I	II½	II	II	I½—	II
Mrs. Hoppe and O. Hoppe..... Germany	III	II½	III	III	III	—III
Mrs. Eissert and G. Pamperl... Austria	IV	IV	IV	IV	IV	—IV



## Matthew C. Cameron on The North American Championships

### COMPULSORY FIGURES

Taking the stroke from the toe of the skate, which was referred to in the last number of "Skating", was in evidence among the ladies. It would be interesting to know if this is due to faulty teaching, carelessness, physical conformation, or the shape of the skate. It appears, however, to be quite uncommon among the men.

Speaking generally, the prints of the turns appeared better than those of the succeeding curves. Lack of control after the turns, however, may be due to the fact that the turn, as to its print, is good enough, but not sufficiently well done, as part of the figure, to maintain control in the following curve.

Brackets were noticeably improved over those seen at the competitions at Ottawa in 1923. The pear or pumpkin shaped figure, however, is still with us, and too few try to make the turn on the outside of a true circle.

Figures ending on the inside back edge followed by a stroke on inside back were characterized by great distortion of the tracings. Little attempt was made to close the circle or even to maintain the curve after the three-quarter point. One expects the weight of the skater to be always inside the figure, but here the weight was taken quite outside the figure and then hurled into it again on taking the next stroke.

A "pulled" three showed itself occasionally. This is a serious defect when it occurs in the turn immediately before a change of edge. Not only is the turn bad, but some pace for the change and the following curve has been gained and presumably the skater needed to gain it in this manner.

The figures were skated in every style from great abandon to

# NORTH AMERICAN LADIES' SINGLE CHAMPIONSHIP

CONTESTANTS			MISS BEATRIX LOUGHRAN New York					MISS CONSTANCE WILSON Toronto					MISS CECIL E. SMITH Toronto				
			A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges																	
Figure	No.	Val.															
Three																	
ROF	8A	2	10.2	8.6	10.	8.6	8.	10.4	9.	10.6	9.	9.	10.	8.6	10.	8.8	8.8
LOF	8B	2	10.4	10.	10.4	9.6	10.	10.2	10.	11.	9.4	10.	10.	9.6	10.	8.8	10.
Rocker																	
RIF	21A	4	21.6	20.	22.	21.2	20.	18.4	19.2	21.2	18.4	19.5	19.2	19.2	20.4	16.	18.4
LIF	21B	4	21.2	20.	21.2	20.8	20.	18.4	20.	20.4	20.	20.	19.2	19.2	20.8	17.6	18.
Counter																	
ROF	22A	3	16.5	15.3	15.3	13.8	16.2	15.6	15.	15.3	15.	15.3	15.9	15.	15.9	13.5	15.6
LOF	22B	3	16.8	15.6	16.2	16.2	15.6	15.	15.6	15.3	15.	15.6	15.6	15.	15.6	14.4	15.6
Dble. 3 Ch. Dble. 3																	
ROF	36A	3	15.	15.3	15.6	13.5	15.	15.	16.5	15.9	15.	15.6	15.	16.2	15.9	13.8	12.9
LOF	36B	3	13.5	15.	12.6	13.2	11.4	14.4	16.2	15.3	13.5	14.7	15.6	16.5	15.6	15.	13.2
Loop Ch. Loop																	
ROB	39A	5	29.	26.	27.	23.	26.5	27.5	26.	26.	23.	24.	27.5	26.	27.	24.	25.
LOB	39B	5	28.5	26.	27.	23.5	26.	25.	25.	26.	18.5	23.	25.	24.	25.	22.5	24.5
Bracket Ch. Bracket																	
ROF	40A	4	23.2	20.8	21.6	21.2	20.4	20.	20.8	20.4	20.8	17.2	20.	19.2	18.	18.	17.2
LOF	40B	4	20.8	20.8	21.2	20.	21.2	20.	20.	20.4	18.8	19.2	18.	18.8	18.	18.	16.
Total School Figures																	
			226.7	213.4	220.1	204.6	210.3	209.9	213.3	217.8	196.4	203.2	211.	207.3	212.2	190.4	195.2
Program Performance																	
			5.7	5.	5.6	4.	5.	5.3	5.1	5.2	5.6	5.4	5.2	5.	5.45	5.3	5.3
			5.8	5.3	5.7	5.	5.3	5.	5.	5.1	5.	5.4	5.2	5.	5.35	5.	5.2
Total Free Skating																	
			161.	144.2	158.2	126.	144.2	144.2	141.4	144.2	148.4	151.2	145.6	140.	151.2	149.8	147.
Total School Figures																	
			226.7	213.4	220.1	204.6	210.3	209.9	213.3	217.8	196.4	203.2	211.	207.3	212.2	190.4	195.2
Grand Total																	
			387.7	357.6	378.3	330.6	354.5	354.1	354.7	362.	344.8	354.4	356.6	347.3	363.4	340.2	342.2
Ordinal Ranking																	
			I	I	I	III	I	IV	II	IV	I	II	III	III	II	II	III
Result																	

JUDGES: C. M. Rotch, Boston; J. K. Savage, New York; N. Scott, Montreal;  
P. Chrysler, Ottawa; M. C. Cameron, Toronto.

A. B.  
*See* *see* *see*  
*see* *see* *see*

*D.*

NORTH AMERICAN LADIES' SINGLE CHAMPIONSHIP—Continued

CONTESTANTS		MISS MARIBEL VINSON Boston					MRS. T. WELD BLANCHARD Boston					MISS ROSALIE KNAPP New York				
Judges		A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Figure Three	No. Val.															
ROF	8A 2	9.8	6.6	9.	7.4	8.	9.6	8.	9.	8.	7.	8.6	6.6	9.	7.	6.
LOF	8B 2	10.	8.	9.4	7.2	8.	10.	8.8	9.	7.2	8.	8.4	7.	8.6	6.6	6.
Rocker																
RIF	21A 4	19.2	16.	20.8	16.	12.	18.	17.2	20.4	12.8	14.	17.2	14.	18.8	12.8	12.
LIF	21B 4	20.	17.2	19.2	16.	18.	18.	17.2	19.2	14.	16.8	18.4	14.	19.2	12.8	14.
Counter																
ROF	22A 3	15.9	13.5	15.	12.	14.4	15.	13.5	15.	11.4	12.6	13.8	12.6	15.	10.5	12.
LOF	22B 3	15.9	12.6	15.	10.5	13.8	14.4	12.	15.3	12.	13.8	14.4	10.5	14.1	9.6	12.
Dble. 3 Ch.	Dble. 3															
ROF	36A 3	14.7	12.	14.7	12.	12.	13.8	12.6	15.	10.5	12.6	13.8	11.4	14.1	9.9	10.2
LOF	36B 3	15.9	14.4	15.3	14.4	12.6	15.	13.5	15.	10.5	12.	13.5	10.5	14.4	9.9	9.9
Loop Ch. Loop																
ROB	39A 5	27.5	24.	26.	22.5	22.5	25.	22.5	23.5	20.	20.	24.	20.	25.	17.5	20.
LOB	39B 5	27.	22.5	25.	20.	22.	26.	21.5	25.	20.	20.	25.	21.5	26.	17.5	22.
Bracket Ch. Bracket																
ROF	40A 4	19.2	17.2	20.4	14.8	19.2	18.4	17.2	20.	13.6	16.	19.2	18.	20.8	16.	17.6
LOF	40B 4	20.	18.	20.	16.	19.2	19.2	17.2	20.4	14.	16.	19.2	19.2	20.8	16.	18.4
Total School Figures		215.1	182.	209.8	168.8	181.7	202.4	181.2	206.8	154.	168.8	195.5	165.3	205.8	146.1	160.1
Program																
Performance		5.4	4.8	5.5	5.7	5.2	5.	4.8	5.4	4.3	4.8	4.4	4.	5.1	2.6	4.
		5.2	4.9	5.4	5.	5.1	5.5	5.	5.5	4.	5.	4.	4.	5.1	3.	4.
Total Free Skating		148.4	135.8	152.6	149.8	144.2	147.	137.2	152.6	116.2	137.2	117.6	112.	142.8	78.4	112.
Total School Figures		215.1	182.	209.8	168.8	181.7	202.4	181.2	206.8	154.	168.8	195.5	165.3	205.8	146.1	160.1
Grand Total		363.5	317.8	362.4	318.6	325.9	349.4	318.4	359.4	270.2	306.	313.1	277.3	348.6	224.5	272.1
Ordinal Ranking		II	V	III	IV	IV	V	IV	V	V	V	VI	VI	VI	VI	VI
Result																

JUDGES: C. M. <sup>A</sup>Rotch, Boston; J. K. <sup>B</sup>Savage, New York; N. Scott, Montreal;  
P. Chrysler, Ottawa; M. C. Cameron, Toronto.

