

SKATING
with
BROR MEYER



A546603⁵

796.91
M

1

My

796.91
MEYER, EROR
SKATING WITH EROR MEYER
NNBR 902097143
Dance

MY

NY PUBLIC LIBRARY THE BRANCH LIBRARIES

The New York
Public Library



3 3333 07705 5529

Astor, Lenox and TILDEN Foundations

REFERENCE

FOR USE ONLY IN THE

LIBRARY	LIBRARY
LIBRARY	LIBRARY
LIBRARY	LIBRARY
LIBRARY	LIBRARY
LIBRARY	LIBRARY
LIBRARY	LIBRARY
LIBRARY	LIBRARY
LIBRARY	LIBRARY
LIBRARY	LIBRARY
LIBRARY	LIBRARY

The Branch Libraries
THE NEW YORK PUBLIC LIBRARY
AT LINCOLN CENTER
111 Amsterdam Avenue
New York, N.Y. 10023

MY

BOOKS MAY BE RETURNED TO ANY BRANCH
OF THE NEW YORK PUBLIC LIBRARY

ALL RECORDINGS MUST BE RETURNED
TO BRANCH FROM WHICH BORROWED

NO RENEWALS ARE ALLOWED

FINES FOR OVERDUE MATERIAL PER
CALENDAR DAY:

Adult books 10¢ Juvenile books 5¢

Recordings 10¢

Form #0709

8
P

SKATING WITH BROR MEYER

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

<http://www.archive.org/details/skatingwithbrorm00meye>

SKATING WITH BROR MEYER,

BY

BROR MEYER

INTERNATIONAL FIGURE SKATING
CHAMPION



WITH ILLUSTRATIONS
FROM
MOTION PICTURE PHOTOGRAPHS



GARDEN CITY, NEW YORK AND TORONTO
DOUBLEDAY, PAGE AND COMPANY

1921

COPYRIGHT, 1921, BY
BROR MEYER
ALL RIGHTS RESERVED, INCLUDING THAT OF
TRANSLATION INTO FOREIGN LANGUAGES,
INCLUDING THE SCANDINAVIAN

CONTENTS

	PAGE
THE FIRST STROKES ON THE ICE	3
PLAIN FORWARD SKATING	3
THE SKATING OF SIMPLE CURVES	4
DEFINITION OF CERTAIN SKATING TERMS	5
AXES	5
THE ELEMENTARY SCHOOL FIGURES	6
Outside Forward Edge in Eight Form. Figure 1	6
Inside Forward Edge in Eight Form. Figure 2	9
Outside Back Edge in Eight Form. Figure 3	10
Inside Back Edge in Eight Form. Figure 4	12
The Start from Rest	14
Forward Change of Edge. Figure 5	17
Backward Change of Edge. Figure 6	19
THE VARIOUS THREES. FIGURES 7-9	21
DOUBLE-THREES	26
Outside Forward Double-Three. Figure 10	26
Inside Forward Double-Three. Figure 11	28
Outside Back Double-Three. Figure 12	29
Inside Back Double-Three. Figure 13	30
LOOPS	31
Outside Forward Loop. Figure 14	31
Inside Forward Loop. Figure 15	33
Outside Back Loop. Figure 16	34
Inside Back Loop. Figure 17	36

	PAGE
THE BRACKETS	36
Outside Forward and Inside Back Brackets. Figure 18	36
Inside Forward and Outside Back Brackets. Figure 19.	39
THE ROCKERS	41
Outside Forward and Outside Back Rockers. Figure 20	41
Inside Forward and Inside Back Rockers. Figure 21	43
THE COUNTERS	45
Outside Forward and Outside Back Counters. Figure 22	45
Inside Forward and Inside Back Counters. Figure 23	48
THE ADVANCED SCHOOL FIGURES	50
ONE-FOOT EIGHT, FORWARD. FIGURE 24	50
ONE-FOOT EIGHT, BACKWARD. FIGURE 25	52
CHANGE-THREE. FIGURES 26 AND 27	54
CHANGE-DOUBLE-THREE. FIGURES 28 AND 29	55
CHANGE-LOOP. FIGURES 30 AND 31	56
CHANGE-BRACKET. FIGURES 32 AND 33	57
FORWARD THREE-CHANGE-THREE. FIGURE 34	58
BACKWARD THREE CHANGE-THREE. FIGURE 35	59
FORWARD DOUBLE-THREE-CHANGE-DOUBLE-THREE. FIGURE 36	60
BACKWARD DOUBLE-THREE CHANGE-DOUBLE-THREE. FIGURE 37	61
FORWARD LOOP CHANGE-LOOP. FIGURE 38	62
BACKWARD LOOP-CHANGE-LOOP. FIGURE 39	63
FORWARD BRACKET-CHANGE BRACKET. FIGURE 40	64
BACKWARD BRACKET-CHANGE-BRACKET. FIGURE 41	65
DIAGRAMS OF SCHOOL FIGURES	67
FREE SKATING	71
The Contents of a Programme	73
Field Combinations	74
Dance Steps	88

CONTENTS

	vii
	PAGE
Spirals	100
Various Jumps	105
The Spread Eagle	115
Toe-Spins and Pirouettes	116
Remarks on the Composition and Skating of a Free-Skating Programme	120
PAIR SKATING	122
WALTZING ON THE ICE	142
The Correct Commencement of the Waltz	146
Waltz Variations	147
MARKING-CARD	148
BOOTS, SKATES, AND COSTUME	149
TRAINING	151
AS TO CHOICE OF FOOD AND MANNER OF LIVING	152
THE INTERNATIONAL SKATING UNION AND ITS REGULATIONS	153

INTRODUCTION

IN latter years the art of skating has made such rapid strides, that a more detailed exposition of Figure Skating has become necessary, particularly with regard to the Skating of the School Figures; hence my reason for producing this work. I have endeavoured to incorporate therein the experience gained during the years whilst I was practising for the International Competitions, with that which has resulted in more recent years from my position as an instructor.

To facilitate an easy interpretation of the text, as well as to show more clearly the various movements, I decided, after great consideration, to illustrate the work by means of photographs taken with a Cinematograph.

The disadvantages of this method (e.g. the relatively small photograph of the skater; occasional departures from the true perspective; displacement of proportion between the skater and the size of the figure) are far outweighed by the ability to show the whole figure which is being skated, with photographs closely following one another illustrating the changing positions of the skater. Each position is also numbered, so that the reader can follow the course of the figure at a glance.

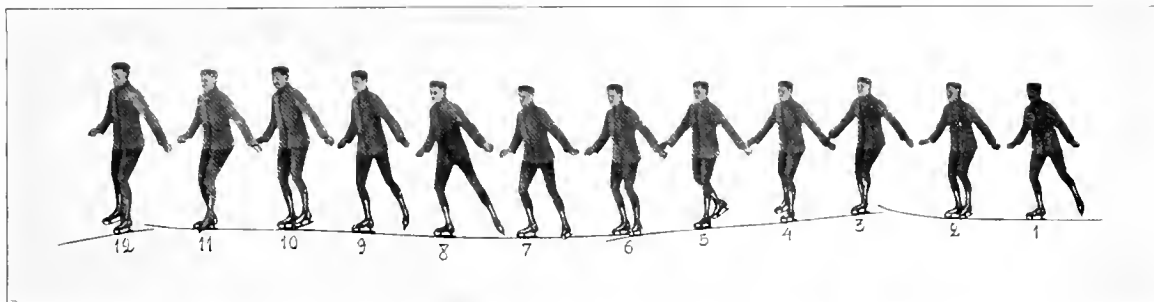
With regard to my theories and method of skating, these are the outcome of a desire to formulate a method, by means of which, with few exceptions, all who desire to skate may become proficient. This of course mainly applies to the School Figures, as Free Skating and Pair Skating programmes should show individuality. The reader should become accustomed to following the text in connection with the numbers of the illustrations from 1 on. In the illustrations of Pair Skating a separate number is given to each skater while they are separated. In several of the Advanced School Figures requiring the skater to retrace the figure, the second half is shown in the lower illustration, which is to be read in continuation of the upper. In several cases I have

added below the illustrations a series of poses indicating the action around the loop, bracket, rocker, etc.

I wish to tender my sincere thanks to those who have so ably assisted me in my work. Miss Muriel Harrison of London, for her partnership in the Pair skating; and Mr. Stanley Lingard of Manchester, for his translation of the book into the English language.

BROR MEYER.

SKATING WITH BROR MEYER



SKATING

THE FIRST STROKES ON THE ICE

The best method for the novice to make his initial attempt upon the ice is to obtain the services of two good skaters, who will take hold of the beginner one on each side. He now endeavours to move forward, concentrating his mind upon keeping perfect time with his assistants, and trying to move his feet and body as he sees and feels the others are doing. Having attained a reasonable facility, he should dispense with one assistant, and must skate forward, pushing his friend gently backward. This assistant should now give the novice careful instructions, because these instructions are to be, later on, the foundation for plain forward skating.

PLAIN FORWARD SKATING

In order that a person may skate forward correctly, it is essential, in the first place, that the weight of the body be slightly in advance, in the direction in which the skater is progressing. This is accomplished by leaning the body slightly forward on a gradually raised and lowered knee. The skater is thus made to travel on the ball of the foot, which gives him a better balance, a more intimate feeling with the ice, and also causes less work. At this stage the skater will be appreciating and learning the correct movement of the skating knee, as required by the International Style. Great care must be taken that the strokes are made quietly and smoothly, as through this the greatest power is derived. To obtain the full benefit, the skates should be ground a little flatter directly under the ball of the foot.

The body when leaning forward must be held in a straight line from the ankle upward; bending from the waist must be avoided. It is natural to look forward on to the ice, but distinct bending of the neck is to be guarded against. The head must be

held in line with the back, which is to be kept hollowed; the shoulders must be carried in a natural position, the arms must not be raised but must be kept under control, yet not stiffened. They should be held at the side of the body, with the wrist slightly bent, so that the hands do not appear lifeless. The fingers must not be clenched nor yet spread apart. Carrying the arms in this manner prevents the skater aimlessly swinging them with the body.

In taking a new stroke, see that the foot does not descend heavily upon the ice, but that it glides smoothly from the rear into the line of progression. As the foot moves forward, the front part of the skate reaches the ice close to the heel of the other foot, and, through the weight of the body gradually moving over on to the skating foot, the new stroke commences.

In conjunction with the transfer of the weight of the body, the unemployed foot gives a slight push off from the side of the skate, and this foot then describes in the air a circular movement, which brings it forward at the right moment in order to take up a new stroke. The unemployed foot should not be raised very much, but should be carried close to the ice surface, and the leg swung slowly round entirely from the hip. The foot must always be held in line with the leg, the toe pointing downward and outward, never by any chance pointing upward.

THE SKATING OF SIMPLE CURVES

As soon as the skater has become fairly proficient in plain forward skating his next attempt must be to skate simple curves. The skate can travel on the ice in three different ways, e.g., on the flat of the blade, on its outer edge, and on its inner edge. Skating on the inside edge comes naturally at the end of every stroke which the skater has made whilst skating during the previous stages. The transfer of the weight of the body and the forward movement of the unemployed leg compel the skate to rock over to the inside edge of the blade. It is more difficult for the skater to learn to travel on the outside edge of the skate and consequently necessitates more careful attention and practise. In his endeavours to skate on the outside edge he must avoid simply forcing the skate on to the edge by bending the ankle, but must try to lean boldly over in a direct line with his foot. The simplest method of learning is for the skater to endeavour to travel round a circle, looking to the centre and remaining as long as possible on the skating foot, keeping the unemployed foot always in the rear, which enables him to push off anew when his original impetus has died away.

This must be practised in like manner on each foot. The beginner must try his

utmost to lean the whole of his body toward the centre, and to so prolong his strokes that they become almost a complete circle. If a good skater will take hold of the beginner's hands and skate backwards this practise will be made considerably easier.

DEFINITION OF CERTAIN SKATING TERMS

In this work, I shall define certain terms:

The Employed Foot, is the foot travelling on the ice.

The Unemployed or Free Foot is, therefore, the foot held in the air.

The employed shoulder always corresponds to the employed foot and the unemployed shoulder to the free foot.

When using the word "behind" in reference to the free foot, arm or other part, I mean behind the heel of the skating foot, irrespective of the direction of progress.

"*In Front*" means, correspondingly in front of the toe of the skating foot.

The "open knee" signifies that the knee is turned on the hip outwardly away from the body.

On inner edges the knees are open, although the feet are close and parallel when passing.

By rotation with the curve, I mean a rotation in the same direction as the curve is proceeding. By against the curve, I mean the reverse rotation.

AXES

In every regular form figure there are two axes—the long axis which divides the figure lengthwise and the transverse axis cutting the long axis at right angles.



FIGURE 1. OUTSIDE FORWARD EDGE IN EIGHT FORM

THE ELEMENTARY SCHOOL FIGURES

OUTSIDE FORWARD EDGE IN EIGHT FORM

FIGURE 1

The beginner must not attempt to skate the figures in eight form until he is able to carry his body correctly, as described in the skating of simple curves.

In order to make a perfect circle, the skater must chiefly concentrate his mind upon starting correctly. Unfortunately many skaters neglect this; consequently they do not get into the correct position for skating this figure until they are well on the edge, with the result that the correct tracing, swing, strength, firmness, and beauty have gone. Instead of this, the skater should endeavour to have his body in the correct position as

soon as the foot touches the ice, i.e., the body must be leaning strongly toward the centre; the shoulders must be carried in such a manner that a line drawn through them should be almost parallel with the tracing line and a little inside the print. Special attention must be given to the shoulder over the unemployed foot. It must be held strongly back, so that this shoulder blade comes nearer to the spine, giving not only a nicer appearance to the back, but a more evenly distributed weight over the skate. Through the natural forward position of the body, the leading shoulder is thrown rather lower than the unemployed shoulder but care must be taken not to break the line of the body at the waist. Particular attention must be paid at this stage to the position of the hips, and it cannot be too strongly impressed upon the tyro that good skating necessitates a perfect control over the movement of the hips.

The hip over the unemployed foot should be held backward in the same manner as the unemployed shoulder, so that a curve could be drawn from the shoulder over the tracing leg, across the spine, through the unemployed hip, knee, and toe to the print on the ice, or perhaps a little inside the print. The unemployed leg should be stretched as far backward (from the hip) as possible, without spoiling the erect position of the body; with outward turned knee and toe pointing down and out and in an unbroken line with the leg.

Regarding the requisite bend of the knee: generally speaking, the employed knee is to be kept well bent in order to skate on the ball of the foot where the greatest strength is obtained, and the unemployed knee only slightly bent to preserve the curve of the body.

The head position should be such that it suits the general contour of the body, the neck making a continuous line of the head with the spine. Not only should the head be carried erect, it should also conform with the sideways position of the body, and should be slightly turned inward.

To be in perfect harmony with the body, attention must also be paid to keeping the arms in good position. The leading arm should be slightly bent at the elbow, the wrist so bent that the hand does not appear lifeless, and the arm held naturally in front of the body.

The other arm should approximately be kept parallel with the unemployed leg, that is, with the hand held above the knee, with slightly upturned wrist.

The correct body position ought to be taken up immediately at the commencement of the figure and maintained until approximately halfway through the circle, except for a slight straightening of the skating knee, which may be done shortly after the commencement (at which time the knee was strongly bent). When approaching the semi-circle, the body must be rendered more flexible by renewed bending of the skating knee,

and the body then rotates (naturally with the motion), using the skating knee as its axis.

This rotation means that the unemployed shoulder with its corresponding arm, hip and leg are brought forward together and the employed shoulder, arm and hip are carried backwards, but only so far as the rotation of the back comfortably carries them without straining. The skater, who in the first half of the circle is looking somewhat toward the centre, now gradually changes so as to look along the line of progression.

When the unemployed leg is brought forward, it passes round the hip in line with the upper part of the body and consequently the distance between the unemployed and the skating leg varies according to the inclination of the body; and the body's inclination varies according to the height, build, strength, weight, etc., of the individual. After the unemployed leg is brought forward, it must not be carried across the tracing line; and the inclination must be gradually abolished in order to obtain the correct tracing of a true circle. When approaching the completion of the circle, the body is placed in position for the new edge. If this position be taken up too early, it is difficult to complete the first edge in true circle form.

Unnatural means of obtaining this tracing; such as altering the curve by forced ankle work, must be avoided.

When moving the arms, care must be taken that the forward arm is moved smoothly backward—not swung—and carried rather close to the body. This at first appears to be a minor detail, especially with inexperienced skaters, but it is of great importance, to avoid excessive motion around the axis and if the second half of the circle is to be made correctly.

How to pass from one foot to the other: The unemployed leg, which is now in advance and held fairly straight, is brought quickly backward to the heel of the employed foot, and at the same moment the weight of the body moves forward, whilst the skating foot (which at the start is almost at right angles to the new tracing) turns quickly over on to the inside edge, and the thrust taken from the front half of the blade—not the toe.

The momentum at the commencement of the new tracing, comes from the changing of the weight of the body into the new direction and the swing of the unemployed leg helps the take-off from the late tracing foot.