<sup>D</sup>  
<sup>E</sup>

meticulous care, the latter producing the better retracings. The changes of edge were none too good in the simpler figures. Too many skated them with distorted curves using the "continuous" stroke, presumably from a habit acquired in doing the one-foot figures where more latitude is sometimes permitted. In the latter figures some changes were excellent and some were made by means of a sort of acrobatic effort.

On the whole, one got the impression that the competitors were content to have skated a figure in its broad aspect, without giving much attention to details other than the turn itself.

#### FREE SKATING

The free skating presented good examples of completely different styles. Some programs were directed to producing a pleasant and smooth-flowing effect without endeavoring to include many technical difficulties. Others laid stress on doing the things which are difficult to do, and so sacrificed something on the artistic side. Is skating a sport or an art? The answer to this question determines the relative value of these programs. The first style, undoubtedly has the broader appeal since its value can be gauged reasonably well by non-skaters, but knowledge of skating is required before a program in the second style can be duly appreciated by the speculator, as otherwise he will not know the quality of the competitors' pure skating ability. The judges do not appear to have attempted to find an answer to the question, but rather to have marked each program and performance in accordance with their ideas of their values as examples of their particular style.

Balance would seem to be the fundamental requirement for a figure skater either for school figures or free skating, and it can be said that the skater who has the best control of balance is the best skater. The better the balance the better the possibility of artistic effect and the greater the variety of technically difficult things the skater can accomplish. These are recognized in the marking under the separate heads of "performance" and "contents."

For the unfinished skater we probably prefer a program containing such elements as the skater is capable of performing well,

and consequently with artistic effect, since we know that for such a skater the ability to skate the simpler things with "finish" is the best foundation for future progress. We do not expect a great variety of difficult things and allow a large proportion of spirals, dance-steps, etc., without for a moment thinking that they take up too much of the time allotted to a skater of that calibre—the skater's "form, control, accuracy, and power", are being developed, and we do not put too much emphasis on "contents".

When we come to consider the program of a skater in first class competition the same considerations do not apply. It is to be assumed that the first class skater has acquired good control of balance and can skate a second class program and also skate it better than a second class skater. A mere elaboration of, or improvement upon, a second class program gets the skater nowhere when we think of the number of things available for his program which are known and recognized as requiring a higher degree of skating ability, i. e., control, and which are admittedly beyond the powers of the second class skater. It does not make for progress in the true skating sense, because at best, even supposing that perfection of control is attained, it is after all only control in doing some of the less difficult things, attained by constant repetition and so not necessarily of assistance as a means to a higher degree of skill.

Although they are duly noted by the judges, spirals and dance-steps as usually skated really add little to the value of the "contents" of a program in first class competition. It should be taken for granted that a first class skater can skate all the spirals and such dance-steps as the arrangement of the program requires, and, unless an unusually difficult movement is developed, only the manner of skating and the use made of them in the composition of the program are of importance.

The "contents" is judged for difficulty and variety, and if that means what it seems to say, one cannot be wrong in producing a program that has a good variety of those things which are difficult to skate. It does not mean that the program should contain a great variety of the same type of thing, and so it is quite conceivable that a judge would not be much impressed by as many as five

# NORTH AMERICAN MEN'S SINGLE CHAMPIONSHIP

CONTESTANTS		MELVILLE ROGERS Ottawa					SHERWIN BADGER New York					ROGER TURNER Boston				
		A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Figure Rocker	No. Val.															
RIF	4	20.	18.	22.	20.	20.	18.8	16.	20.8	20.	18.4	17.2	14.	20.	12.	12.8
LIF	4	18.8	20.	21.6	20.	16.2	18.	18.	20.8	16.4	20.	17.6	16.	21.2	14.4	19.2
Counter																
RIF	3	15.6	15.	15.9	15.9	15.3	15.9	15.	16.5	15.	15.	14.4	12.	15.	12.	12.
LIF	3	15.	15.	15.6	15.6	15.6	15.	14.4	15.6	14.1	13.8	14.4	12.	15.9	12.	12.
Change Three																
ROIF	2	10.4	10.4	10.2	10.	9.2	10.	10.	10.2	9.	8.6	10.4	9.	10.4	9.8	8.
LOIF	2	11.2	11.6	10.4	10.6	11.2	10.6	10.	10.2	9.4	8.8	10.	10.	10.4	8.8	10.
Dble. 3 Ch. Dble. 3																
ROB	4	18.4	19.2	20.8	19.2	18.4	20.	20.	20.4	19.6	17.6	20.	20.	22.	19.6	20.8
LOB	4	19.2	20.8	20.4	21.2	17.6	20.8	20.	20.	20.4	16.4	22.	20.8	21.6	20.4	20.
Loop Ch. Loop																
ROF	4	21.2	21.6	20.8	16.8	16.8	19.2	19.2	20.	14.4	15.2	20.	18.	21.2	13.6	18.4
LOF	4	21.2	21.6	20.4	20.	20.	20.8	21.2	20.8	17.6	19.2	18.4	18.	18.8	15.6	15.2
Bracket Ch. Bracket																
ROB	5	22.	26.	25.5	25.	16.	25.	26.	26.5	24.	20.	26.5	26.	27.5	23.5	25.
LOB	5	25.	25.5	26.	23.5	24.	25.	26.	26.5	23.	23.	26.	25.	26.5	23.5	26.
Total School Figures		219.	224.7	229.6	217.8	203.3	219.1	215.8	228.3	202.9	196.	216.9	200.8	230.5	184.8	199.4
Program Performance		5.2	5.2	5.3	5.2	4.5	5.2	5.1	5.3	5.3	5.	5.	4.8	5.35	4.2	5.
		5.4	5.3	5.4	5.5	4.8	5.3	5.3	5.35	5.7	5.2	5.3	4.6	5.4	4.4	5.1
Total Free Skating		153.7	152.3	155.2	155.2	134.9	152.3	150.8	154.4	159.5	147.9	149.4	136.3	155.9	124.7	146.5
Total School Figures		219.	224.7	229.6	217.8	203.3	219.1	215.8	228.3	202.9	196.	216.9	200.8	230.5	184.8	199.4
Grand Total		372.7	377.	384.8	373.	338.2	371.4	366.6	382.7	362.4	343.9	366.3	337.1	386.4	309.5	345.9
Ordinal Ranking Result		I	I	II	I	IV	II	II	III	II	III	III	V	I	IV	II

JUDGES: J. K. Savage, New York; C. M. Rutch, Boston; P. Chrysler, Ottawa;  
M. C. Cameron, Toronto; N. Scott, Montreal.

F.

B.