When commencing the first circle from rest, the swing of the body is not yet in existence, so the take-off must be done rather more strongly, the only difference from the above description being that the shoulders and arms fall into correct position at the actual start.

INSIDE FORWARD EDGE IN EIGHT FORM

FIGURE 2

The position of the body at the commencement of a forward inside circle on one foot, is almost similar to the position which is taken up when skating the outside forward



FIGURE 2. INSIDE FORWARD EDGE IN EIGHT FORM

edge on the other foot, provided that in both cases the skater is travelling in the same direction on the same circle.

The easiest method of learning the inside forward edge is for the skater to take up the position for an outside forward edge and then to place the other foot down on the inside edge, whilst he endeavours to maintain his existing position. As in the case of an outside forward edge, the skater must concentrate his mind upon starting the figure correctly.

An important point of this figure is—that whilst the unemployed leg remains in the rear, with the unemployed shoulder leading, and the employed shoulder held firmly back, still, the leading shoulder is not pressed so far forward that it forces the shoulders to be flat with the print, i.e., parallel with the tracing line.

On the inside edge, the unemployed leg and hip pressing toward the employed shoulder gives a very compact balance, and in a degree ensures greater steadiness, pace, and steering qualities.

The inclination of the body toward the centre of the circle is not so pronounced on the inside edge as on the outside, because the weight of the body and the unemployed leg fall within the circle. The position of the head and arms and the “gradually raised and lowered knee” apply equally to the inside and outside edges.

The position at the commencement of the figure is retained until approximately halfway through the circle, when the unemployed leg and the employed shoulder and arm are gradually brought forward and the unemployed arm goes backward to take up their positions for the next edge and the skater looks in the direction of progress.

Special attention must be given to (1) The toe of the unemployed foot, which during the first half of the circle must be pointing downward over the tracing line. (2) When the unemployed leg is brought forward the toe should pass as closely as possible to the heel and along the side of the skating foot and be then carried forward to the tracing line. (3) The knees must always be kept apart, with the unemployed knee “open.” (4) The forward arm must not swing toward the centre, but must be carried round rather close to the body and in a downward direction to the hip, so that at the last moment it is in the correct position for taking up the new edge.

Carefully avoid making a spiral in place of a true circle.

In order to complete the circle correctly and to commence the new edge in the easiest manner, the skater, toward the end of the first circle, sinks on the skating leg and draws the unemployed foot behind the heel of the tracing foot. This gives a better balance and enables the skater to be in the most advantageous position for a powerful start on the other foot.

OUTSIDE BACK EDGE IN EIGHT FORM

FIGURE 3

Recall, when speaking of the unemployed leg on the back edges, either outside or inside, “in front,” means in front of the toe of the skating foot.

The outside back circle has a certain similarity to the outside forward circle at the commencement of the figure, inasmuch as the positions of the head and shoulders are identical; the unemployed shoulder is steering the skater in the direction of motion and,

furthermore, the weight of the body also lies in the same direction, and the skater looks in the direction of motion. In both cases the unemployed leg counterbalances the body. Following out this rule: at the commencement of the outside back eight the unemployed leg is held in front. The skater keeps this position for approximately the first third of the circle, then lifts the body by straightening the skating knee and gradually rotates



FIGURE 3. OUTSIDE BACK EDGE IN EIGHT FORM

the unemployed leg from the hip, according to the same theory as when moving the unemployed leg forward on an outside forward edge. The knee must be kept "open" with the toe pointing downward and outward.

If the skater has accomplished these movements gradually and correctly, he will have traversed three fourths of the circle. Remaining for a moment in position, toward the completion of the circle, the skater bends the employed knee and raises the unem-

ployed leg solely from the hip socket, which gives him a more pronounced inclination and consequently a stronger edge, and so prepares him to commence the next edge more easily.

The change from the outside back edge on one foot to the outside back on the other foot is accomplished as follows:

From the extreme outside back position just described, caused by lifting the unemployed leg, the skater straightens the tracing knee, and at the same time transfers his weight and correctly inclines his body for the new circle. The skate is now coming on to its inner edge; and taking off from this inner edge, the skater comes on to the other foot on a strongly bent knee. During this short change of edge, the shoulders have rotated into the correct position for commencing the new back outside circle.

Immediately the take-off is completed, the head changes into its new position, i.e. looking over the unemployed shoulder in the direction of progression.

INSIDE BACK EDGE IN EIGHT FORM

FIGURE 4

The position of the body at the commencement of a back inside circle on the one foot, is almost similar to the body position, which is taken up when skating the outside back edge on the other foot, provided that in both cases, the skater is travelling in the same direction on the same circle.

At the commencement of the circle, the skating knee must be well bent, the unemployed foot in front and held just inside the print, whilst the employed or steering arm is stretched out behind. The unemployed arm should be slightly bent and remains in front of the body as in the forward inside eight.

The correct position of the arms should be taken up immediately at the commencement, and must not be changed during the circle, otherwise the skater is apt to bulge the tracing.

On the back inside eight, the position at the commencement is retained for about the first third of the circle; the skater then straightens the employed knee, reduces the inclination of his body, and carries the unemployed leg slowly backward in precisely the same manner as it is moved forward on a forward inside edge, i.e. that the unemployed foot passes close and parallel to the skating foot (with knees open), and is carried backward to the tracing line.

If this movement has been carried out smoothly, the skater will have completed three fourths of the circle and this position should be retained until the time arrives when he must prepare to take up the new edge, which is done as follows:

The employed knee is well bent, the unemployed leg is brought nearer to the em-

ployed, and the arms nearer to the body, so that the skater concentrates his strength for the take-off. Consequent upon the bending of the employed knee toward the end of the circle, the skater comes on to a keener edge, which completes the circle correctly and causes the body to lean slightly forward, giving additional assistance when transferring the weight of his body into the plane required at the commencement of the new edge.



FIGURE 4. INSIDE BACK EDGE IN EIGHT FORM

The arms which now are rather near to the body must, at the extreme end of the circle, take up the correct position for the new tracing, as previously described.

In this as in the other edges, the head should be held upright, making a continuous line with the back, and the skater must pay particular attention to the direction in which he looks. In the first quarter of the circle, the skater should look in the direction of motion, then gradually toward the centre of the eight. This brings him back to the

starting point of the figure more easily, and this point is also the direction in which he should be looking when the new edge is taken up.

The above-mentioned four edges are the foundation for all school figures and also free skating, therefore, the skater should practice them with greatest care in order to get control of every limb in a graceful manner. Even the best skaters should start in with these figures whenever practising, to "limber up" and get into the right balance.

THE START FROM REST

As soon as the skater has mastered each of the four edges he must learn the correct method of commencing that edge from rest, on either foot. "Commencing from rest" means, as regards forward edges, that the free foot, with which the push off is made, is not allowed any preliminary stroke, and as regards the backward edges, that the impetus must only be obtained by a quick rotation of the body. See Illustrations, page 15.

The tracing foot must also take up the edge without any preliminary movement on the ice.

Learn to start from rest equally well on each foot.

FAULTS GENERALLY FOUND IN THE SKATING OF THE FOUR EDGES

[1] OUTSIDE FORWARD EDGE:

The figure not commenced at right angles to the long axis.

The body not inclined immediately in the correct plane.

The correct position of the body and head not taken up at the commencement.

The unemployed knee insufficiently turned out and the unemployed foot insufficiently pointed. The toe should never be pointed up.

Bending the body at the waist.

The aimless swinging of the unemployed leg and arms, causing inability to complete the edge in true circle form.

The unemployed shoulder, leg, and hip not working together.

The unemployed leg jerked forward.

The foot carried forward across the print.

[2] INSIDE FORWARD EDGE:

The figure not commenced at right angles to the long axis.

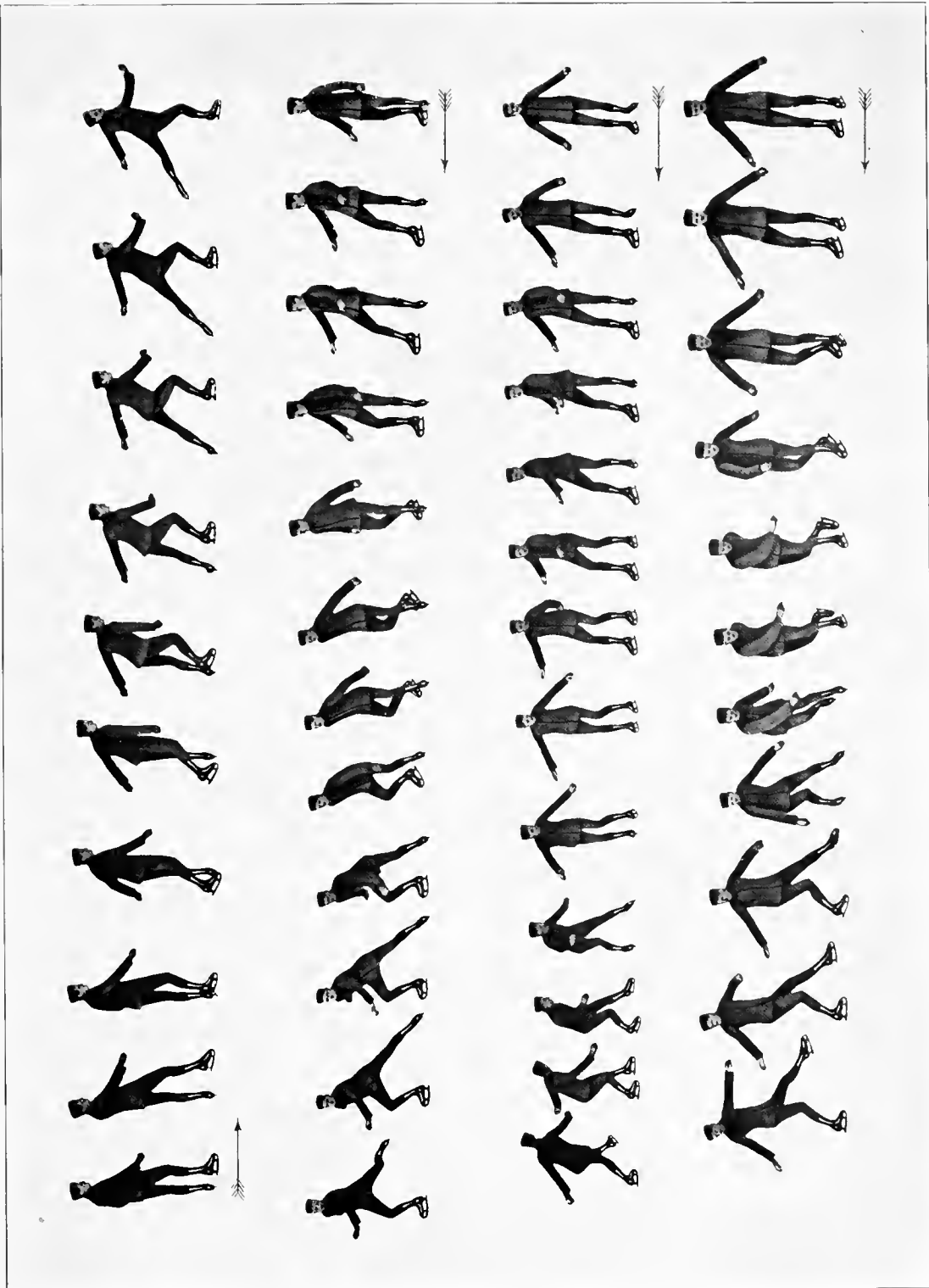
Incorrect body and head position when commencing the figure.

The unemployed leg insufficiently straightened.

The unemployed knee not turned outward.

The rear arm not held sufficiently backward.

The forward arm either stretched too far forward or held too close to the body.



THE FOUR STARTS FROM REST

The unemployed leg and arms swung round too rapidly and when carried round, are too far away from the body.

The unemployed foot insufficiently straightened, turned out or pointed, and not close enough to the tracing foot when passing.

The unemployed foot either carried across or left inside the print, after being brought forward.

Insufficient bending of the tracing knee at the finish of the circle, and the unemployed foot not brought to the skating foot, causing an incorrectly shaped circle and loss of power at the take-off.

[3] OUTSIDE BACK EDGE:

Tracing knee insufficiently bent at the start.

The body not immediately inclined in the plane of progression, and in incorrect position.

The unemployed leg insufficiently straightened when held in front.

The unemployed leg, when passing the skating leg, taken unnecessarily wide.

When the unemployed leg is held behind; the body often falls forward spoiling the graceful effect.

The head dropping down and not making a continuous line with the back.

Insufficient bend of the skating knee shortly before the completion of the circle, and before the edge is changed.

Omitting to raise the body when the skate is rocking over to the inside edge, which makes the passing from one foot to the other jerky.

[4] INSIDE BACK EDGE:

The heel of the skating foot insufficiently turned out, and not at right angles to the long axis; causing difficulty in making a clean start on the inside edge.

The employed knee insufficiently bent at the commencement, and the body not in an almost upright position.

The steering arm not held sufficiently in the rear at the commencement. It is frequently only brought into the correct position about the middle of the circle, causing the tracing to be bulged.

The unemployed foot carried too far inside the print, when moved backward, and is also too far inside the print at the end of the circle.

The tracing knee insufficiently bent, when the circle is almost completed, causing the print to be flattened.

The unemployed foot not sufficiently close to the skating foot before commencing the new edge, causing loss of power at the take-off.

FORWARD CHANGE OF EDGE

FIGURE 5

The forward change of edge consists of a semicircle on the outside forward edge, the change of edge and a complete circle, all accomplished on the one foot. The other foot



FIGURE 5. FORWARD CHANGE OF EDGE

then commences on the inside edge, makes a semicircle, changes edge and then a complete circle on the outside edge. The figure thus makes three circles of equal radii, touching each other, and with both changes at right angles to the long axis.

It is accomplished as follows: The skater commences the outside edge in the same manner as for the plain eight, and the shoulders, arms and unemployed leg at once commence to rotate slowly in the direction of the curve, so that when the first half circle is

completed, i.e., at the change of edge, the shoulders are approximately at right angles to the tracing (parallel with the long axis), with the unemployed leg held in front. By a deep bending of the employed knee, and a greater inclination of the body toward the centre of the first half-circle, the skater before the change is brought on to a strong outside edge, making it considerably easier to take up a good inside edge after the change. At the actual moment when the skate rocks over, the employed knee should be only slightly bent, and when the skate reaches the inside edge, the knee must again be strongly bent.

The actual change is brought about by the alteration in the inclination of the body, i.e., by leaning into the first circle and then into the new circle, together with the drawing back of the unemployed leg, which must be done fairly quickly (but not kicked). After the change, the inside edge is skated in exactly the same manner as the inside forward edge in eight form, previously described.

The skating of the second half of this figure, i.e., the inside to outside change. Commence as for an inside forward edge, and proceed at once to rotate the shoulders slowly, and carry the unemployed foot forward. At the commencement, the tracing knee should be well bent and during the rotation before the change, again strongly bent, with the body held slightly backward and leaning well into the first circle. By this time the unemployed shoulder and arm ought to be drawn as far backward as possible; this brings the skater on to a keen inside edge and at the same time places him into the necessary position for the following outside edge. This position is exactly the same as at the commencement of an outside forward eight, and should only be attained just as the skate rocks over to the outer edge.

The actual change is brought about by the transfer of the weight of the body into the new circle and the straightening and bending of the employed knee. The body must be correctly inclined as for an outside forward eight, with the skating knee well bent, the leading shoulder lowered. As the skate rocks over to the outside edge the free foot should be brought back firmly and rather quick and the skater should look well into the new centre. No change must be made in the position of the arms.

Whilst executing this figure the skater should be travelling on the ball of the foot, and this is the more easily accomplished if care be taken that the raising and lowering of the skating knee is done smoothly.

THE CHIEF FAULTS IN SKATING THE FORWARD CHANGE OF EDGE

Swinging of the arms and unemployed leg, particularly in the first half-circle.

Jerky movements of the tracing knee, causing bulges on the print before and after the change.

The centre circle made too large, and is often oval in shape.

The position of the head is often altered before the change of edge, and through this, the change of edge is rendered more difficult and the contour of the body is spoilt.



FIGURE 6. BACKWARD CHANGE OF EDGE

BACKWARD CHANGE OF EDGE

FIGURE 6

The change of edge backward also consists of three equal-sized circles and is skated in the following manner:

At the commencement, the shoulders are approximately at right angles to the tracing, with the body leaning strongly toward the centre of the circle; tracing knee well bent,

and the unemployed leg held in front just outside the print. The skater at once moves the unemployed leg slowly backward, but the body position remains unchanged. When approaching the change, the tracing knee is somewhat straightened, and the employed arm, which has been held at the side of the body, is drawn slowly backward. As this arm motion approaches completion, the unemployed foot comes forward assisting the body to lean into the new plane and the tracing knee is again bent, which causes the skate to rock over and brings the skater into position for the back inside edge which is skated in the manner previously described.