Smyth

Buck *sent* III

D

A. *sent* II

C. *sent* I

NORTH AMERICAN MEN'S SINGLE CHAMPIONSHIP—Continued

MONTGOMERY WILSON Toronto					NATHANIEL NILES Boston					JACK EASTWOOD Toronto					GEORGE BRAAKMAN New York				
A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
16.	15.2	21.2	16.8	20.	16.	15.2	20.4	14.	13.6	12.	10.	16.	10.4	12.	18.4	15.2	20.	16.	14.4
16.8	20.	22.	17.6	20.	18.	19.2	20.8	15.6	20.	16.	12.8	18.8	12.8	12.8	18.4	15.2	20.8	14.8	19.6
14.4	15.	15.	13.5	14.7	15.	13.5	15.	13.8	14.7	13.8	13.5	15.6	10.5	15.	13.5	11.4	15.	12.3	13.8
14.4	14.4	16.2	14.1	15.3	12.6	13.5	15.6	11.4	14.7	14.4	12.	15.6	11.1	15.	14.1	12.9	15.3	13.5	15.3
9.6	10.2	10.6	9.4	10.	10.	9.2	10.	8.6	8.4	10.	10.	10.8	8.6	8.2	10.	9.	15.	9.4	8.4
10.8	10.4	10.2	10.	10.	9.6	10.4	10.4	9.2	9.8	10.	9.6	10.2	7.6	8.8	8.6	6.	7.	5.6	6.
20.	19.2	21.2	18.8	20.	19.2	20.	21.2	18.	18.	18.	18.4	20.	16.8	19.6	12.	12.	12.	12.	12.
14.8	16.8	17.2	14.	15.2	18.4	16.8	20.4	18.	16.	18.8	18.	20.	14.4	16.	14.	15.2	18.	14.	13.
20.	20.	20.4	15.6	16.8	19.2	19.2	20.4	13.6	16.	18.4	19.2	20.4	14.4	17.6	14.	16.	20.	11.2	12.8
20.	19.2	20.	16.	16.8	19.2	20.	20.	16.	16.	20.	20.8	21.2	17.2	19.2	16.	16.	20.	14.4	16.
24.	22.5	25.	20.	19.2	22.5	22.5	25.5	20.	20.	22.	20.	21.	19.	12.8	20.	20.	23.5	19.	12.
22.	24.	25.	20.	20.	24.	25.	26.	21.	24.	23.	23.	25.5	18.5	21.	22.5	20.	24.5	15.	17.
202.8	206.9	224.	185.8	198.	204.1	204.5	225.7	179.2	191.2	196.4	187.3	215.1	161.3	178.	181.5	168.9	206.1	157.2	160.9
5.4	5.1	5.4	5.	5.3	4.8	4.8	5.3	3.6	4.	5.	5.	5.3	4.8	5.	5.2	4.8	5.3	5.2	4.4
5.	5.1	5.2	5.2	5.2	5.2	4.5	5.3	3.3	4.	5.	5.1	5.5	5.3	5.	4.6	4.7	5.	5.	4.8
150.8	147.9	153.7	147.9	152.3	145.	134.9	153.7	100.1	116.	145.	146.6	151.5	146.5	145.	142.1	137.8	149.4	147.9	133.4
202.8	206.9	224.	185.8	198.	204.1	204.5	225.7	179.2	191.2	196.4	187.3	215.1	161.3	178.	181.5	168.9	206.1	157.2	160.9
353.6	354.8	377.7	333.7	350.3	349.1	339.4	379.4	279.3	307.2	341.4	333.9	366.6	307.8	323.	323.6	306.7	355.5	305.1	294.3
IV	III	V	III	I	V	IV	IV	VII	VI	VI	VI	VI	V	V	VII	VII	VII	VI	VII
		IV	Chry	Chry		IV	V	Chry	VI		VI	VI	VI	V		VII	VII	VI	VII

JUDGES: J. K. Savage, New York; C. M. Reich, Boston; P. Chrysler, Ottawa;

M. C. Cameron, Toronto; N. Scott, Montreal.

E.

different dance-steps skated as such. True, there seems to be variety, but they are only variations of one type of thing, and such skating may be a waste of time so far as demonstrating real skating ability is concerned.

What was included in the ordinary conventionalized program? Runs, spirals, dance-steps, turns or combinations of turns, stops, poses, a few tricky movements, and jumps of the easier sort. Nine-tenths of these things are of about the same degree of difficulty so far as actual skating ability, control, is concerned, though some of the more tricky ones have perhaps taken more practice to acquire. Such a program omits so many things that are more difficult as to make it appear that the skater either does not know in what direction to advance his skill or else relies on marks for "performance" to overcome the deficiency in "contents" and it is really a blighting of the imagination and a curtailment of progress in skating to award such high marks for its "contents" as we have been accustomed to do.

The conventionalized program is the product of the "learner" stage of skating progress, in which the simpler things appear as mountains instead of molehills; and the development of skating on this continent has had to wait until skaters had advanced sufficiently to see that what they had been working on were in fact the simpler things. During this stage the natural and proper emphasis has been placed on "performance", with the result, however, that the artistic aspect of his efforts has been the chief aim of the skater, the more so as the better skaters approached to the same standard of execution of the conventional contents of programs. But the fact that in recent years skaters have found it necessary to add to their programs from time to time something new and more difficult, as witness spins and spread-eagles, shows that it has been realized that the difference between one skater and another on "performance" has not been great enough to ensure victory. The skater thus has been forced to reconsider the importance of "contents" and to learn and skate those things which are of greater technical difficulty, and the technique of skating has at last become of proper value. As a corollary of this, programs tend to become less impressive to the public as the artistic side probably cannot be so well developed in a technically difficult performance, but their interest and value to one having some knowledge of skating will be immeasurably increased.



## NORTH AMERICAN PAIR CHAMPIONSHIP

	MISS McDOUGALL-MR. BANGS Ottawa				MRS. BLANCHARD-MR. NILES Boston				MISS and MR. WILSON Toronto						
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges															
Program	5.	5.3	5.35	5.4	5.3	5.	4.8	5.35	4.5	5.2	5.	5.3	5.25	4.2	5.3
Performance	5.4	5.4	5.30	5.6	5.4	5.5	5.2	5.30	4.3	5.2	5.2	5.2	5.25	4.4	5.3
Total	10.4	10.7	10.65	11.	10.7	10.5	10.	10.65	8.8	10.4	10.2	10.5	10.5	8.6	10.6
Ordinal Ranking	II	I	II½	I	I	I	III	II½	II	III	III	II	IV	III	II
Result	<i>Roby Scott Grand Champion</i>										II				

	MISS LOUGHRAN-MR. BADGER New York				MISS M. SMITH-MR. EAST- WOOD, Toronto				MISS VINSON-MR. COOLIDGE Boston				MISS BAUMANN-MR. BRAAK- MAN, New York							
	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E	A	B	C	D	E
Judges																				
Program	4.9	5.	5.5	4.	5.3	4.8	4.8	5.15	3.9	5.	4.6	4.5	5.25	3.7	5.1	4.	4.	5.25	3.	4.8
Performance	5.2	4.8	5.25	4.5	5.	5.	4.8	5.15	4.2	4.9	4.8	4.5	5.10	4.	4.9	4.	4.	5.	2.9	4.6
Total	10.1	9.8	10.75	8.5	10.3	9.8	9.6	10.3	8.1	9.9	9.4	9.	10.35	7.7	10.	8.	8.	10.25	5.9	9.4
Ordinal Ranking	IV	IV	I	IV	IV	V	V	VI	V	VI	VI	VI	V	VI	V	VII	VII	VII	VII	VII
Result	IV										VI				VII					

JUDGES: J. K. Savage, New York; C. M. Rotch, Boston; P. Chrysler, Ottawa;  
N. Scott, Montreal; M. C. Cameron, Toronto.

A
B
C
D
E

and the danger of stagnation through uniformity is avoided for the time being at least.

Proper emphasis placed upon the technical value of "contents" also tends to off-set some of the marks awarded on "performance" by reason of the physical characteristics of the skater, figure, grace, etc., which really have nothing to do with skating ability though having inevitably some effect on the eye of the beholder.

The difficulty of the "contents" of the various programs varied greatly, but the judges' markings do not indicate that any credit is yet given for the accomplishment of the more difficult things, and unless this is done skating will confine itself to what are perhaps best described as "foundation movements for a program", and, ringing the changes on them, content itself with the execution of those easier movements which have an appeal to the eye, instead of continually striving to perfect itself on the technical side.

"Performance" generally was good, and many competitors showed that they have been working to perfect the arrangement and smooth execution of their programs. The marks awarded reflect this fact, and perhaps indicate also that the value of the "performance" has had some influence in determining the marks awarded for "contents".