The second half of the figure, the inside to outside change is accomplished in the following manner:

At the commencement, the body position is the same as for the back inside eight. The unemployed leg is gradually carried backward, taking care that it passes near to the tracing foot. During this movement, the skating knee remains strongly bent and the shoulders are rotated away from the centre of the circle; with the unemployed shoulder held somewhat lower, causing a forward tendency of the body and bringing the skater on to a keen inside edge. The position of the head i.e. looking over the employed shoulder, is retained until the change.

If these movements have been properly carried out, the skater will have approached the change. He now straightens the tracing knee and moves the unemployed foot forward. At the same time, the unemployed shoulder and arm are moved backward, and the employed shoulder and arm forward; the head also changes and the skater looks over his unemployed shoulder, in the direction of motion.

The actual change is brought about by the rotation of the shoulders and the transfer of the body from a forward to a backward position, which latter brings the body into the correct plane for the new circle. Immediately after the change, the tracing knee is strongly bent, and the skater is then in the correct position for commencing the back outside eight, which is completed in accordance with the previous directions.

THE CHIEF FAULTS IN SKATING THE CHANGE OF EDGE BACKWARD

Swinging the unemployed leg carelessly before the various changes instead of a gradual motion.

Jerky movements of the employed knee, causing incorrect tracing.

Centre circle too large and not circular in shape.

On the outside to inside back change, the body is often broken at the waist, and the employed arm is often moved backward too late to make an easy change.

On the inside to outside back change; the movements of the shoulders and arms, and the unemployed leg and head are not made at the same time as the change in the inclination of the body.

THE VARIOUS THREES

FIGURES 7-9

In skating there are various classes of turns, and of these the novice should first acquire facility in the outside forward threes, practised to a centre. These turns are



FIGURE 7. OUTSIDE FORWARD THREE

natural turns, i.e. the curve after the turn is a natural continuation of the curve before the turn, and for this reason they are the easiest to acquire.

Note, all the various forward turns are made on the front part of the blade and all the back turns toward the heel.

The outside forward three comprises a forward outside half-circle, the turn and a back inside half-circle.

The skater commences in the same manner as when skating an outside forward edge, and from the beginning slowly rotates the shoulders with the curve, but keeps the unemployed foot in the rear. The strong inclination of the body is gradually reduced, and the tracing knee slightly straightened, so that at the turn he may be in the following position: Body perpendicular over the skate, with a slight tendency to lean inward, unemployed foot held behind and near to the tracing foot, and the shoulders as nearly as possible parallel with the tracing foot. This latter is very important. The turn is now made on the fore part of the skate, and at the actual moment when the skate comes on to the inside edge the shoulders are unwound, so that the unemployed shoulder, hip, foot, and arm are directly over the tracing. The space between the feet is now slightly increased, and the unemployed toe points outward in the direction of progression.

After the turn, the body must be kept in an upright position, so as to hold out the resulting curve correctly; care being taken that the ankle does not fall inward in the endeavour to hold the inside back edge.

Just before the completion of this edge, the body leans toward the next circle, the employed knee is well bent, the arms take up the position for the correct start on the next foot, and the unemployed shoulder sinks.

During the second half of the three the skater must look in the direction of motion.

THE CHIEF FAULTS IN SKATING THE OUTSIDE FORWARD THREES

The rotation of the shoulders is delayed, consequently the time is too short to enable them to work properly when approaching the turn.

Insufficient rotation of the shoulders, which spoils the symmetry of the turn, and prevents the turn pointing on the long axis.

Body not perpendicular at the turn.

Feet too far apart just before the turn.

Unemployed shoulder and arm insufficiently unwound after the turn.

Body too strongly inclined inside the print, which pulls in the curve after the turn.

Unemployed knee insufficiently open, which prohibits the unemployed toe being pointed in the skating direction.

Delay in transferring the weight of the body into the new circle, causing the commencement of the second part of the figure to be jerky.

The next figure for the skater to acquire is No. 8, but this should not be attempted until the skater has mastered both the inside back eight and the forward threes.

This figure consists of an outside forward three on one foot coupled with the inside back three on the other foot.

The first portion, i.e., the outside forward three, is skated in the manner previously described, and the inside back edge is commenced in exactly the same way as the inside back eight.

This position is retained up to the turn, meanwhile the inclination of the body is



FIGURE 8. OUTSIDE FORWARD AND INSIDE BACK THREE

reduced and the employed knee slightly straightened. The head remains turned in the direction of motion. At the turn the position of the skater is as follows: Shoulders and arms flat with the print, body perpendicular over the heel of the skate, with un-employed foot remaining in front directly over the tracing line and held fairly close to the employed foot.

The weight of the body is now held backward, so that the skater is able to see the heel

of the tracing foot when looking between the employed hip and arm. This brings the skater on the back part of the skate, and he is then in the required position for making the turn. At the moment of the turn, the unemployed foot together with the corresponding shoulder and arm remain behind; the arm, which before the turn was held behind the body, now leads and is held just over the print. At the same time the tracing knee is bent, giving the skater almost the same position as that required for an outside forward edge. Care must be taken that after the turn, the body does not fall into the circle, and the skater must look forward in the skating direction, otherwise the second part of this three falls in and becomes too small.

THE CHIEF FAULTS IN SKATING THE BACK INSIDE THREE

Wrong start, i.e. not at once on the inside edge.

The shoulders and arms are not flat with the print before the turn.

The same fault applies to the unemployed leg and foot.

The shoulders are swung round with the turn causing the body to lean too far into the circle, with the result that the second half of the circle becomes too small.

The last type of Three is the inside forward on one foot, followed by the outside back on the other foot. Figure 9.

The forward inside three is commenced in the same manner as the plain eight. The shoulders rotate slowly from the commencement, but the unemployed foot remains behind until approaching the turn, when it is brought nearer to the tracing foot. The shoulders are rotated evenly during the first half of the circle, so that the actual turn, which is made on the front part of the skate, is the direct result of this rotation. The body, which was strongly inclined toward the centre, at the commencement is straightened and remains in this position after the turn, to allow the resulting back outside edge to be well held out. Immediately the turn is made, the skater sinks on the employed knee.

The position of the body, feet and head is the same as for the second half of a plain back outside eight. Care must be taken that after the turn is made, the unemployed foot does not fall inside the print; it must be held just outside, failing this, the second half will be too small.

THE CHIEF FAULTS IN SKATING OF THE INSIDE FORWARD THREE

The shoulders do not rotate slowly from the commencement.

The body is not straightened when approaching the turn.

The inclination of the body after the turn is too great, and this, together with the holding of the unemployed foot inside the print, causes the second half to be too small.

Through insufficient shoulder rotation, the turn is often jerked instead of being smoothly skated; also the lack of sufficient rotation causes the skater to complete the turn by a pull entirely from the ankle, causing the second half of this three to be hooked at the beginning, giving the skater, after the turn, a stronger edge than before the turn.



FIGURE 9. INSIDE FORWARD AND OUTSIDE BACK THREE

The second half of this figure No. 9 is the back outside Three.

The skater commences in the same manner as for a back outside eight, but the un-employed leg remains in front up to the turn. The body, which at the commencement is strongly inclined, is somewhat straightened when approaching the turn, and the un-employed foot comes gradually nearer to the tracing foot, with the leading shoulder held

well back and lowered until the heel of the tracing foot can be seen between the arm and the hip. The turn is made on the back part of the skate.

The skater sinks on the employed knee immediately after the turn whilst keeping the body in an erect position; then increases the distance between the unemployed and the tracing foot, at the same time lowering the arms.

After the turn, the unemployed foot is held low and the toe points in the direction of progression. The head should be held erect and looking round the curve, in order to make the second half of this three symmetrical.

THE CHIEF FAULTS IN SKATING THE OUTSIDE BACK THREE

The skater commences by making a straight line instead of a perfect curve. The unemployed foot is not held directly over the print, and the body not straightened when coming up to the turn.

The feet are too far apart at the turn.

Unemployed foot held too high.

Second half of the three too small, either through the arms not being lowered sufficiently or being swung round or too great inclination of the body, or the skater looking inside the print, or even the unemployed foot being carried too far inside the print.

DOUBLE-THREES

The double-three consists of two equal turns on the circumference of a circle. In general, these are skated in the same manner as the single threes, and should only be practised when these are skated fairly proficiently.

OUTSIDE FORWARD DOUBLE-THREE

FIGURE 10

This figure should be commenced on an outside forward edge with strong inclination of the body, and care must be taken that the first curve is not made larger than the following curves. The first turn is made by the rotation of the shoulders in the same manner as the plain outside forward three; after this turn the shoulders are gradually rotated to enable the skater to be in the correct position for the inside back three turn.

The unemployed leg (which before and after the first three has been held behind) is brought slowly forward, and kept as close as possible to the tracing foot. This movement should be so timed that at the second turn the unemployed foot has just passed the tracing foot.

The strong inclination of the body at the commencement of the figure is gradually reduced toward the first turn and kept so during the rest of the figure, in order to make the same large and symmetrical. The skater should take care to look only in the direction of motion—not to the centre of the double-three—after the second turn.



FIGURE 10. OUTSIDE FORWARD DOUBLE-THREE

The skater should avoid swinging the balance leg loosely after the first turn—as it is liable to swing too far away and also inside the print preventing the skater recovering the correct position for the second turn. These rules apply to all the double-threes, but more particularly to the outside forward.

Most skaters have difficulty in making the curve after the first turn evenly rounded, caused by an uneven rotation of the shoulders, as well as the fore foot being swung too far away from the employed foot.



FIGURE 11. INSIDE FORWARD DOUBLE-THREE

INSIDE FORWARD DOUBLE-THREE

FIGURE 11

Commence on a strong inside forward edge and do not make the first curve too large. The first turn is identical with the plain inside forward three. After this turn, the rotation of the shoulders is slowly continued, and the unemployed leg (which is now behind) is brought forward shortly before the second turn is to be made, so that this turn is skated in the same manner as the plain outside back three.

The skater should stand erect at the first turn with the unemployed foot under great control and not too far away.



FIGURE 12. OUTSIDE BACK DOUBLE-THREE

OUTSIDE BACK DOUBLE-THREE

FIGURE 12

Commence as if for a back outside eight, but with greater inclination of the body and a more strongly bent skating knee. The first turn is identical with the plain outside back three. After the turn, the rotation of the shoulders is gradually continued and the unemployed leg is brought slowly backward and a little inside the print, in order to obtain more easily (1) A smooth and even second curve. (2) The correct position of the body for making the second turn, this being the same position as for the plain inside forward three.

SKATING WITH BROR MEYER
INSIDE BACK DOUBLE-THREE

FIGURE 13

After a strong take-off the first turn is made as previously described. The shoulders continue their rotation after the turn and the body leans slightly forward, enabling the second turn and the tracing afterward to be more easily obtained. Before the first



FIGURE 13. INSIDE BACK DOUBLE-THREE

turn the unemployed foot is held in front, afterward behind. At the second turn the unemployed foot moves in the same manner as in the plain outside forward three.

THE CHIEF FAULTS IN SKATING THE DOUBLE-THREES

First curve too large and flat. The first turn too early, and the shoulders afterward unevenly rotated, causing the second curve to be flattened in the centre.

The second turn also made too soon (generally due to wrong turning of the shoulder rotation), and not with an upright body position, causing the third curve to be too small.

LOOPS

The skater has now arrived at a class of school figures which demand still greater care in the control of the body and also a more perfect balance. Loops require daily practise as they are difficult to acquire, and facility of execution is easily lost.

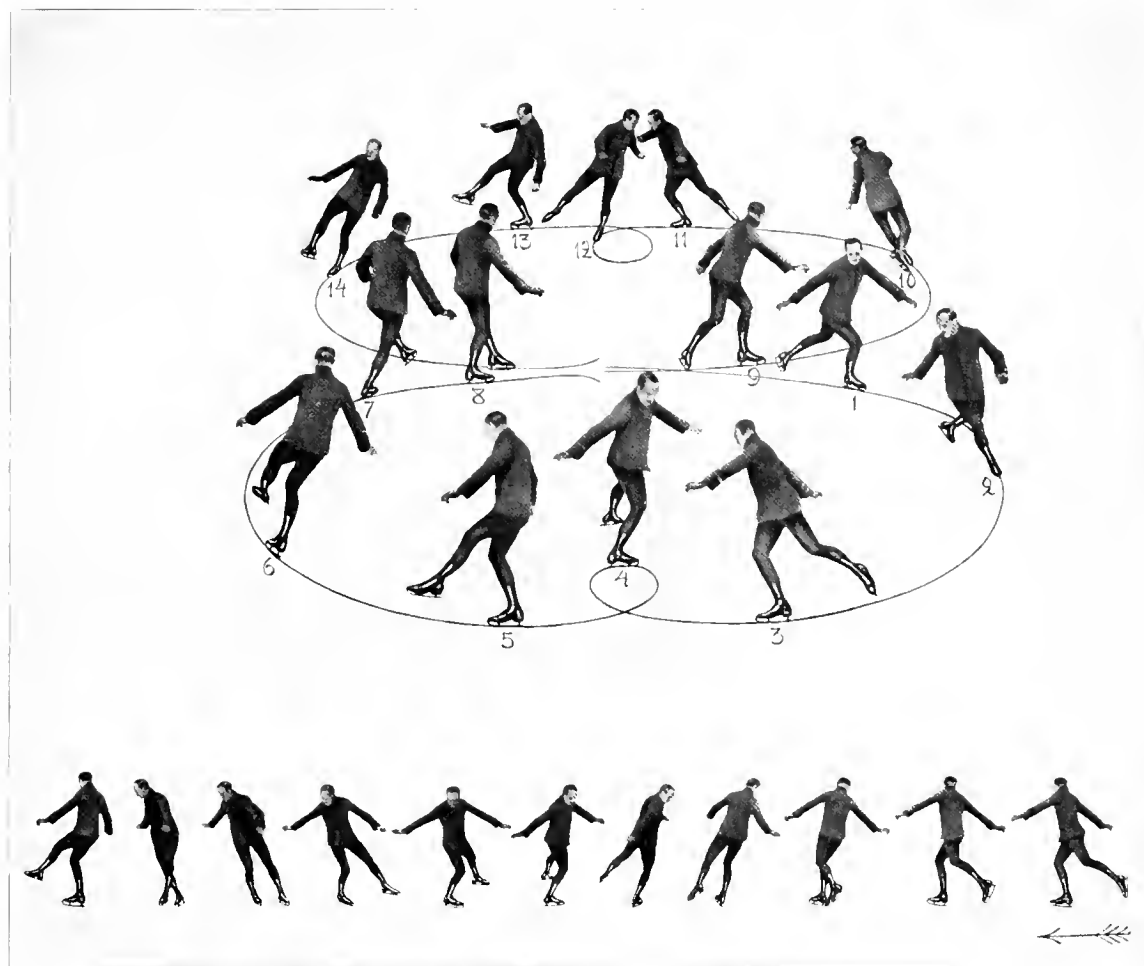


FIGURE 14. OUTSIDE FORWARD LOOP

The figure of a loop is made on the same edge during its execution. The loop itself should be oval with no corners at the top and in width about two thirds of its height. Curves of equal size should be made on each side of the loop.

OUTSIDE FORWARD LOOP

FIGURE 14

The skater commences on a strongly bent knee—on a sharp edge, with the shoulders parallel with the long axis. Immediately after the commencement the shoulders start to rotate with the curve whilst the unemployed foot remains in the rear. The body

presses well into the circle and the skater leans slightly forward. Consequent upon the leaning of the body and the rotation of the shoulders, the curve is reduced to a smaller radius. When approaching the loop, at which point the skater as the phrase goes, is "wound and looking around himself," the unemployed foot is moved a little outside the print and carried forward, with the toe pointing inward, as it passes, care being taken that the tracing knee still remains well bent and that the weight of the body is slightly in advance. The rotation will now have carried the unemployed shoulder strongly forward, and attention must be paid to the employed shoulder which should be equally as strongly drawn backward, this being of great assistance when coming out of the loop. If the skater has complied with the foregoing directions, a correct loop will be made; but he is then faced with the difficulty of coming out of the loop on a curve of equal size with the one going into the loop.

After the skater has passed the summit of the loop, the employed arm (which has been held strongly backward) should be lowered, and the employed shoulder moved forward until the shoulders are at right angles to the tracing. The body should be kept upright and the tracing knee straightened; the head, which has been turned inward, now looks round the curve; the unemployed foot should be held in front—and if possible outside the tracing and the free leg held rigid, with the knee open and toe well pointed but never crossing the trace; and the arms must be held rather low, in order to prevent the second curve being made too small.

THE CHIEF FAULTS IN SKATING THE OUTSIDE FORWARD LOOP

Too vigorous a start and insufficient inclination of the body at the commencement, causing the first curve to be too large.

The rotation of the shoulders begins too late, and is consequently too rapid.

The skating knee insufficiently bent from the start to the end of the loop itself, making it impossible for the skater to glide out of the loop on a large curve.

The unemployed foot is carried too far outside the print at the commencement, and is brought forward too soon, preventing the loop from being properly faced on the long axis.

When approaching the loop, the employed arm is not taken sufficiently backward, and thus fails to assist the skater to come out of the loop when he needs to "unwind."

The employed knee is straightened before the summit of the loop is passed, causing a crosscut to be made.

After the loop, the arms are held too high, likewise the unemployed foot.

After the loop, the unemployed foot is crossed over the print, and the skater looks over the employed shoulder, causing the second curve to be too small.



FIGURE 15. INSIDE FORWARD LOOP

INSIDE FORWARD LOOP

The skater commences on a strongly bent knee, with the shoulders approximately over the long axis, the unemployed foot directly over the print, and the weight of the body inside the print. When about half way between start and loop, the unemployed hip and shoulder are gradually drawn back and the shoulders are slightly rotated and the unemployed foot is gradually moved outside the print, i.e. away from the centre of the figure, causing the skater to be on a sharper edge and to glide into the loop. The unemployed foot should now be brought forward, passing close to the tracing foot when at the top of the loop, and be held over the tracing line. During this movement of the unemployed foot, the body becomes more erect and when coming out of the loop, the tracing knee is straightened, at the same time the unemployed shoulder is brought forward so that the shoulders are at right angles to the tracing. The balance leg is held outside the print. This prevents it pressing too strongly upon the edge, and also gives a good curve after the loop i.e. a curve approximately equal to the curve going in.

Immediately after the body is raised, the skater should be looking round the curve.

THE CHIEF FAULTS IN SKATING THE INSIDE FORWARD LOOP

First curve too large and skated too quickly.

Too strong a rotation of the shoulders whilst the actual loop is being made.

Unemployed foot not passing near enough to the tracing foot, and after the loop, held inside the print causing the second curve to be too small.

OUTSIDE BACK LOOP

FIGURE 16

This figure is commenced in the same manner as the outside back eight only with reduced speed or force, i.e., with strongly bent tracing knee, unemployed shoulder and arm held backward, unemployed leg remaining in front, and the skater looking over the unemployed shoulder. If the shoulders are well rotated and the free foot held well in front this body position brings the skater on to a very keen edge and so into the loop. Shortly before the loop is made (on the front part of the skate) the unemployed foot is

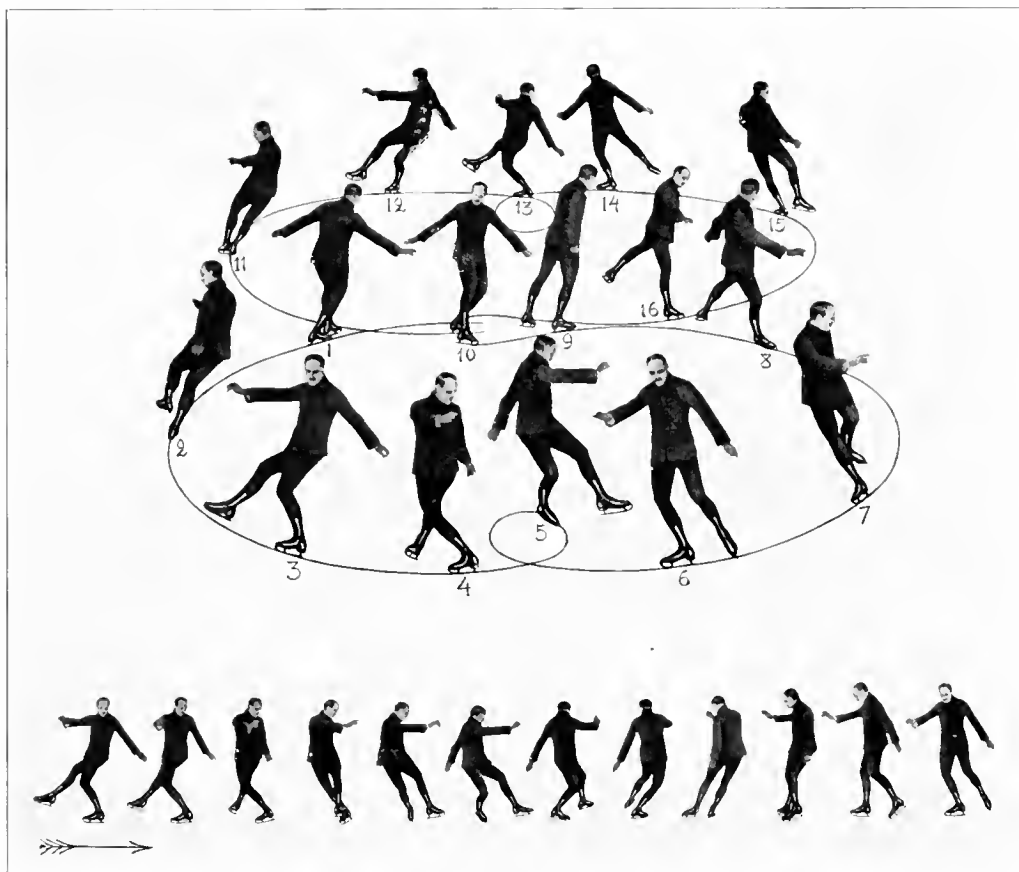


FIGURE 16. OUTSIDE BACK LOOP

brought outside the print and carried backward. When passing the summit of the loop the skater "sits" on the ball of the foot and then the body is straightened from the tracing knee, whilst the shoulders and head retain their position.

Through the strong inclination of the body during the first curve, and the straightening of the body later, and holding the free leg under control outside the print after the loop the skater is able to make both curves equal in size.

THE CHIEF FAULTS IN SKATING THE OUTSIDE BACK LOOP

Too vigorous a start.

Employed knee insufficiently bent at the commencement.

Position of the body too erect, causing the first curve to be too large and flattened.

Unemployed leg moved outside the print and taken backward too early, causing the loop to be made before the skater is at the long axis of the figure.

Body insufficiently straightened when coming out of the loop, causing the second curve to be too small.

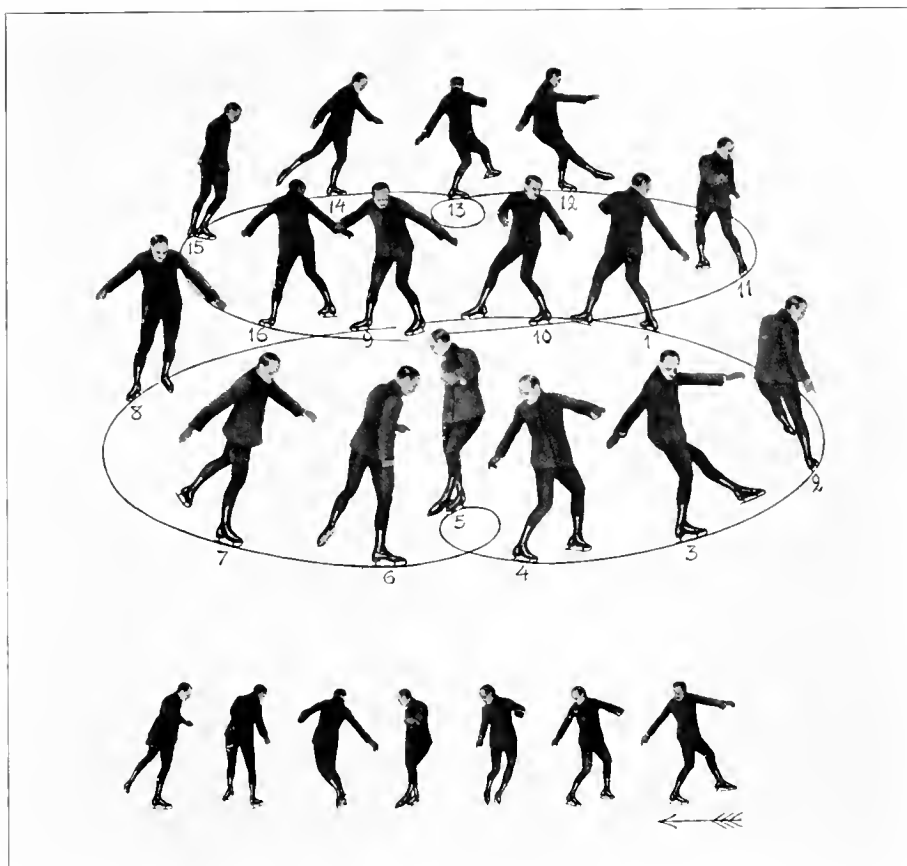


FIGURE 17. INSIDE BACK LOOP

INSIDE BACK LOOP

FIGURE 17

This figure is commenced in the same manner as the back inside eight, only with reduced speed or force, i.e. with strongly bent tracing knee, employed shoulder held back, and the unemployed foot remaining in front inside the print. By pressing the employed arm rather more backward whilst still retaining the strongly bent knee, the skater comes on to a keener edge and when approaching the loop, if the unemployed foot be moved outside the print, the loop is almost bound to come. The unemployed foot does not now retain its position, i.e. outside the print, but when the skater is coming out of the loop it passes close to the tracing foot and is carried backward well over the trace with open knee; the body at the same time being straightened. After completing the loop, the skater looks toward the commencement of the next curve.

This loop is made on the front part of the skate.

THE CHIEF FAULTS IN SKATING THE INSIDE BACK LOOP

Bad start, i.e. not at once on the inside edge, because the heel of the tracing foot is not turned out enough.

Unemployed foot carried outside the print too soon, causing the loop to be made before the skater is at the long axis of the figure.

Body insufficiently straightened after the loop, causing the second curve to be too small.

All the four loops are often skated too quickly.

The greatest difficulty when learning the loops is to find a right balance during the loop itself. In order to get the right "feeling" don't make the first half too large.

THE BRACKETS

The brackets are turns with reverse rotation to the Threes, so that the turns (made on the long axis) are pointing away from, instead of toward each other. As in Threes, so in Brackets, the initial edge is held to the very moment of the turn and the other edge is cleanly taken just as the turn is made. In order to accomplish this figure correctly, it is necessary that the skater should give careful attention to the movement of the shoulders and the hips, and these are assisted by the movement of the unemployed leg.

OUTSIDE FORWARD AND INSIDE BACK BRACKETS

FIGURE 18

The skater commences this figure in the same position as for a forward outside edge, with the unemployed foot and shoulder held well back. Through a well bent tracing knee and a strong inclination of the body toward the centre, the skater is immediately



FIGURE 18. OUTSIDE FORWARD AND INSIDE BACK BRACKETS

brought on to a keen and firm edge, which must be held as far as the turn (made on the front part of the skate). The unemployed foot is held inside the print, in order to enable the skater to maintain a better balance over his skate. Halfway between start and turn the skater has the most pronounced bending of the employed knee and leaning to centre. When approaching the turn, the balance foot is brought nearer to the tracing foot, and close behind it, still retaining its position inside the print. Care must be taken that the body is well balanced and leaning slightly inward, also that the shoulders are parallel with the tracing. With the turn, the skater comes on to the inside back

edge; the inclination of the body toward the centre of the circle is increased and moreover comes into the direction of motion; the employed shoulder is held rather lower and brought quickly backward; and the unemployed arm goes into the correct position for an inside back edge. The curve after the turn is completed in the same manner as the inside back eight. The change in the position of the body is helped by (1) The unemployed foot being held behind the tracing foot and inside the print before the turn, afterward coming quickly in front and being held outside the print. (2) The tracing knee being straightened before the turn, and well bent afterward.

If these movements are made quickly and in unison, and with full control of the hips, the skater will have made a correct bracket, i.e., turns on the long axis, and both sides of the bracket of equal size and evenly traced.

In all brackets the skater must take great care that the edge is only changed at the precise moment of the turn. The skate must not on any account have travelled on the flat, either before or after the turn.

If he so desires, the skater may look down at the employed foot, to assist him to obtain an even inclination of the body before and after the turn, and to control the movement of the skating foot, so that he insures it making a turn of 180 degrees.

The second portion of this figure, the inside back bracket, is skated as follows:

Commencing as for an inside back edge, the unemployed foot which has been held in front is carried backward, very close to the tracing foot when passing. At the same time, the tracing knee is strongly bent and the body inclined toward the centre. This enables the skater to make a true curve without any depressions. About halfway through the first curve and as the free foot is passing the tracing foot the shoulders are rotated against the curve and brought flat with the print whilst the body still retains its inclination. The unemployed arm is moved as far as possible away from the centre while still retaining a firm inner edge. Immediately before the turn is to be made the unemployed foot is lowered and brought nearer to the employed and held slightly outside the print. At the turn, the body must be well balanced on the skate with the shoulders parallel with the tracing. The turn is made on the back part of the skate, and the skater at once sinks on the tracing knee. The unemployed shoulder (which has been held backward) must be moved quickly forward, with the employed shoulder held rather lower and with the free leg remaining behind. During the second curve the unemployed foot is brought forward in order to be in correct position for the new take-off. This turn is learned easier, if the skater, just at the turn, looks down at the skating heel.



FIGURE 19. INSIDE FORWARD AND OUTSIDE BACK BRACKETS

INSIDE FORWARD AND OUTSIDE BACK BRACKETS

FIGURE 19

The commencement is similar to that of the inside forward edge, but the shoulders are not quite so flat with the print. The skater at once commences to rotate his shoulders with the curve, and brings the unemployed foot forward. About halfway through the first curve and as the free foot passes forward the shoulders commence to rotate against the curve, so that at the turn the unemployed shoulder is over the tracing, with a slight inward tendency of the body and the free foot outside the print. At this point

care must be taken that the skate is still on the inside edge. The turn is now made on the front part of the skate by a quick backward movement of the unemployed shoulder. At the same time the unemployed foot, which has been held in front and just outside the tracing, is carried backward and held inside the print. The body, which has been erect at the turn but with slight inclination to the centre, now leans more toward the centre and the tracing knee is well bent, so that the skater is on a good outside back edge, and is still looking in the direction of motion.

The second half of this figure, the outside back bracket, is commenced with a strong inclination of the body toward the centre, a well-bent skating knee, shoulders almost square with the tracing line, and with the unemployed leg held in front, slightly outside the print. Shortly after the commencement, the unemployed foot is carried slightly backward, care being taken to keep the shoulder position, and about halfway through the first curve the shoulders commence to rotate against the curve and the unemployed foot is again brought forward, while the skater looks toward the place of the coming turn. Just before the turn, the body must be well balanced on the skate, with a slight inward tendency, which enables the skater to hold the edge until the turn. At the same time, the shoulders must be flat with the print, also the distance between the feet must not be very great. With the turn which must be done quickly on the heel of the skate, the body inclines more toward the centre, the tracing knee is again bent, the unemployed foot remains behind, being held slightly outside the print, with well open knee, and the employed shoulder remains forward over the tracing. The turn is more easily and safely effected if the skater at the moment of the turn looks at the skating heel between the employed shoulder and hip. During this inside edge the unemployed foot is moved forward, so as to be in the correct position for the new take-off.

THE CHIEF FAULTS IN SKATING THE BRACKETS

During the first curve the tracing knee is not sufficiently bent and is too suddenly stretched, causing depressed curves.

The body not sufficiently erect at the turn, badly balanced on the skate, and not inclined toward the centre, causing the edge to be easily lost before and after the turn.

The turn itself is incorrectly faced even though made on the long axis; because the skater takes edges of different inclination before and after the turn and the two halves are unequal.

Unemployed foot too far away from the tracing foot at the turns.

The turns often done too slowly.

The body not rigid at the moment of turn.



FIGURE 20. OUTSIDE FORWARD AND OUTSIDE BACK ROCKERS

OUTSIDE FORWARD AND OUTSIDE BACK ROCKERS

FIGURE 20

The next figures in the Schedule are the rockers: outside forward and outside backward. They consist of an outside forward semicircle, the turn and a full outside back circle on one foot; an outside back semicircle, the turn and an outside forward circle on the other foot. The whole figure thus makes three equal circles. The forward rocker, in my opinion, is one of the most difficult figures to acquire and has to be practised even more seriously than the other figures.

In the first half-circle the shoulders and unemployed leg work in the direction of motion, and with the curve. On this account the turns point toward each other and should be made on the long axis.

The rockers as well as the following figures, the counters, are all skated on one edge throughout the figure. This is not changed at the turns as in the figures we have mentioned to date—threes, double-threes, or brackets. By this I mean that outside forward and outside back rockers and similar counters are all skated on the outside edge without change to the inside at any point. Likewise inside rockers and counters are skated entirely on the inside edge.

The outside forward rocker is skated in the following manner:

Commencing as for an outside forward edge, the skater strongly rotates both shoulders—the rotation being with the curve, and at the same time the unemployed foot is brought forward (passing close to the tracing foot) and carried across the print. During this movement the tracing knee is still more strongly bent, enabling the skater to press on the curve and to be on a keener edge. This assists him to make the first half-circle correct in shape and to be in position for making a correct turn. Shortly before the turn the skater gradually straightens somewhat from this extreme position, so that at the moment of the turn he is standing erect. At the same time, the unemployed leg is slightly raised and the shoulders are preparing to be in correct position for the resulting outside back edge. Directly after the turn, which must be done quickly on the front part of the skate, the tracing knee is again strongly bent, the unemployed foot is held behind the tracing foot, well inside the circle, and the weight of the body falls into the centre of the new circle, i.e., into the plane of progression, with the unemployed shoulder well lowered. After completing these movements, and as soon as the skater feels he has a good balance, the tracing knee is gently straightened to prevent the outside back edge falling in. To give further assistance in making a perfect circle, the shoulders and arms are turned round as far as possible. Just after the turn the skater looks well in advance, in the direction of progression. It is helpful in the acquisition of this figure, before the turn, to wrap the employed arm and hand with the palm out around the back as far as possible and after the turn wrap the unemployed arm in the same manner. This should be modified as the figure is mastered.