### PAIRS

The pair skating may be said to have exhibited some of the same characteristics as the free skating. The "contents" varied in the same way. Subject to some notable exceptions, the better the skaters individually the more the program was likely to have the appearance of two singles embodying difficult things joined together and somewhat modified into a pair. It is quite open to question if two good individual skaters make the best pair. Too often the individual abilities are not sacrificed for the sake of "unity", and evidently the judges placed a good deal of emphasis on unity. The program which if skated by individuals would be called conventional stands a much better chance of success in a pair because the great difficulty of pair skating is to obtain unity; but if that can be accom-

plished the difficulty of the thing done, from the skating point of view, should be reflected in the marks for "contents". Some attention to details has its own reward. For example, most pairs are content to "meet" on a forward edge, while a moment's thought will convince anyone that a "back meet" must be worth at least twice as much as part of the "contents".



CANADIAN NATIONAL CHAMPION SHIPS: COMPETITORS AND JUDGES

*Standing, left to right:* Miss Morrissey, Miss Benson, Miss Barclay, Mr. Machado, Mr. McDougall, Mr. Sharp, Mr. Scott, all of Montreal; Miss Darling, Miss Wilson, Mr. Eastwood, Miss M. Smith, Mr. Wilson, all from Toronto.  
*Kneeling:* Mrs. and Mr. Gregory, Montreal.  
*Sitting:* Miss Lopdell, Mr. Belcourt, Miss Claudet, Mr. Hose, Henry Cartwright (pro), Miss Blyth, Mr. Rogers, Miss McDougall, Mr. Bangs, of Ottawa.

## 1927 Canadian Championships

JOHN S. MACLEAN

In the Canadian Championships held at the Winter Club, Montreal, on February 19th, the Toronto Skating Club won two firsts, three seconds, and two thirds and retained possession of the Earl Grey Trophy for the highest aggregate points. The Minto Skating Club won two firsts and one second.

The Devonshire Cup with the title "Lady Figure Skating Champion of Canada," was won by Miss Constance Wilson, with Miss Cecil Smith, second, and Miss Evelyn Darling, third, all of the Toronto Skating Club.

Mr. Melville Rogers of the Minto Skating Club, Ottawa, won the "Figure Skating Championship" and retained the Minto Cup for another year. Mr. Montgomery Wilson was second and Mr. Jack Eastwood, third; they both were from the Toronto Skating Club.

The Minto Challenge Cups for the "Pair Skating Championship" were won by Miss Marion McDougall and Mr. C. R. Bangs of the Minto Skating Club, Ottawa. Miss and Mr. Wilson of the Toronto Skating Club were second, and Mr. and Mrs. J. Z. Machado, Winter Club, Montreal, third.

This year the "Fours" were again won by Miss Cecil Smith, Miss Maude Smith, Mr. M. Wilson and Mr. J. Eastwood of the Toronto Skating Club. Miss F. Claudet, Miss K. Lopdell, Mr. P. Belcourt, and Mr. W. J. Hose of the Minto Skating Club, Ottawa, were second, and Miss M. Barclay, Miss D. Benson, Mr. R. Bolton and Mr. N. Gregory of the Winter Club, Montreal, third.

## **An Outline of Figure Skating**

DR. H. WINZER, Dresden Skating Club

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

The purpose of Figure Skating is not to trace on the ice surface the most difficult and involved figures, which demand ugly twists of the body (this applies especially to endless one-foot figures which appear to attract the beginner), nor is the purpose the execution of acrobatic stunts on ice, such as daring jumps and mad whirling spins, often in a crouching posture; but the true and highest goal of Figure Skating is the enjoyment of that movement which can only have an aesthetically pleasing appearance.

It is a large and not easily fulfilled requirement. Certain physical characteristics, the gifts of nature, are very desirable: a well built, slender form, great flexibility of the whole body, a natural grace of movement and an innate feeling of balance. Further, mental qualities are very necessary to a Figure Skater: an unquenchable enthusiasm for a sport which requires unremitting practice, and constant study; observation and judging of one's own and other skaters' performances. Yet because of the joy and well-being which are aroused in skaters through the beautiful, swaying movements, it is particularly difficult for them to judge accurately their performance. Add to this inborn vanity and unwillingness to accept criticism, and there may result the most laughable efforts due to overrating of ability, especially when the skaters in question have not acquired the necessary control through instruction, etc.

Such faults are worse in this sport than in another where results can be measured by score or time. Therefore it is particularly important to the Figure Skater to belong to a club where he may learn good form through the example of other striving and if possible, better skaters.

Though it may not be within the power of everyone to attain the highest laurels—there are few who reach mastery, since for most skaters the proper winter climate is lacking,—yet there is granted to all who practice with industry and persistence, much pleasure and happiness, as well as the enjoyment of healthy exercise.

An exact system lies at the basis of Figure Skating. Every success or error has its source in the mechanics of the movement; and to discover this is not only interesting and instructive, but necessary if progress is to be made.

What are the principal factors in Figure Skating? The foundation of the whole system rests in but a few movements; namely the four circles, (forward—outer and inner, and backward—outer and inner) these are the elements. Also there are the four possible, normal turns, (threes, counters, rockers and brackets) the so-called fundamental moves. Add to these the loop, a figure in itself, and belonging to the fundamental elements only in a broad sense and the changes of edge and one foot eights, and all is told. Free Skating would include spirals preceded by runs, innumerable steps and curve combination from one foot to the other. Besides these essentials, there are the combinations of them, or special stunts such as toe pirouettes, spins, jumps, etc.

If we examine only the first named group of the fundamental elements, the system of Figure Skating appears very clear and simple, not so the execution. For the complete mastery of this system of moves in large, free, faultless form is vouchsafed to but a chosen few, who have natural talent and can get a large amount of skating practice.

The first step for every striving Figure Skater is the learning of the four edges in the form of eights. To skate them with excellent carriage, with force, sureness and elasticity, demands patient efforts, but brings to the skater an equal measure of enjoyment.

The first inevitable rule is that the beginner always does the opposite of what is correct! He will start by violently pushing off from the toe of the skate so that the poor suffering ice spatters crackling from the spot, and then he glides unsteadily with a stiff skating leg. On the back edges, the skater in fear of a fall on the

noblest part of his anatomy, hangs on to the front of the skate and cuts a deep groove in the ice. The result is that in spite of his violent push at the start, he loses his speed; whereas the practiced skater in similar circumstances starts off with a light, noiseless push from the side of the skate, and with much less expenditure of energy, executes a much larger circle. The beginner makes the error of bending the balance leg at the knee, instead of the skating leg, and holds the toe pointed at right angles to the lower part of the thigh. Another mistake is in the shoulder positions, namely with the balance shoulder forward, the corresponding hip hanging, causing the skate to move sideways to the direction of progress. At the same time, the badly bent balance leg, in the forward edge, is held in front for the whole circle, the toe pointed toward heaven, the body showing an unbeautiful break at the hip, used as a safety device by the skater. The arms struggle around in the air during this process without plan and helpless, for the beginner does not know where they should be. This is the typical appearance of the undirected beginner; to the pain of himself and the eye of the initiate beholder.

What is the correct method of Figure Skating?

All long strokes (curves, circles, spirals) are skated on the flattest part of the skate blade, the center, because in this way there results least scraping. It is understood that the use of one of the modern correctly built figure skates is essential. All forward turns occur on the sharply curved fore part of the skate, all backward turns on the corresponding back part of the skate. Likewise all other sharply curved figures (with the exception of certain spins) are skated on one or the other of these curved parts with a small radius, because they could not be executed in the middle of the skate without scraping and loss of speed.

The automatic, sure mastery of balance on the blade of the skate—a requirement which has arisen only since the use of the modern international style of Figure Skating—is very difficult. The skating leg is bent at the knee, only straightened in changing edge, and then not entirely. In this way the body is always elastic and ready for movement. All jolts due to the unevenness of the ice surface or other causes, are taken up by the bent leg just as balloon tires cushion the bumps of travel. The carriage of the upper body



and head is erect, the back hollow and the face turned in the direction of progress. The balance leg, almost straight,—but with the foot and knee turned outward,—is held behind in all long curves in free skating, as a rule, and serves as a rudder, as its tail serves a bird. When the balance leg swings forward in a forward movement, and backward in a backward movement, a fresh impulse is given the curve and the body directed in the desired direction. The arms and hands are held free and unforced in harmony with the plane of movement. Ease and naturalness are the foundation of carriage; elasticity and suppleness, the essentials of movement. Speed and the development of strength—necessities—must be so controlled and held that the effort is not apparent, rather the impression of an effortless, joyous play of limbs. On this account, the start, although strong, must appear soft, noiseless and hardly noticeable; still more the change from foot to foot. The take-off of the other foot should be so soft and controlled that it can hardly be heard or seen; scarcely felt by the skater himself. Even in jumping, the “land” must come with such suppleness that harsh striking is avoided.