The outside back rocker is skated as follows:

Commencing as for an outside back edge, the unemployed foot is slowly moved backward, passing near to the tracing foot, the shoulders are strongly rotated with the curve, and the employed knee remains strongly bent. When approaching the turn the skater straightens the tracing knee. The unemployed foot is brought nearer to and behind the skating heel, and the unemployed leg draws the foot directly under the body, so

that at the turn the skater is in an erect position. The turn is then made on the back part of the skate, and the unemployed arm and shoulder are brought forward and pressed strongly with the curve, the free foot is well raised behind, and the weight of the body held well forward, otherwise the curve will be torn. At the moment of turning as well as after the skater may look at the place of turning; when the outside forward edge is firmly established the skater looks ahead.

THE CHIEF FAULTS IN SKATING THE OUTSIDE ROCKERS

The shoulders are not rotated sufficiently with the curve during the first half of the circle, and the unemployed foot does not pass near enough to the tracing foot.

At the moment of the turn the body is not sufficiently upright, and the turn is made too slowly.

The shoulders work too slowly at the turn, and the tracing knee is insufficiently bent after the turn.

The body does not at once fall into the plane of progression.

The shoulders and arms are not brought quickly enough into the correct position.

Great care must be taken to avoid these faults, otherwise the skater makes a change of edge after the turn, i.e., he comes on to an inside instead of still retaining the outside edge.

The centre circle is often made larger than the others and is flattened at the sides.

INSIDE FORWARD AND INSIDE BACK ROCKERS

FIGURE 21

The inside forward rocker is skated in the following manner:

Commencing as for an inside forward edge, both shoulders at once commence to rotate with the curve, and the employed foot is brought forward (passing close to the tracing foot). Shortly before and at the turn the shoulders are unwound so that the unemployed arm, which before the turn was held strongly backward, now comes in front of the body. At the moment when the shoulders are making this rapid change, the unemployed foot must be assisting the movement. As previously stated, the unemployed foot is held forward, then shortly before the turn, is brought nearer to the tracing foot, enabling the body to be well poised over the skate whilst retaining a good inside edge. The unemployed foot now describes a small loop in the air, and as the skate comes on to the inside back edge is held high in front and slightly across the print. After the turn the tracing knee is again strongly bent, and the skater should look down between the employed shoulder and hip at the heel of the tracing foot, thus enabling the skater to press his weight backward into the new plane, and to have through this a strong inside edge.



FIGURE 21. INSIDE FORWARD AND INSIDE BACK ROCKERS

The turn must be made quickly on the front part of the skate and be pointing in the long axis.

The inside back circle after the turn is skated in exactly the same way as the inside back edge.

The second half of this figure, the inside back rocker, is skated as follows:

Commencing as for a plain inside back edge, the unemployed foot is immediately moved slowly backward, passing very close to the tracing foot. If the skater has made

a correct start, the employed arm and shoulder should be leading, and they are now pressed backward still further. When approaching the turn, the unemployed foot, which is now behind and held a little outside the print, is brought nearer to the tracing foot, so that the body can be held erect even though the skater is on a keen inside edge. The tracing foot is now drawn under the body and by a quick forward movement of the employed shoulder the turn is made on the back part of the skate. In conjunction with this shoulder movement, the unemployed foot leaves the tracing foot and after the turn is held behind and slightly outside the print, enabling the skater to have the weight of his body in advance and to be pressing on the curve. Shortly before and for a moment after the turn the skater may look at the place of turning. During the whole circle after the turn the employed shoulder remains forward and the unemployed foot is brought forward when the skater is about halfway through the circle.

THE CHIEF FAULTS IN SKATING THE INSIDE ROCKERS

The shoulders are insufficiently rotated in the first half-circle, and the unemployed foot is swung instead of being moved gradually, and does not pass sufficiently close to the tracing foot.

The body is not over the skate at the turn, and the turn is made too slowly.

The edge is not keen enough after the turn, consequent upon the tracing knee being insufficiently bent, and the weight of the body is not pressing sufficiently on the curve.

The turns are not made on the long axis; the centre circle becomes too large and not circular in shape.

THE COUNTERS

OUTSIDE FORWARD AND OUTSIDE BACK COUNTERS

FIGURE 22

This figure also makes three circles, but differs from the rockers in that the turns are made with the reverse rotation, "against the curve."

Therefore the turns while made on the long axis are pointing away from, instead of toward each other.

The outside forward counter is skated in the following manner:

Commencing as for an outside forward edge, the shoulders are slowly rotated with the curve but only slightly and the unemployed foot is gradually brought forward. After the skater has covered about two thirds of the first curve the shoulders commence to rotate against the curve whilst the unemployed foot remains forward.

Prior to the turn, the shoulders are flat with the tracing, which at this point becomes somewhat flatter on account of the previously reversed rotation. The unemployed foot

is now carried backward parallel with the tracing, and during this movement the unemployed shoulder is also forced further backward to make the new circle. Through this combined movement of the leg and shoulder, the turn is made on the front part of the skate, and should be executed as quickly as possible. Following this rapid turn, the unemployed foot (which was previously behind) is now in front, and a little outside the print, with the shoulders almost square over the print, in which position it is retained until approximately one third through the circle, when its movement conforms with the outside back eight. The greatest bend of the tracing knee is during the rotation of the shoulders after the commencement of the figure. It is straightened during the unwinding before the turn and strongly bent immediately afterward.

THE CHIEF FAULTS IN SKATING THE OUTSIDE FORWARD COUNTER

The bending and straightening of the tracing knee is not done smoothly, through this the shoulders and unemployed leg do not work in unison. The skater, through timidity, leans too early before the turn into the plane of the second curve, thus causing a change to the inside edge before the turn.

The first curve is not sufficiently rounded.

The body is not upright at the turn; the turn is not made quickly enough, and does not point on the long axis.

After the turn the tracing knee is not sufficiently bent and the skater, therefore, cannot rise sufficiently, causing the circle to be too small in comparison with the first half-circle.

The second half of this figure is skated in the following manner:

At the commencement of the figure the skater should be on a keen edge, with the body strongly inclined into the circle, the unemployed leg held in front and a little outside the print, and the shoulders about square with the tracing. Halfway through the first curve the unemployed leg passes to the rear but not too far and as it does so the tracing knee is more strongly bent. During this movement the shoulders by a rotation against the curve are brought flat with the print and the body is straightened, taking care that the edge is not lost. When approaching the turn, the unemployed foot is again brought forward and held near to the tracing foot. After the unemployed foot has attained this position, the turn is quickly made on the back part of the skate, and the skater at once sinks on the tracing knee. Particular attention must now be given to the employed shoulder and arm: they should be held strongly forward, with the skater looking a little outside the print. Neglect of this precaution causes the circle to be too small and also to fall in. This circle is now finished exactly as the plain outside forward eight.



FIGURE 22. OUTSIDE FORWARD AND OUTSIDE BACK COUNTERS

THE CHIEF FAULTS IN SKATING THE OUTSIDE BACK COUNTER

The first half-circle is too large and too flat.

The tracing knee, the unemployed foot, and the shoulders are not working smoothly.

The unemployed foot is carried too far backward before the turn and across the line. The body is not erect at the turn.

The turn is made too slowly and is not pointing on the long axis.

Insufficiently bent tracing knee after the turn, causing difficulty in holding the edge, even though the body is properly balanced. The employed shoulder and arms are pressing too much into the second circle, causing it to be too small.

INSIDE FORWARD AND INSIDE BACK COUNTERS

FIGURE 23

Commencing in the same manner as for the inside forward eight, the shoulders are rotated with the curve, and at the same time the unemployed foot is moved slowly forward, passing close to the tracing foot. When about two thirds distance through the first curve, the shoulders commence to rotate against the curve and the inclination of the body is lessened, care being taken that the edge is not lost. Just before the turn the unemployed foot is brought back to the tracing foot, and after the turn is at once pushed quickly forward and held slightly inside the print. The turn comes by the contrary rotation of the shoulders together with a quick movement of the unemployed foot, and is made on the front part of the skate. After the turn the shoulders are approximately square with the print, the unemployed foot is first rigid in advance, and then passes backward in the ordinary way as for inside back edge. With the turn the weight of the body is thrown into the new circle. The tracing knee, which is somewhat straightened before the turn, becomes well bent immediately afterward and is gradually straightened as soon as the skater has established firmly the inside back edge.

THE CHIEF FAULTS IN SKATING THE INSIDE FORWARD COUNTER

In the first half-circle the unemployed foot is brought forward too rapidly, and does not pass near to the tracing foot.

The counter rotation of the shoulders commences too late, causing the inside edge to be easily lost and inability to place the turn on the long axis.

At the turn the unemployed foot moves too slowly, causing loss of power for the second curve.

—————

The second half of this figure, the inside back counter, is skated as follows:

Commencing in the same manner as for the inside back eight, the unemployed foot moves slowly backward, passing near to the tracing foot. When about two thirds distance through the first curve, the shoulders commence to rotate against the curve. Just before the turn, the unemployed foot is brought near to the tracing foot, and is held slightly outside the print. Immediately after this movement and with the body held erect the skater makes the turn on the back part of the skate, after which he is in the position for an inside forward eight and the edge is completed accordingly.

THE CHIEF FAULTS IN SKATING THE INSIDE BACK COUNTER

The unemployed foot is not moved smoothly in the first half-circle.

The counter rotation commences too soon, causing the edge to be lost and an incorrect tracing to be made. The turn is not on the long axis.



FIGURE 23. INSIDE FORWARD AND INSIDE BACK COUNTERS

After the turn the correct position for an inside forward edge is not taken up, and the shoulders rotate too early, causing the circle to fall in. The edge before the turn is lost because the skater rocks over too early into the plane of the second curve.

The foregoing so-called "Elementary" school figures should be diligently practised, as the skater has now reached the more advanced figures, which combine the various edges, threes, loops, and brackets with the changes of edge. It will not be necessary to describe these figures in detail since they do not differ greatly from the descriptions already given, and the illustrations will give assistance to the skater when he essays their

attempt. The various one-foot eights could be called the key for the following figures. The better the skater understands and executes them the easier he will master the "paragraphs."

The first figure of this nature is the one-foot eight forward, consisting of two equal-sized circles joined by a change of edge made on the one foot in eight form.

THE ADVANCED SCHOOL FIGURES

ONE-FOOT EIGHT, FORWARD

FIGURE 24

The commencement is similar to the plain outside forward eight, except that the shoulders are less flat to the print. The body is strongly inclined, giving a very keen edge, which enables the first circle to be skated fairly small and yet with plenty of swing. At about halfway through the first circle the shoulders rotate slowly with the curve and the unemployed foot moves forward whilst the tracing knee becomes still more bent. If these movements have been carried out smoothly and correctly, the skater should be approaching the change of edge. The unemployed leg is now kept well under control and slightly raised, and during the change of edge is brought quickly backward whilst the tracing knee is somewhat straightened. Immediately the change has been made, the skater again sinks on the tracing knee (the body having taken up the new inclination) and takes up the position for an inside forward edge, and completes the circle.

The other foot commences the new circle on the inside edge in the ordinary position, with a strong inclination of the body, which is retained until about halfway through the circle when the shoulders commence to rotate. The unemployed foot moves gradually forward, passing close to the tracing foot, and the tracing knee becomes still more bent. With this extra bend of the knee the body leans slightly backward and the unemployed shoulder is somewhat lower. During the change of edge the tracing knee is straightened and the unemployed foot goes quickly to the rear. With this movement, the weight of the body is brought forward and into the new circle. The skater is now in the following position: Unemployed shoulder in front and employed shoulder and arm held slightly backward; through this the unemployed arm is held rather higher, and the hand is forward over the tracing. If this position be not overdone, the skater may retain it whilst completing the circle, the unemployed foot moving in the ordinary way, about halfway through the circle. In both eights the skater should aim to increase speed at the change of edge—but be careful to make the change smoothly with no corner or flatness before or after it. The change occurs at right angles to the long axis.]

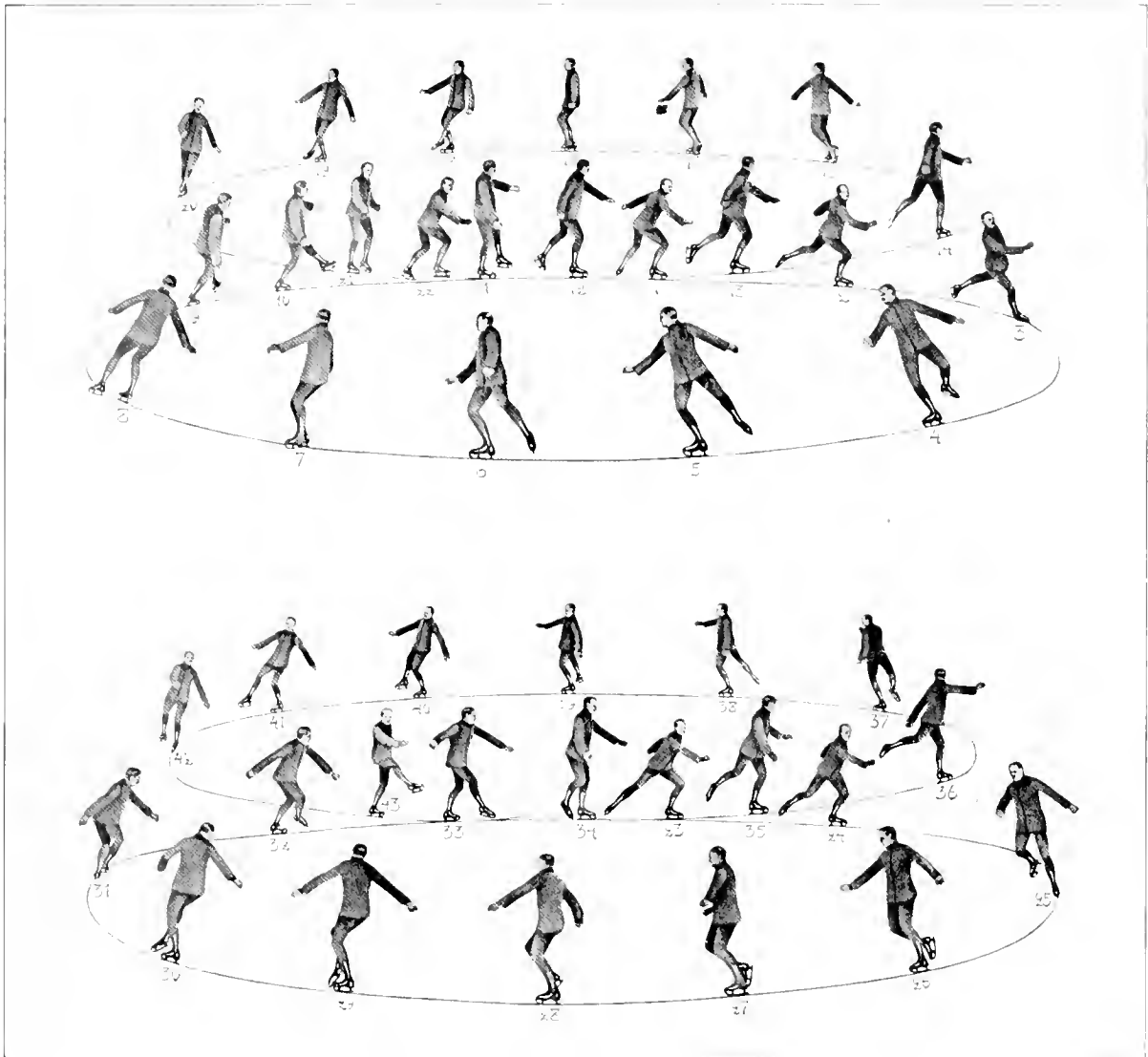


FIGURE 24. ONE-FOOT EIGHT, FORWARD

THE CHIEF FAULTS IN SKATING THE ONE-FOOT EIGHT, FORWARD

Take-off too weak. Insufficient inclination of the body at the commencement.

Unemployed leg moved forward too soon.

The change of edge made too soon, i.e., not on the long axis.

The bending, straightening, and bending of the tracing knee, before, during, and after the change, is not done smoothly, causing an incorrect tracing.

Incorrect position of the arms and too strongly inclined body after the change, causing the second circle to be smaller than the first. The unemployed foot is moved too rapidly and also too early when skating the second circle, causing unevenness.

THE ONE FOOT FIGHT BACKWARD

FIGURE 25

Commencing with a strong take-off on a well-bent knee, the body leans well backward in the direction of motion, and is strongly inclined toward the centre of the circle; the shoulders having almost the same position as the plain outside back eight with the unemployed foot held in front outside the print. When about one half of the first circle has been completed, the unemployed leg moves slowly backward and at the same time the body takes a slightly forward lean, the skater being on a strongly bent tracing knee. When approaching the change, the unemployed leg is lifted solely from the hip socket, the tracing knee is stretched, and the change of edge comes through the transfer of the body into the new plane combined with a quick forward movement (without jerk) of the unemployed foot. With the changing of the body's weight, the shoulders and arms take up nearly the same position as for the ordinary inside back eight, and the tracing knee is again bent. This position is retained until halfway through the circle, which is then completed in the ordinary manner.

The second half of this figure is commenced on the inside edge of the other foot.

With a strong take-off on a clean inside edge, the skater commences in an exaggerated inside back edge position on a very strongly bent knee. This position is retained until about halfway through the first circle, when the unemployed foot is gradually moved backward, passing very near to the tracing foot. Toward the end of the first circle, the tracing knee becomes still more bent and the shoulders are still further rotated with the curve, the weight of the body being slightly forward. The unemployed shoulder is somewhat lower while the skater is still looking over the employed shoulder. The change of edge should now be made rather quickly, yet smoothly, in this manner:

The tracing knee straightens and the weight of the body goes backward toward the centre of the new circle, with the shoulders and arms in position for an outside back edge; the unemployed shoulder is lowered, and the unemployed leg is brought forward and held over the print. The employed knee is again bent, and the skater looks over the unemployed shoulder around the curve. The edge is completed in the ordinary manner. As the skate rocks over more easily from an outside to an inside edge than the reverse I would advise the skater to bend the employed knee more before and after changes from the inside to outside edge than the reverse change.

THE CHIEF FAULTS IN SKATING THE ONE-FOOT FIGHT BACKWARD

Take-off too weak. The body does not lean sufficiently in the direction of motion.

The tracing knee is too stiff, causing the first circle to be too large. The commencement of the inside edge is not clean.

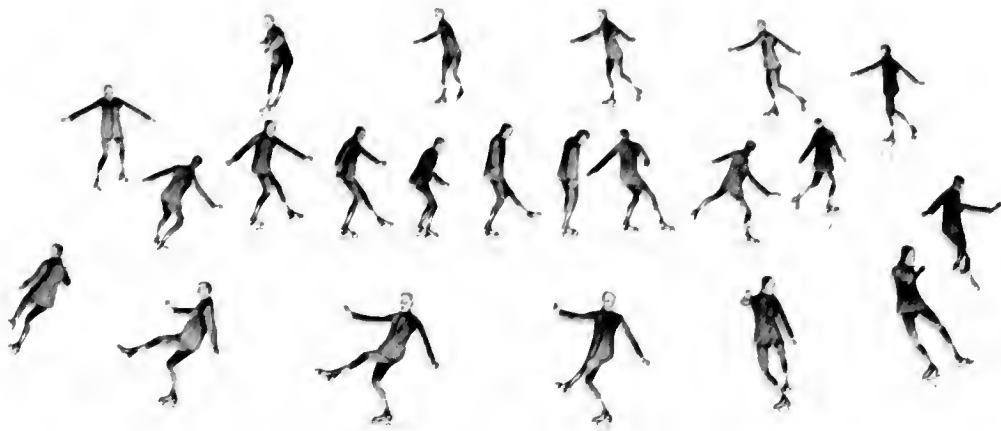


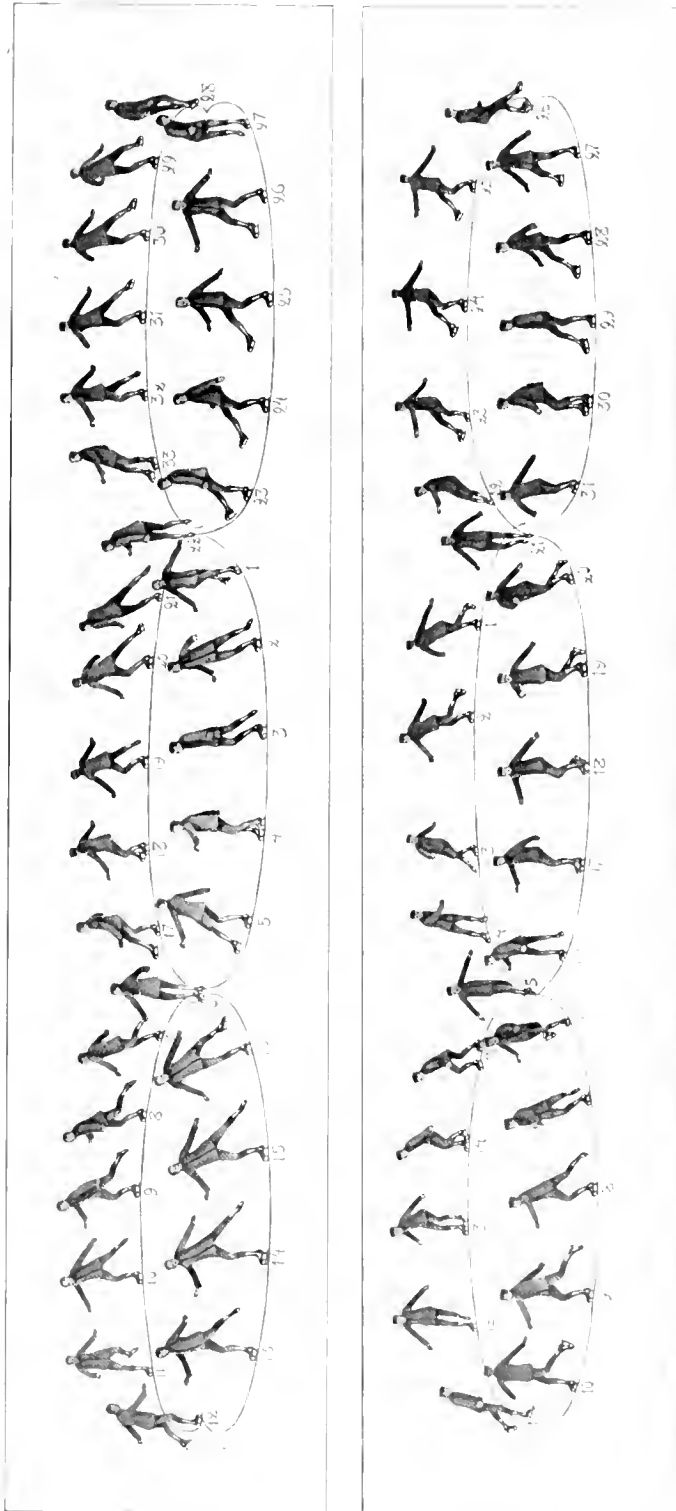
FIGURE 1. *change* (left) and *change* (right)

In the first *cut* the movement of the unengaged leg is *vertical* — the leg is up, also the feet is carried *too* right, causing the change to be made *too* late.

The head — raise — head of the engaged knee before and after the change is not *smoothly* carried over.

At the actual change the skater does not make the best use of the weight of his body causing *loss* of power.

After the change the unengaged leg is moved *too* early, causing the skater to fall in.

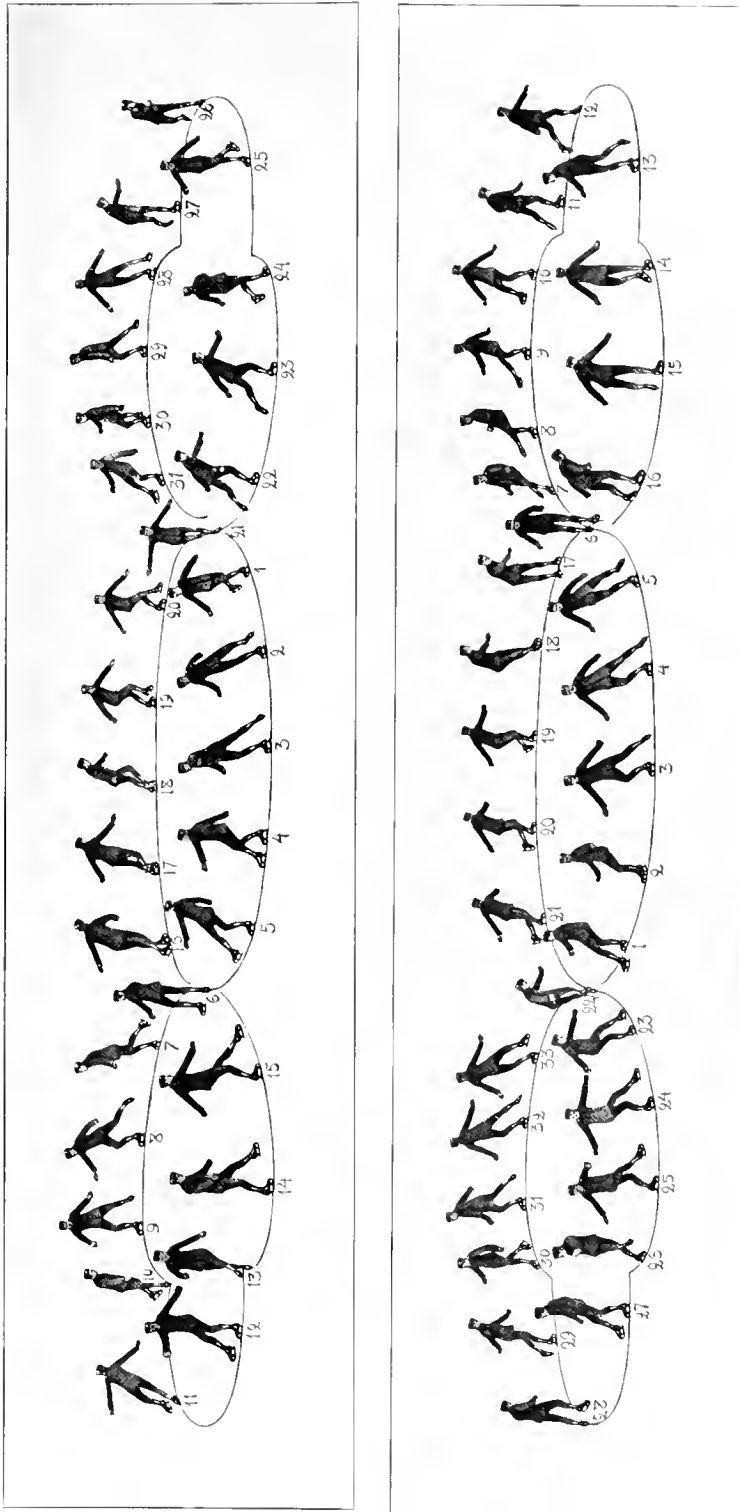


FIGURES 26 AND 27. CHANGE-THREE

CHANGE-THREE AND CHANGE-DOUBLE-THREE

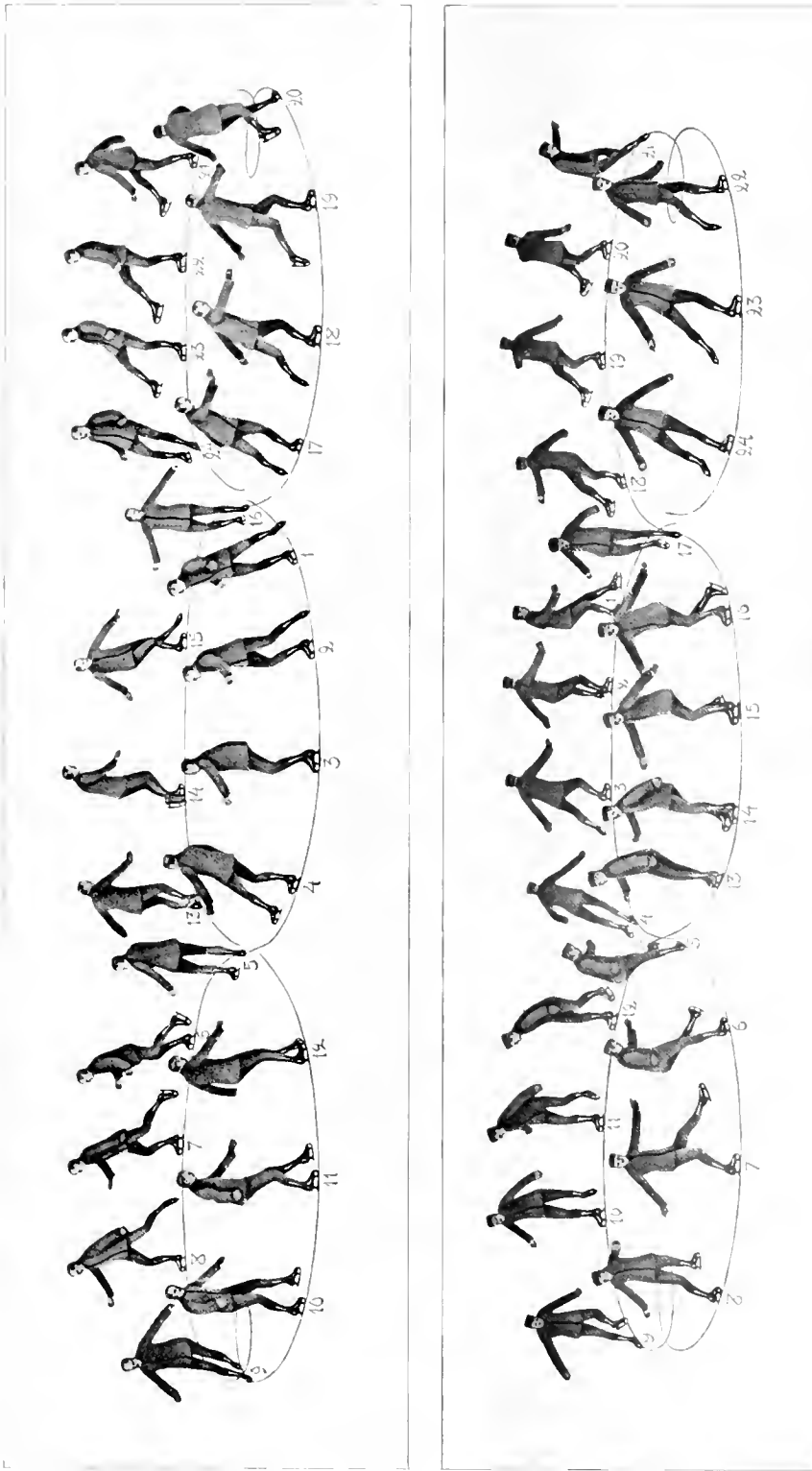
FIGURES 26-29

The same theories apply to the skating of these combined figures as to their elements, with the exception of the forward inside to outside change which is skated in the same manner as the one-foot eight, i.e., the unemployed shoulder is at once held in front after the change of edge. Special care must be taken that the



FIGURES 28 AND 29. CHANGE-DOUBLE-THREE

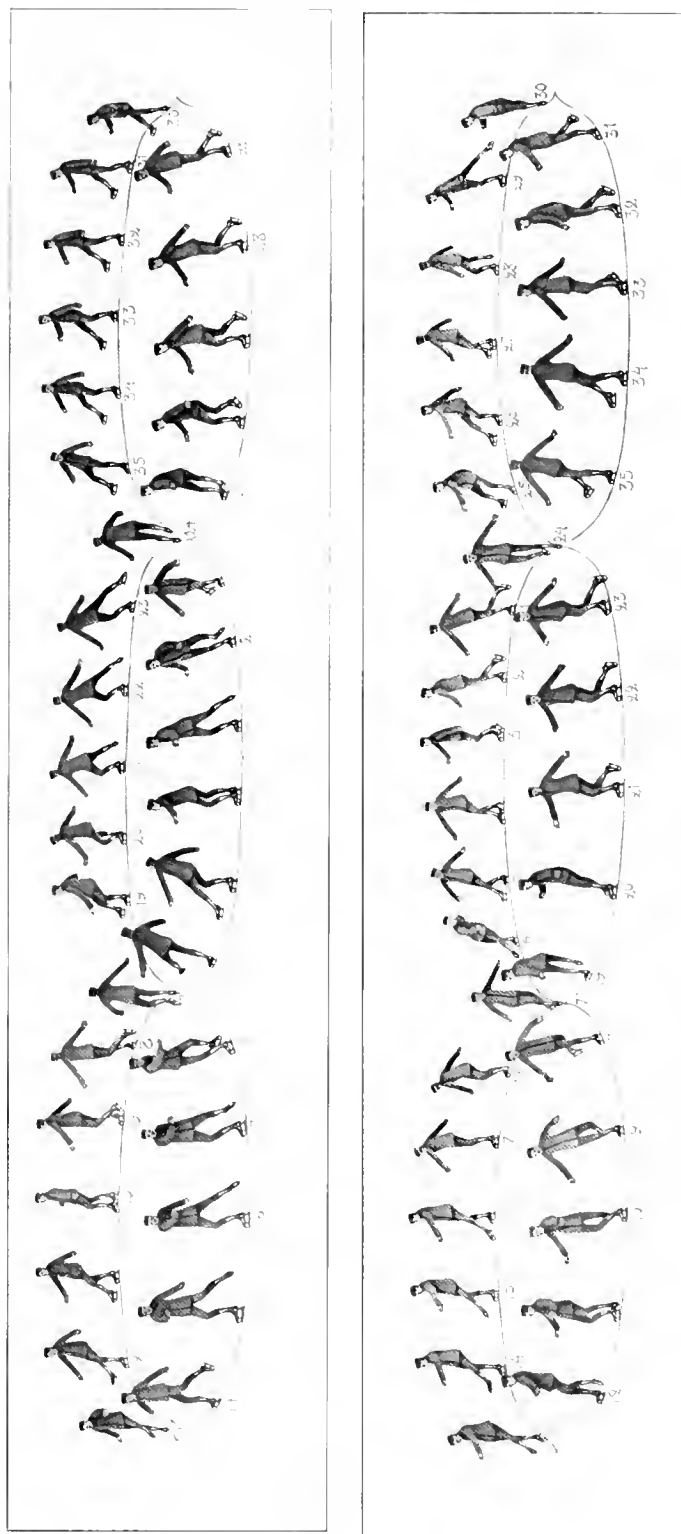
middle circle does not exceed in size the circles on which the turns are made. Frequently the skater flattens the first half of the middle circle through insufficient inclination of his body and also spoils the tracing before the change as well as neglecting to make (1): The turns of the threes on the long axis (2). Symmetrical turns and curves in the case of the double-threes.