For example, in those well-known and easy, charming figures, the pivots, wherein the one foot makes circles around the other fixed in the ice as an axis, the free foot must be placed so that the impact of the toe (infrequently the heel) of the skate is almost unfelt by the skater and unperceptible to the onlooker. The beginner, on the other hand, strikes the skate on the ice so that it cracks, and seeks to anchor himself in a cramped position over the central point of the circle, thereby stopping his rotation. Proficiency is attained through the correct distribution of the weight of the body and such use of the legs that the initial speed is not lost but used in the execution of the figure. This is axiomatic in all Figure Skating movements.

The practiced skater through his bodily control, is able to use his strength to greatest advantage. To this end, he uses the helps of swinging movements. He can get more speed during the run of an edge, through proper movements of the skating foot in conjunction with the body; also with the balance foot (typically in the change of edge). He should use not only one type of help as beginners do (and which is a characteristic of the English style which we do not find enjoyable) but he should employ both, so that neither

is obtrusive. Only thus can there be obtained beautiful harmony of motion, greatest pleasure to the skater and beholder, and best use of strength. The Figure Skater would do well to keep in mind the well-known Eastern proverb: "Squander no energy". His exhibition must, as a result, appear so effortless and easy that the uninformed spectator thinks it quite simple and to be taken for granted.

This brief exposition will, I think, have made clear to even the most disinterested, that skill in Figure Skating is not reached as effortlessly as it appears when one sees good skaters. In fact, there is an enormous amount of work, bodily and mental, implied in a first class exhibition, and only through persistent strength of will and unquenchable enthusiasm and pains-taking practice is success attained. These are disadvantages in the eyes of superficial young sportsmen, but a great inspiration to those who feel within them the qualifications for this most beautiful art of bodily movement, and who have besides the iron energy, which is essential, to devote themselves to it successfully.

To sport-wise people, the foregoing will indicate that because of its many-sidedness, difficulty and intricacy, the sport of Figure Skating demands so much intelligent work, thought, self-observation and the observation of others, that quick progress is only possible if one will join a club which can provide the necessary models and encouragements to noble sport in deed and word.

## The Renaissance of Figure Skating

RICHARD L. HAPGOOD

Undercurrents of unrest in the minds of those actively interested in competitive Figure Skating whether as judges, skaters, or managers of the annual championship competitions indicate very strongly that we are about to enter upon a Renaissance in Figure Skating. Like the Renaissance in Art and Literature of the XVth and XVIth centuries that followed the stern tradition of the Middle Ages, the Renaissance in Figure Skating will involve a general breakdown of standards and methods now obtaining under the present Mediaevalistic system of traditional ideas and lead to the building up of a new and better regime.

Two articles which appeared in the 11th issue of "Skating," dated February, 1927, coming from authoritative sources both in Europe and in America, as well as numerous conversations between this writer and skaters from different skating localities, show a marked change in the signs and portents of the times. These articles are "Judging" by Dr. Alois Sliva of Troppau, Czechoslovakia, translated from "Der Eissport," and "Language or Grammar" by A. Winsor Weld of Boston, Honorary President of the U. S. F. S. A.

After a statement that the Congress of the I. E. V. has appointed a committee to look into the judging situation in Europe, Dr. Sliva said that the human element in every judge made it impossible for him not to be influenced by the style of skating to which he was accustomed. Faulty judging cannot be charged where judges give the best place to skaters of their specific school. A monopoly of opinion, he continued, can be obtained through a one-sided collection of judges, and the blame for this should be placed on the committee who made the selection. With the establishment of a group of judges with a single though broad "international interpretation," lies the solution of many judging difficulties.

As everyone knows, there are as many schools of skating thought in America as in Europe.

Unlike some other sports, Figure Skating of the last dozen years has been unsullied by professionalism, bribing of judges, exercise of pressure and undue influence, corruption, and other abuses. Engaged in by ladies and gentlemen, it has been conducted under the highest code of ethics compatible with sportsmanlike standards. Since the formation of U. S. F. S. A., I know of no case in which the slightest suspicion or doubt could be attached to any skater or judge, nor has there ever been gossip even hinting at such abuses.

Yet careful examination of judging blanks in recent years reveals a startling variation of results arrived at by different judges. In every case, however, these judges have marked according to their own opinions of an individual's performance influenced possibly by the school of skating they are most accustomed to watch and probably by their own theories as to what constitutes the best in skating. No just charge of faulty judging, bias, or incompetence can be brought against them, for they marked honest conclusions, honestly arrived at.

Last year in an effort to eliminate these differences it was enacted by the Governing Council of the U. S. F. S. A. that a contestant is privileged to protest a judge twenty-four hours before a competition on grounds of inexperience, incompetence, or what not; and further that the committee in charge of the competition must accept or reject the protest. Although very few actual protests were made this year under the new ruling, the committee managing the recent competitions at New Haven and New York found it difficult to secure judges against whom some criticism was not made for various reasons.

The protesting rule will have to be abandoned. It fails to accomplish its original purpose which was to permit a contestant to protest judges, who, in his opinion, are not suitable or fitted to do so. Rather than being a rare occurrence, the idea was eagerly seized upon by the contestants to secure judges more favorably disposed to their style of skating.

But in place of protests, I make the following suggestions: First, the Committee on Standards and Tests shall make a decided

effort to standardize skating in America along lines now being considered by the new committee of the I. E. V., as described in Dr. Sliva's article. Second, the Governing Council of the U. S. F. S. A. shall authorize the appointment of a new committee called the Committee on Judges and Judging whose duties shall be to compile a list of judges eligible for all competitions. This list shall be compiled after careful consideration so that the names contained thereon shall include judges whose ideas on skating are founded on a broad international interpretation and we can do away with protests.

Briefly this amounts to first standardizing the ideas, and second obtaining judges who can be depended upon to mark according to those ideas.

Further indication of a Renaissance in Figure Skating is revealed by the development and discussion of changes in the standards themselves. So far in this article, this writer has asked only for a clearer understanding of what standards judges of national competitions shall follow. Now, I wish to consider some of the differences in schools of skating thought in America. That skaters are straining, perhaps unconsciously, to get away from the old mediaeval tradition of methods and standards is partly evidenced by Mr. Weld's article, "Language or Grammar."

Mr. Weld began by quoting Paul Wilson, from a previous article, as have used the words "losing the language for the sake of the grammar." Mr. Weld then stated that this appealed to him as he felt that free skating should count more than school figures, although he had not found many in the past to agree with him. In no other sport, he contends, is the technic of the sport used as a factor in determining winners. Should not the school figures be used to develop a skater's form, control, accuracy and power, to the end that he or she may be able to give a better free skating exhibition? In conclusion Mr. Weld said that although we should be governed by the I. E. V., the highest authority in skating, of which we are members, we should attempt to convince the I. E. V. of any new ideas upon which our convictions as a body are strong.

Here is meat for the Committee on Standards and Tests. Unlike the situation in Europe, schools of skating thought, in America are by no means limited to locality, but within the precincts of almost

every club in the country, there exist differences of opinion on fundamental points of skating standards. Particularly does this apply to free skating and pairs. In free skating some advocated placing the program in the middle of the ice and others demand a free skater to cover the entire ice surface. Ideas vary on the composition, variety and difficulty of single's programs and even more in the performance of pairs.

It was this writer's privilege to observe the pair work of Miss Vinson and Mr. Coolidge, our present Junior Pair Champions, almost from its inception. Mr. Coolidge is an excellent free skater, and Miss Vinson has even far greater ability. At first they appeared as two individual stylists depending upon difficulty of contents to overcome discrepancies of unity. Not only was this evidenced in frequent practice sessions, but also in their exhibition at the Skating Club of Boston late in January. Yet no one was more surprised than the writer to see their exhibition in the National Junior Pair at Iceland on February 11. In the intervening interval, they succeeded in dissolving innate individualities and became attuned in remarkable harmony of performance.