FIGURES 30 AND 31. CHANGE-LOOP

CHANGE-LOOP

These combined figures are skated in a similar manner to their elements, except in the case of the figure commencing on the outside forward edge, when from the commencement to the change the shoulders are almost square with the print. The change is done in accordance with the previous description and the position for the loop is at once taken up. In each case the tendency is to make the middle circle too large and the loops unsymmetrical, of unequal size, not on the long axis, and the second curve too small. These faults occur through the take-off being too strong, insufficient inclination of the body, lack of work by the tracing knee during its bending and straightening; the latter also causing the unemployed leg to be swung instead of being moved correctly.



FIGURES 32 AND 33. CHANGE-BRACKET

CHANGE-BRACKET

FIGURES 32 AND 33

With regard to these figures the skater has mainly to concentrate upon (1) A strong take-off, (2) Correct shape of the first half-circle, (3) Correct placing of the turns. This is more easily accomplished if the skater when laying out the first backward turn looks to the point where the forward turn was made. The middle circle must of course be equal in size to the bracket circles—never larger.

The foregoing figures (Nos. 26-33) are all elementary figures combined with a change of edge—skated so as to make three circles: The so-called double-eight form. Whereas the following or last group are all skated in eight form of two circles.

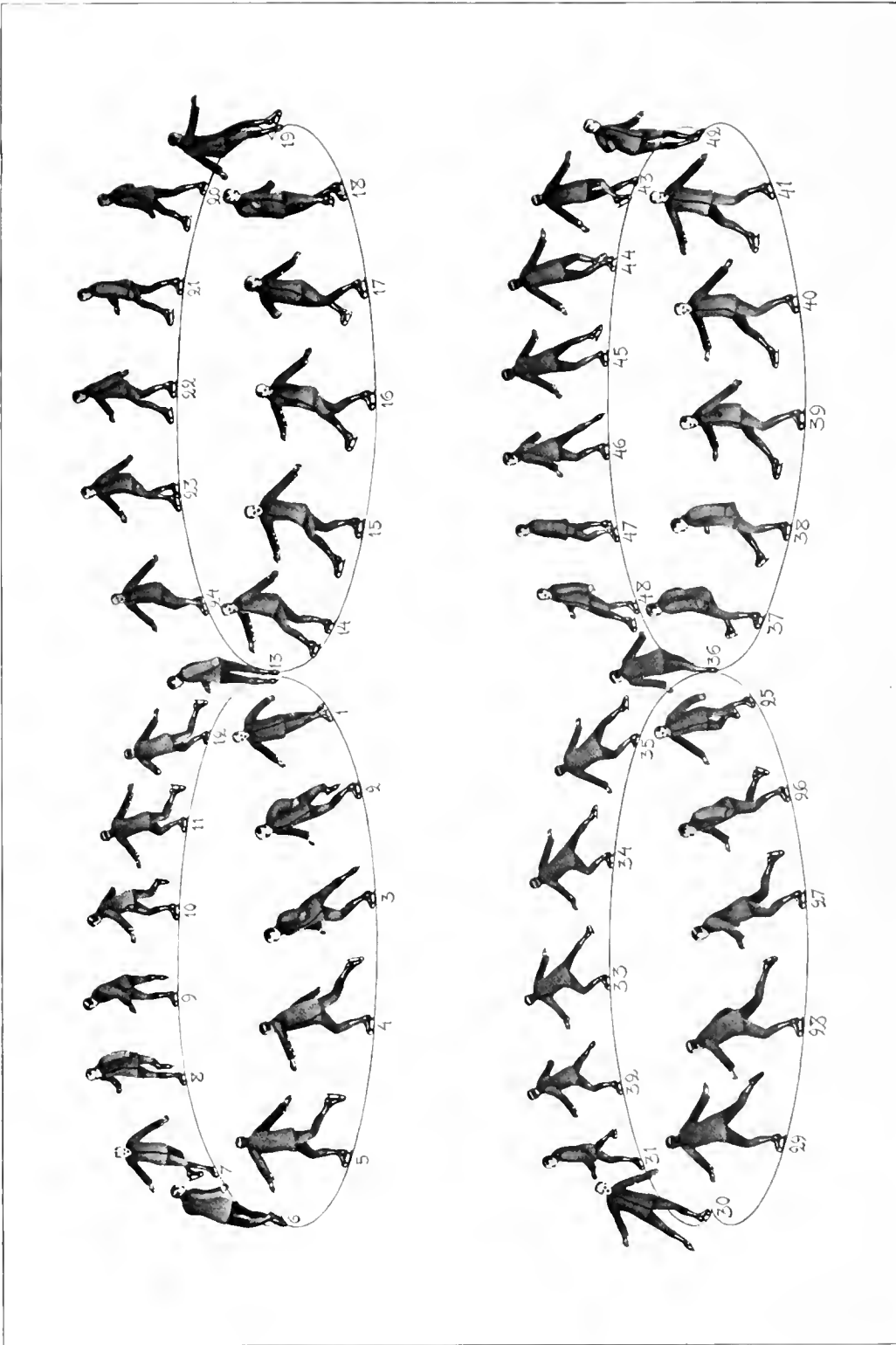


FIGURE 34. FORWARD THREE-CHANGE-THREE

THREE-CHANGE-THREE

FIGURES 34 AND 35

In order to accomplish these figures with the turns pointing on the long axis, with equal and symmetrical curves and with the change of edge in correct form, the skater has chiefly to think of the following points:

Strong take-off on a well-bent knee. The first curve must not be too large and the shoulders must continue their rotation after the turn, with the tracing knee kept well bent. The change of edge must be done smoothly while the skater should accelerate his speed which is accomplished by the transfer of the body from one plane to the other, assisted by the movement of the unemployed leg. The tendency is to make the change too short and curl in after the change of edge. Another common fault is the losing of the edge before the second turn and too much edge afterward; the latter being caused by a wrongly balanced turn, which also destroys its symmetry and prevents correct facing of the turn.

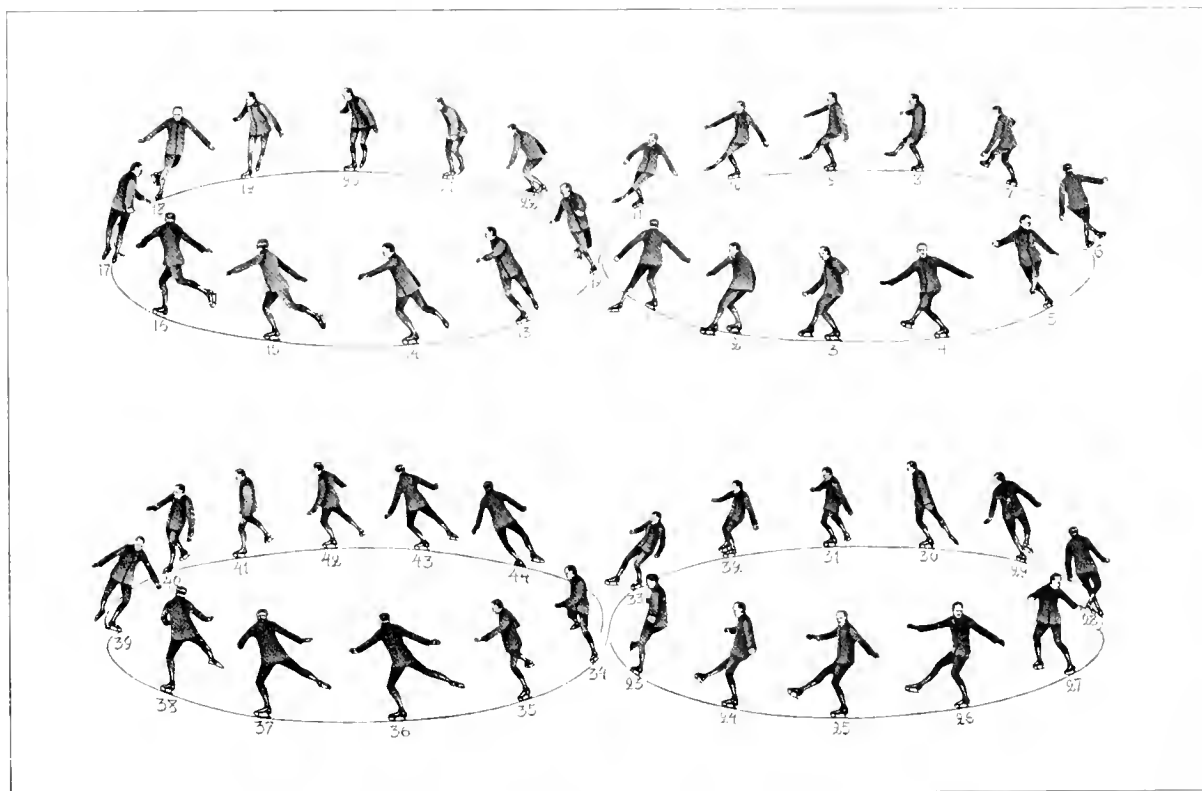


FIGURE 35. BACKWARD THREE-CHANGE-THREE

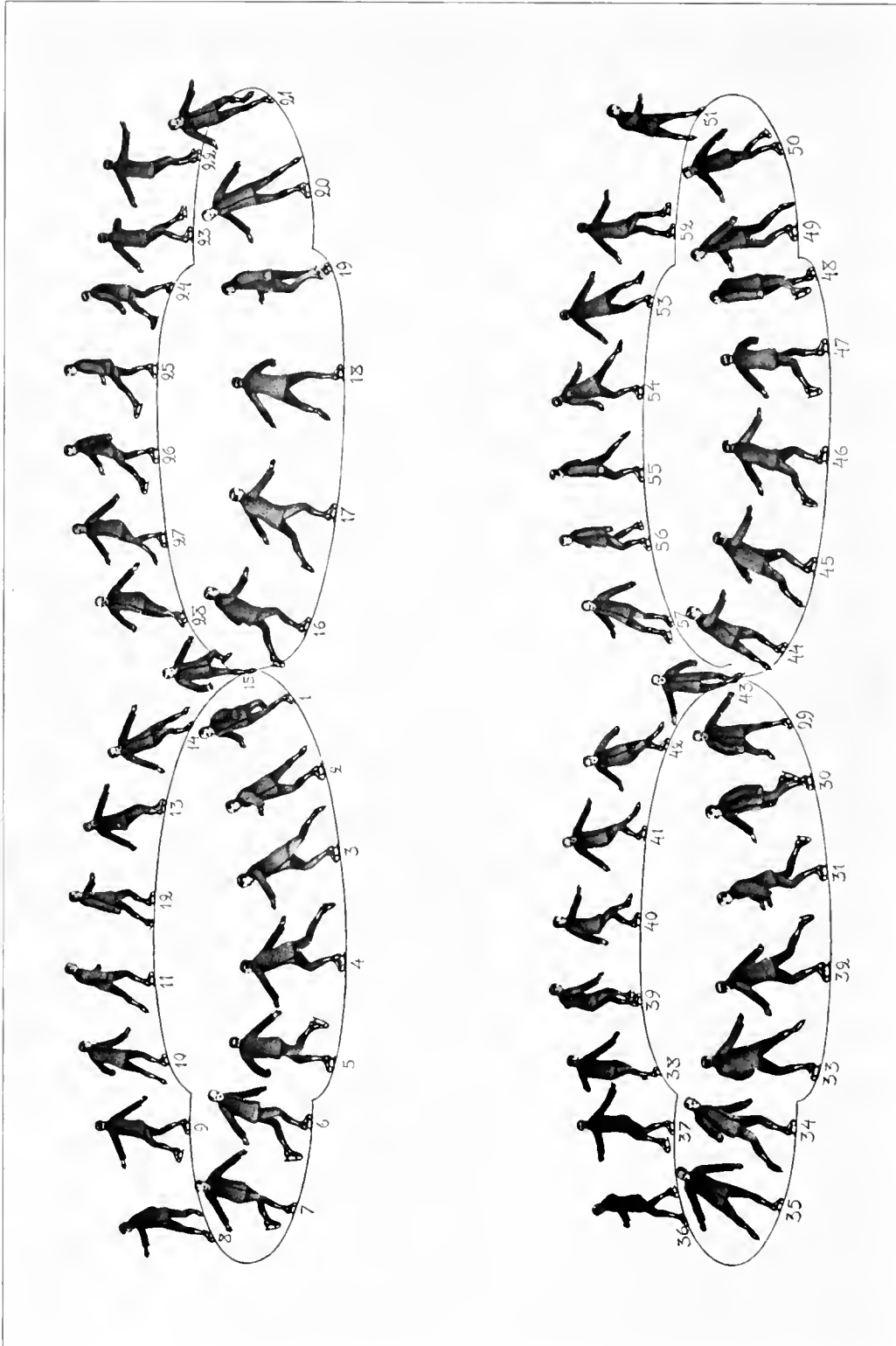


FIGURE 36. FORWARD DOUBLE-THREE-CHANGE-DOUBLE-THREE

DOUBLE-THREE-CHANGE-DOUBLE-THREE

FIGURES 36 AND 37

The rules given for the execution of three-change-three apply equally well to these figures.

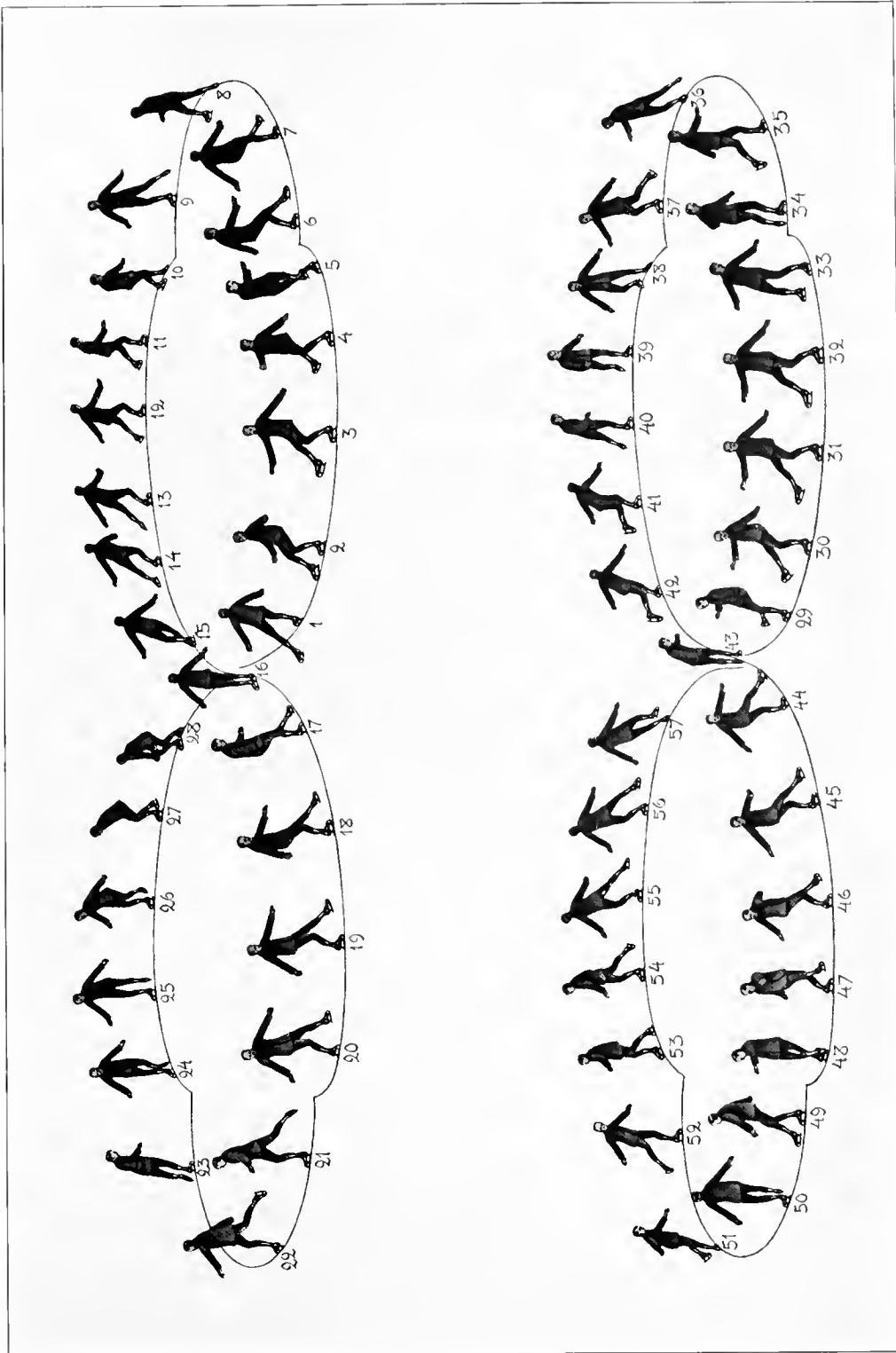


FIGURE 37. BACKWARD DOUBLE-THREE-CHANGE-DOUBLE-THREE

THE CHIEF FAULTS

The take-off is not sufficiently powerful. The first curve is too large and flat, causing the first double-three to be too large. Loss of swing, causing the second double-three to be skated too slowly.