The question, however, of whether two good free skaters skating what amounts to single programs side by side or separated yet in perfect unison constitutes real pair work is open to argument. According to the highest European standards, it is not. In the 1920 and 1924 Olympics, the winning pairs skated almost exclusively with both hands joined. But recently some separation has been recognized. Thus from a European point of view, although the Vinson-Coolidge pair appeared equal in ability and performed in almost perfect unity, it would not be given a high championship ranking.

In the case of Miss Loughran and Mr. Harvey, second in the senior pair, the keynote of contents was originality whereas composition and especially unity of performance were not so much emphasized. Originality as such has no place on the judges' cards and rightly so. Programs should be judged on their merits and a high rating should never be given on account of originality, regardless of the moral credit due, you might say, for originating something good.

Perfect pair performance should comprise two persons who can make their skating as equal as possible even if the superior free skater is obliged to cut down on his or her ability to match the weaker. Single skating programs, moreover, should be founded on one broad interpretation to obtain the best results with the greatest variety of individual programs.

The search for something better which is well established in the minds of a few, has begun to permeate the whole skating world. And with the development of new ideas, we are fast moving into a Renaissance in Figure Skating, whereby the insufficiencies of the past and present will be consummated into effectual fulfillment in the future and the first rosy gleams of sunrise become the high noon of a great era of Figure Skating.



### **Competitions at "The Skating Club," New York**

GRACE MUNSTOCK

"The Skating Club" of New York held, on April first, some unusually interesting and novel competitions in free skating for its members. The classes were: Ladies' Pairs; Singles for Men and for Ladies over 40 years old, (national competitors were barred); Waltz and Tenstep, partners drawn by matching numbers.

The amazing diversity, originality and splendidly smooth execution of the programs was most striking. Further, many were encouraged to learn programs who never before attempted them, and their good results should prove a stimulus to others. The Ladies' Pairs deserve particular mention for their charming composition and interest to the spectators.

Beautiful and useful prizes were donated by Mrs. Knapp, Miss Bijur, Mr. Howe, Mr. Knapp and Mr. Harned. Mr. Robertson of New Haven ran the events off smoothly and efficiently.

Entrants were:

Men's Singles—

Messrs. Dutton, Bird, Lindsay, Harned.

Ladies' Singles—

Mrs. Howe, Mrs. Knapp, Mrs. Schrenk, Mrs. Phelps.

Ladies' Pairs—

Mrs. Howe-Miss Bijur, Mrs. Secord-Mrs. Martin, Miss Meredith-Miss Munstock, Mrs. Knapp-Miss Knapp.

Waltz and Tenstep—

A large field of entrants.

Winners and runners-up were as follows:

Men's Singles—

1. Mr. Bird. 2. Mr. Harned.

Ladies' Singles—

1. Mrs. Knapp. 2. Mrs. Howe.

Ladies' Pairs—

1. Mrs. Howe-Miss Bijur. 2. Mrs. Secord-Mrs. Martin.

Waltz—

1. Miss Loughran-Mr. Martin. 2. Mrs. Martin-Mr. Borden.

Tenstep—

1. Miss Munstock-Mr. Savage. 2. Mrs. Martin-Mr. Bird.



## Criticism on the Modern Tendencies of Free Skating

W. JAKABSSON, Finland

*(Translated from Der Eissport by Miss Muller and edited by  
Theresa Weld Blanchard)*

What is modern Free Skating? A restless running around on the ice, interrupted by spins, jumps, spread eagles, and more spins! Skaters seem to have forgotten that there are other figures, as difficult if not more so. Why have they forgotten this?

First: Because the judges seem to be of the opinion that only spins and jumps constitute difficulty of program. Second: It is easier to adapt other people's figures than originate new ones. Third: The coach is apt to have the pupil follow his lines too closely. The result is many similar programs and no display of individuality. In every artistic performance individuality should come first and not the ability to copy champions. It seems a mistake that the demand for artistic and well planned programs seems to have gone into oblivion.

Many will ask: What is an artistic performance? In Free Skating it is the way the program is planned out, plus its execution. An artistic performance gives the spectator a thrill of delight and he feels "how wonderful!"

How can such a performance be given? I answer: the skater shall not only skate a beautiful program, but also make an impression by his manner of performance. Every stroke must express a definite purpose, and the various movements show variety. Comparing Figure Skating with the work of a composer, you find that every master tries to create something new. He has only the keys of the piano and puts them together so that a new melody is found. Played by a layman this piece will sound dull, played by the artist you would not know it as the same tune. I'll mention, for example, the European Championships in Berlin, 1910. Young Rittberger was ahead of Salchow in school figures, and seemed a sure winner. How-

ever, Salchow succeeded in thrilling the judges and audience with his artistic performance; there was but one opinion. Here was a master!

Turning to Pair Skating, we find that there can be a much higher standard, for masculine strength is here united with feminine grace. The picture of the two partners changes easily and there are great possibilities for infinite variety of program.

What does modern Pair Skating show us? The partners skate too far apart and have many restless turns which spoil the picture. The use of too many difficult figures in varied positions will make it hard to connect them up smoothly. These connections which are less important in singles, are obstacles many skaters cannot overcome without adding unnecessary steps.

The pair must appear as a group, this group a unit of one never cut into two. To achieve this the partners need continuous practise and great adaptability. Thinking of ballroom dancing, you immediately find the difference between good and bad dancers lies in execution. The couple who give a picture of unity would be put first without question. Taking ballet dancing, we find these dancers will produce with more freedom, works of art with artistic effects. Without rhythm accompanied by excellent teamwork no artistic feature can be attained.

Watching Pair Skating it is easy to see that there are very few who show perfect unity and rhythm. Many seem to think that difficulty should count first; this is only true in figures executed in perfect unity, not in separating figures where each goes off and does a hard turn or jump without regard to the partner. All figures should be skated with so much ease that the onlooker will enjoy the beauty of movement, and connections should be so simple and part of the figure that they will not be noticed. Many judges think such skating very easy, but this is not true.

I will not write about composition of programs; every pair must find a conception of their own and strive for various poses. For those who like difficulty I advise that they show their skill by skating a program with much dash. I also advise against teachers making up programs for championship contestants, as such programs will always feel strange, and the figures will be skated without the spirit which emphasizes the artistic value of the program.

## Lake Placid Competitions

HEATON R. ROBERTSON

The Seventh Annual Figure Skating Competition of the Lake Placid Club was held under sanction of the U. S. F. S. A. on January 21 and 22,—or rather, the events were skated on the 21st and 23rd, as it rained on the 22nd. Uncertainty of weather adds a touch of informality to such occasions, which after all, are more vacation-like than is the high tension of our contests scheduled indoors.

The competitive skating has been very good indeed, and generally the best skaters indoors have also proven the best on the natural ice where the wind and certain unevenness may interfere with the otherwise more perfectly skated figures. In the Men's Senior this year, a lighter but obviously more accurate technique was at a disadvantage and defeated by a small margin, under out-of-door conditions. Mr. Henry W. Howe of New York has just presented a challenge cup for this event which must be won three times for permanent possession.

Miss Cecil Eustace Smith, of Toronto, was winner of the Ladies' Senior, and as usual gave an excellent exhibition. It is now planned to keep the Hobbs cup at Lake Placid as a permanent trophy. This cup is embossed with a very fine picture of the Lady Champion of North America, which is particularly appropriate now that we have contestants from both Canada and the United States.

The Senior Pair was won by Miss Bijur and Mr. Harned of New York, who have added to their program, and who gave a fine exhibition under somewhat trying conditions.

The skating of Mr. Gail Borden, who won the Men's Junior, was at the time, somewhat of a surprise, both his school figures and free skating showed remarkably rapid progress in the sport. The other Junior events were closely contested, and furnished a great deal of interest to all present. The Canadians won both the Ladies' Singles and the Pair.

The dinner given by the Club on Saturday was unusually entertaining and agreeable,—due largely to the jovial remarks of Mr. C. B. Hobbs, Honorary President of the Sno Birds, who presided, and to the reading by Mr. Russell Doubleday of some humorous telegrams which he almost received. The dinner was followed by a Costume Party and a dance.

Men's Senior—

1. Heaton R. Robertson, New Haven Skating Club.
2. John Eastwood, Toronto Skating Club.

Ladies' Senior—

1. Cecil Eustace Smith, Toronto Skating Club.

Senior Pair—

1. Ethel Bijur and Bedell Harned, The Skating Club (N. Y.)

Men's Junior—

1. Gail Borden, Winter Sports Club (N. Y.)
2. Arthur Goodridge, Cambridge Skating Club.
3. Harold Hartshorne, The Skating Club (N. Y.)

Ladies' Junior—

1. Maude Eustace Smith, Toronto Skating Club.
2. Annabelle Boyrer, Winter Sports Club (N. Y.)
3. Mrs. V. N. Bieg, Philadelphia Skating Club.

Junior Pair—

1. Maud E. Smith and John Eastwood, Toronto Skating Club.
2. Annabelle Boyrer and Gail Borden, Winter Sports Club (N. Y.)

Waltzing—

1. Ethel Bijur and Bedell Harned, The Skating Club (N. Y.)
2. Annabelle Boyrer and Gail Borden, Winter Sports Club (N. Y.)
3. Mrs. Allen and Harold Hartshorne, The Skating Club (N. Y.)

Fourteen Step—

1. Annabelle Boyrer and Gail Borden, Winter Sports Club (N. Y.)

2. Ethel Bijur and Bedell Harned, The Skating Club (N. Y.)
3. Mrs. Allen and Harold Hartshorne, The Skating Club (N. Y.)

Juvenile Girls—

1. Estelle Weigel, Buffalo.
2. Louise Weigel, Buffalo.
3. Catherine Dewey, Lake Placid Club.

Judges

George H. Browne, Cambridge	John Lewis Evans, Philadelphia
Heaton R. Robertson, New Haven, Conn.	Russell Doubleday, Glen Cove, N. Y.
Mrs. Reath, Philadelphia	Arthur Goodridge, Cambridge
Mrs. Valentine Bieg, Philadelphia	Mrs. Ed. Wilmer, Philadelphia



## The Art of Skating

IRVING BROKAW

(Mr. Wack, the author of this remarkable letter is a Fellow of the Royal Geographical Society, founder of Field and Stream, author of many notable out-door books, attorney, sometime president of the National Shakespeare Federation, world traveler, lecturer, and artist.)

December 22, 1926.

Irving Brokaw, Esquire,  
522 Fifth Avenue,  
New York City.

My dear Mr. Brokaw:

Through the courtesy of Mr. James A. Cruikshank, my early canoe mate in the wilderness, I have enjoyed the privilege of reading your new book, "The Art of Skating".

As an outdoorsman of ardent interest in all sports and long experience the world over in some of them, I am prompted to applaud the spirit which caused you to produce such an exceptionally comprehensive and elegant work on the universal sport of the North.

Your great personal accomplishments in the art of skating, your devotion to a sport of infinite beauty and healthfulness, and your sportsmanlike leadership in widening the public interest in skating, are conditions which impart authority to your book and render its publication, at this time of world-sports ascendancy, an impressive service to all outdoor men and women, boys and girls. You have put your long experience in, and vast knowledge of, the art of skating to a genuinely constructive purpose in the field of winter sports.

The format and refinement of "The Art of Skating", its ancient engravings, history of the sport, technical accuracy and the literary charm of its narratives present the subject in an alluring manner. Every real sportsman in the world must echo my appreciation of the thoroughness and distinction which mark the book. It is a superb achievement—one in which all who so generously co-operated with you in its preparation will always feel pride and much pleasure.

Even at the risk of being personal, I cannot avoid likening this book to your own grace on the ice, to your generous encouragement and support of all sound sport, and to that rugged quality in pursuit of sports which real men like to see in their kind.

The volume should awaken great interest in the art of skating, not only for its healthfulness and social pleasure; but for a beauty of spectacle that excels every other sport in the open.

I congratulate Zero Fahrenheit—that the old Cuss has at last found an author and a sportsman to justify his winter moods and tenses in all Northern zones.

Faithfully,  
Henry Wellington Wack.

## Further African Experiences

CHARLES T. CHURCH\*

We were camped out on the Zerengetti Plains, Tanganyika, East Africa, about twenty miles from our base camp; we had no tents, just our bed rolls and mosquito bars. It was the "witching hour" of Africa, six o'clock in the evening; the sunset had been very gorgeous as usual, and we were sitting around our little fire, talking over the adventures of the day and having what is called in Africa, our "sundowners." Most every white man and woman in Africa is having his or her whisky and soda at this time of the day.

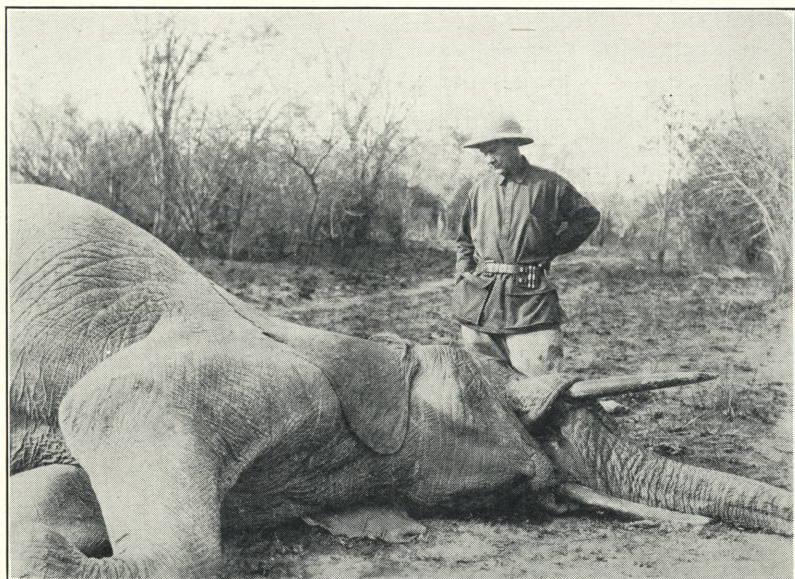
During the day, Dr. Eddy had killed a really magnificent lion, one with a very large, almost black mane, and naturally the conversation turned to lions. After having had our sundowners which consisted of good old fashioned American cocktails, and I am afraid rather generous ones, we discussed what we would do the next day and it was finally decided that Memsahib Church should go out and try to get her first lion; the cocktail was rather a good one and in spite of the yowling hyenas we all felt quite brave sitting around the fire. Accordingly, the next morning, Memsahib and I started out with Klein at an early hour, and at a few minutes before eight o'clock sighted four lions in the distance. We approached to within about one hundred yards of them before trying a shot; they were all standing in a row regarding us very intently. Klein whispered to Mrs. Church to try for the second from the right and to aim for the point of his chin; she did this and when the bullet hit the lion, he was knocked over backwards and disappeared in the grass; I knew that he was dead as soon as she shot. Immediately after, I let go at the one on the end and hit him, but not hard enough to kill him instantly and he began to crawl into thick cover about twenty yards distant. I continued shooting and hit him twice again, but was unable to stop

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\*Mr. Charles T. Church, President for two years of New York Skating Club.



MRS. CHURCH



MR. CHURCH



him. The other two lions in the meantime had disappeared. It was now up to us to go after the wounded lion, and to tell the truth, while this sort of work is very thrilling and exciting, I am not especially keen for it. We worked a long time trying to find this wounded lion in the cover and finally followed the blood spoor up to the edge of a small ditch; we could not see marks on the other side of the ditch and the spoor seemed to stop at this point. Klein thought possibly the lion was in the ditch, but the gunbearer disagreed with him saying he had seen the lion go off on the other side. We stood at this point for a few minutes, discussing what to do next and finally decided that we would go and get Mrs. Church's dead lion, return to camp, have lunch and bring Dr. Eddy and some of the boys back to find the wounded lion. This we did, and on picking up Memsahib's lion, we found that she had taken Klein's suggestion to heart and had cut a neat slit right underneath his chin, the bullet going thru and breaking the lion's neck, killing him instantly. When we returned to the spot after lunch we approached from the other side and came up to the edge of the ditch opposite to where we had stood in the morning. Again we started to talk of what was best to do when all of a sudden one of the gun bearers said that he could see the lion; I told him that if he could see him to shoot him. I, at the time, was carrying my heavy double 470 rifle, and this gunbearer, Mafuda was carrying my 350 Magnum. Mafuda fired, and much to my surprise aimed right into the ditch below Dr. Eddy and myself. At the shot, a great yellow head with blazing eyes came up out of the grass at our feet, letting forth the most awful growls one ever heard; both of us, of course, were very much on the alert and killed the lion before he could get up and do any damage. It was one of the few narrow escapes which we had on our whole trip. Why we didn't step down into the ditch in the morning to cross over, no one knows, but inasmuch as we didn't, it turned out all right. An unwounded lion out in the open is, perhaps, not a very dangerous proposition; but when a wounded lion gets into his natural cover and you go in after him, you certainly are taking chances.

When we moved on to Lake Victoria Nyanza, Dr. Eddy had to return home and Charlotte, Klein, our white hunter, and I proceeded in a launch with a crew of sixteen savages, the most piratical looking crowd of black devils one might ever hope to see.

One day while looking for buffalo, we came suddenly upon one of the most wonderful little family parties to be found anywhere in the world; there were three, Father, Mother and Son. Father weighed about four thousand five hundred pounds; Mother about four thousand pounds; and the baby about five hundred pounds. They were rhinos and Father had an enormous horn on his nose; they were quietly feeding and we were about sixty yards from them. I whispered to Memsahib to shoot the big fellow, but she did not because I had already killed one. We were each entitled under our licenses to kill two. We watched them a few minutes, then backed away very, very carefully and left them in peace. If anything weighing five hundred pounds can be called cute, the little rhino was it; he was a perfect miniature with a budding horn on his nose. Our first day after buffalo being a blank although we had had some excitement, we were keener than ever.

Accordingly, the next morning Klein and I, with our two gun-bearers and guides started early. After walking some distance we heard a crashing noise and about fifty buffaloes came running straight at us. I could never describe my feelings and the excitement of it all. The jumbled mass of great beasts, with heads down was going to overwhelm us if something did not happen. I had my 350 Magnum, and Klein his double 470. Klein yelled, "blot the big bull," and at the head of the herd I distinguished a buffalo with large horns, drew a bead and fired. Much to my surprise the bull fell all in a heap and the herd turned off a little; all except a cow which came straight at me. I turned my attention to her and hit her hard in the chest; down on her knees she went then up and at me. Hit her in the chest again, and again she went to her knees only to get up once more and charge me. The third time I also hit in the chest and she went down just ten yards from me, not to get up. I was sorry to have had to kill a cow buffalo, but I wanted to go home and do a little more skating. After settling with this persistent lady, I saw going by me to my left a beautiful big bull, and having one more cartridge in my rifle, let go at him and killed him in his tracks with a heart shot. While I was flirting with the lady, the first bull I had hit got up and escaped. We followed him for a long way, but could not get him as he had gone into very thick forest.

That is Africa, the thrill and charm of unexpected big happen-

ings ever lure one on to other adventures. The rest of our time on the Lake was spent in hunting sable antelope and greater kudu; both of these antelope are very difficult to find and bag. We were unsuccessful in getting a greater kudu, but bagged two beautiful sable antelope. While on the Lake we saw plenty of crocodiles, some small and some very large.

Leaving the Lake we started on our elephant hunt. But that is another story and this one is already too long. Glad and thankful as I am to be back amongst my skating friends, the lure of Africa still haunts me, and I surely would go again if the opportunity arose. Memsahib feels the same way.



## **The New Haven Skating Club**

HEATON R. ROBERTSON

During the last season of the old rink, membership in the New Haven Club had diminished from the usual 250 families to only two thirds of that number. For the two year period after the rink was burned, the organization was maintained by small dues from about 60 individuals. The first year, each member received a season ticket to a skating pond in Woodbridge, five miles from town. Outdoor conditions with us, however, are most uncertain, and even with clearing and scraping by machinery, there are only 25 or 30 days of good ice; and so, in spite of the attractiveness of the location, the Club could not meet regularly, and many derived little advantage from their membership. Last year even this plan was abandoned, but the same few members gave a dollar each to keep up the organization and pay the Association dues. From this nucleus and from the older membership, it was proposed to form the present Club.

Work on the new Arena at first was discouragingly slow and when the Club invitations were finally sent out, the lack of response

was disconcerting. A day had been named for the election of officers, but this meeting was a failure, and no elections were held; instead, the few present agreed to ask as many as possible to join. The sessions were Saturday and Sunday mornings and one evening each week. In spite of difficulties, the Club grew steadily until there are about 175 members; the majority, of course, do not figure skate, but this feature will gradually be developed. A short time ago there was a real meeting for the election of officers, and the Carnival was voted for the following week. The idea being merely to hold some sort of a party, with good music, and to which the children and all the friends of the members could be invited.

Then it was that all the difficulties of the past became the veriest boon, for everyone tried to help the poor little Club, until all at once, enthusiasm became general. The rink was decorated with evergreens, and the treasury speedily demolished by expenditures for orchestra, colored lights, hot chocolate, lanterns, and balloons. Arriving upon the scene, what was our surprise to find over 150 people in costume, and twice that number of friends looking on!

The Carnival was begun (a little late, of course,) by a Grand March; which if not militarily exact, was at least spectacular for its many brilliant costumes, and was "Grand" just the same. This was followed by potato races for the children and bits of general skating, interspersed by the delightful and much appreciated exhibitions, both pairs and singles, of our guests,—Mr. and Mrs. Ferrier T. Martin, Miss Rosalie Knapp, Mr. Joel Liberman and Miss Grace Munstock, all of New York, and Miss Gertrude Dutton, of Boston,—and to whom many thanks are due. There was a waltz or two, a comedy by Mr. Thomas Tracy of New Haven, and more general skating and sociability. All gotten up without much fuss or worry, just for the sake of the future; but as it turned out, and quite unexpectedly, a delightful great big family party,—with finest of all,—success.

## Historical Reminiscences

*From Notes Translated by Oscar L. Richard*

The Berne Library building in Switzerland contains a skate made from the bones of a horse. This was discovered in Sweden, and a finer specimen was found during excavations at Moos Lake near Berne. The British Museum also has a pair of bone skates. This would seem to prove that skates were in use 4000 years ago during the stone and bone tool age!

FitzStephen, Clerk of the Court in London, relates that during the twelfth century the swamps surrounding London were used by skaters with roughly made skates on their feet, using a stick with iron ends to aid them in propulsion.

Iron skates with a wooden sole and a strap seem to have been invented in Friesland; while in England they were introduced, from the Netherlands according to Blame, about the middle of the seventeenth century. It was only in the last century that the better class in Germany, which had hitherto looked askance on the sport, suddenly took it up, outdoing each other in fancy steps on the ice. A celebrated skater, Baron von Brincken, a former page of the King of Westphalia, jumped over three hats placed one on top of the other, clearing a space of seven feet, and also jumped over small chair-sleighs. Another celebrity was J. Garcin, who invented roller skates for use in Meyerbeer's ballet "Le Prophete." The Hollanders were years in advance of the Austrians in skating. The women of Holland were wont to skate many miles to market with their baskets. In the eighteenth century skaters would cover the distance from Leyden to Amsterdam in an hour and a quarter and even in one hour; this usually took six hours to walk.

In a book published in 1697, entitled "Pleasures in Holland," it is said of a Moor, that he covered forty-eight miles on skates in one day in order to reach his dangerously ill son with medicine, and

thus saved his life. A Dutch woman thought nothing of skating ten hours to market with her child and a basket of eggs on her back. The Amsterdam vegetable market in winter was thronged with skaters bringing their produce.

Of some historical interest is the fact that in 1806 after the battle of Jena, Marshal Mortier, having received instructions from the Emperor to immediately set out and seize the hanseatic cities, ordered one of his staff officers to carry out these orders. This officer finding the mouth of the river Elbe frozen, crossed on skates and thus saved ten hours.

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