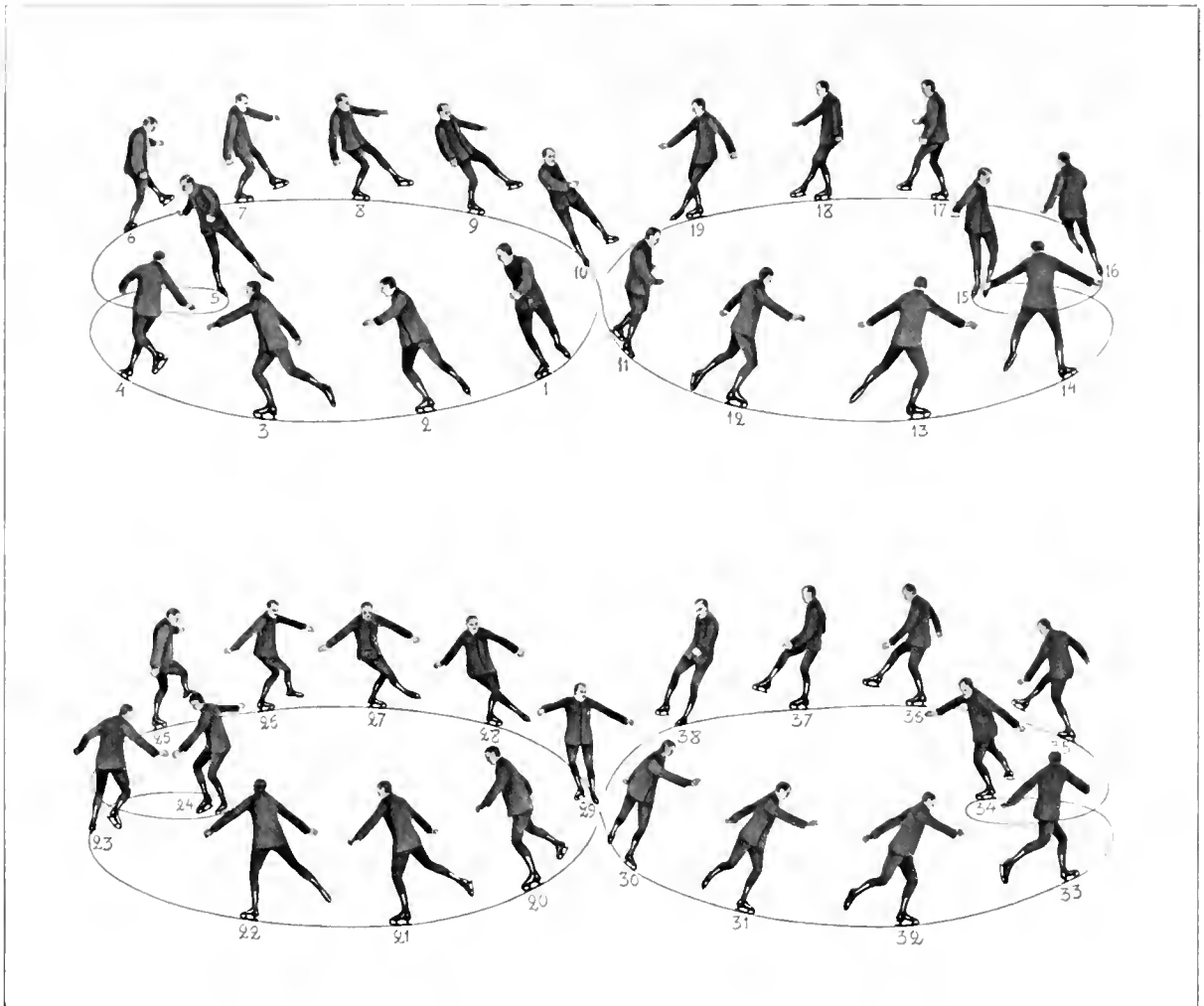


FIGURE 38. FORWARD LOOP-CHANGE-LOOP

FORWARD LOOP-CHANGE-LOOP

FIGURE 38

Before the skater attempts this figure he should be able to execute reasonably well the forward loops and the one-foot eight, since the figure is an exceedingly difficult one and has to be practised very carefully.

With a moderately strong take-off the skater commences as for an ordinary forward loop, but with greater inclination of the body, a more strongly bent knee, and the weight of the body held in advance. This body position is retained during the loop and when coming out, the unemployed leg passes quickly forward so as to obtain the necessary swing for the change of edge. To assist this movement the tracing knee, which has been straightened somewhat after the loops, is again well bent. Before the change the



FIGURE 39. BACKWARD LOOP-CHANGE-LOOP

weight of the body goes backward; at the change it is again brought forward and into the new plane. The employed knee is straightened at the change, and well bent afterward; at the same time the unemployed leg is brought backward rather quickly.

The second loop is now skated opposite to the first, in the same manner as the plain forward loop, i.e., with a well-bent knee and careful action of the unemployed leg, which assists the skater to come out of the loop on a slightly straightened tracing knee.

BACKWARD LOOP-CHANGE-LOOP

FIGURE 39

Before attempting this figure the skater should have thoroughly mastered the ordinary back loops and the changes-of-edge backward.

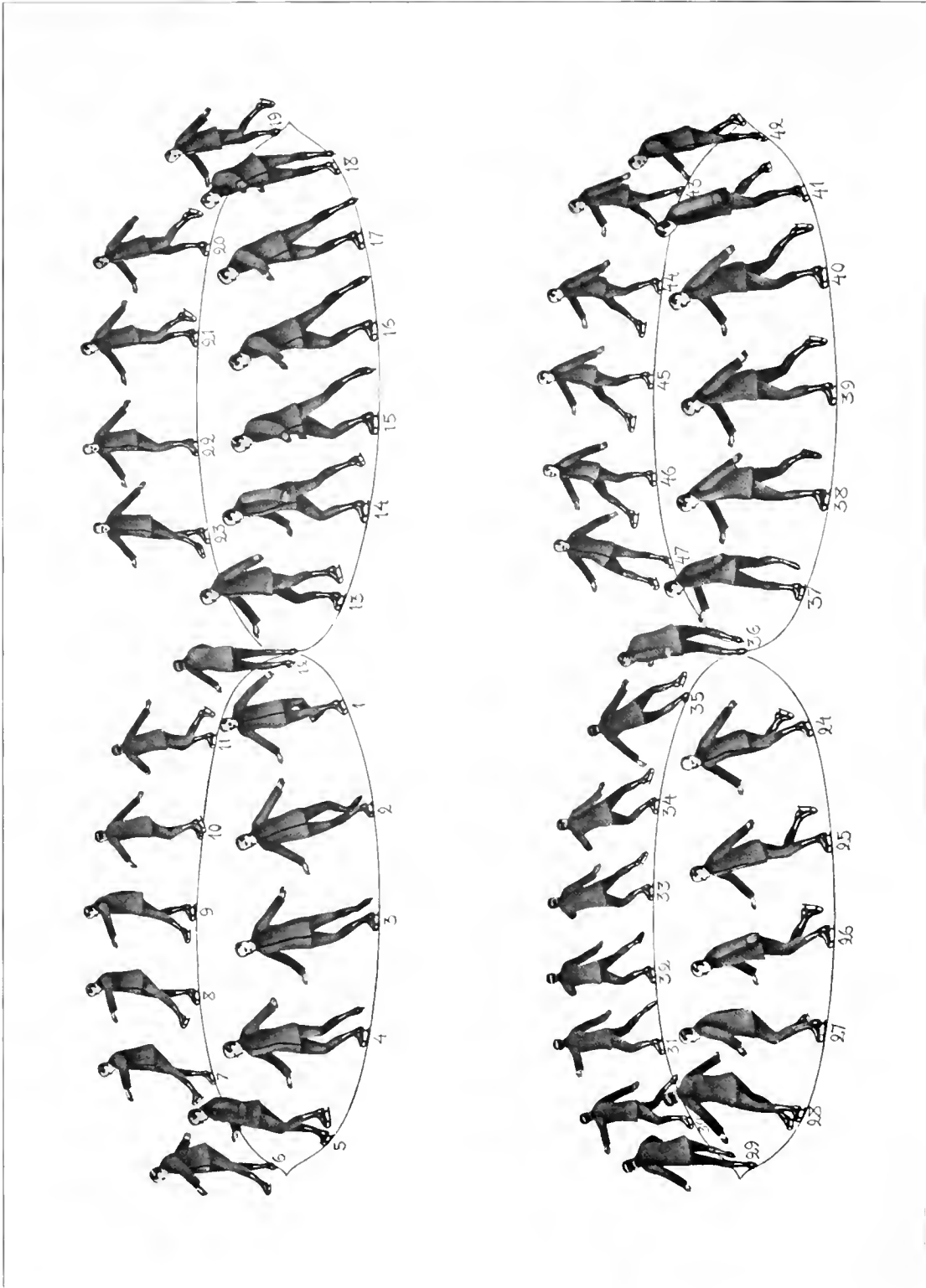


FIGURE 40. FORWARD BRACKET-CHANGE-BRACKET

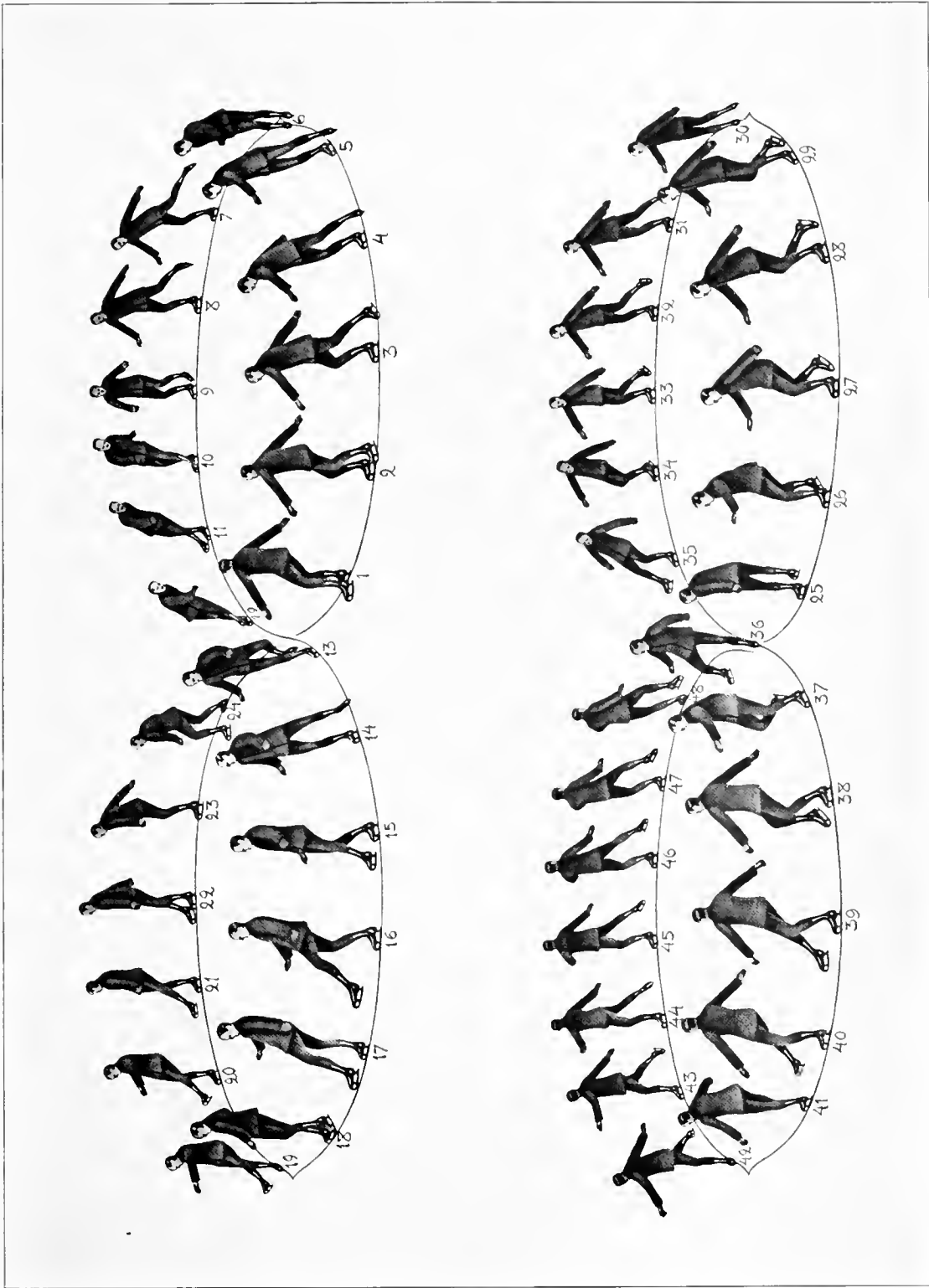


FIGURE 41. BACKWARD BRACKET-CHANGE-BRACKET

This figure is commenced in a similar manner to the plain back outside loop, but with greater inclination of the body, to prevent the first curve being made too large.

The loops are skated in the usual manner, with the unemployed leg held behind when coming out of the loop. With regard to the changes-of-edge: the only respect in which they differ from the ordinary back changes is that before and after the actual change the tracing knee is more strongly bent, in order to obtain a more correct tracing, i.e., without the change being humped.

THE CHIEF FAULTS IN SKATING THE FORWARD AND BACKWARD LOOP-CHANGE-LOOP

Too powerful take-off.

Insufficient inclination of the body into the circle, causing the first curve to be too large.

After the first loop the tracing knee is often excessively straightened, causing an incorrectly shaped change.

Second circle too small, loops unequal in size, incorrectly shaped, and not lying on the long axis.

BRACKET-CHANGE-BRACKET

FIGURES 40 AND 41

These are exceptionally difficult figures to skate well, and it is essential to their successful accomplishment that the skater has perfected the ordinary brackets and the one-foot eights. The following are the main faults to guard against:

Too powerful take-off, causing the first bracket to be too large and the change of edge to be jerky.


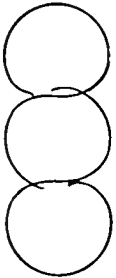
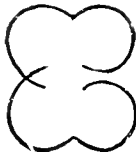
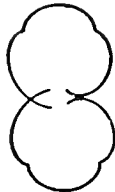
The change too humped while speed is lost instead of gained.

The brackets are not equal in size, and the turns are not facing correctly on the long axis.

A.—THE ELEMENTARY SCHOOL FIGURES

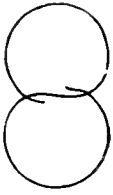
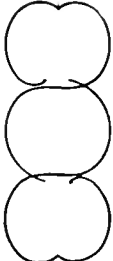

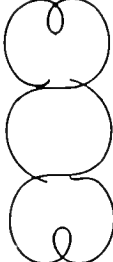
ABBREVIATIONS

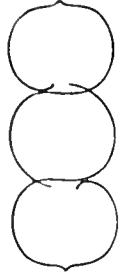
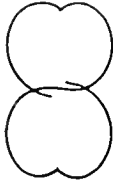
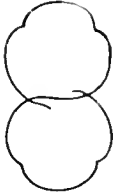
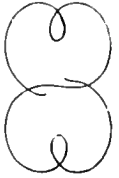
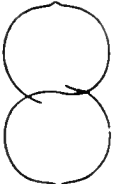
R—right	b—backward.	T—Three.	RK—Rocker.
l—left.	o—outside.	LP—Loop.	C—Counter.
f—forward	i—inside.	B—Bracket.	

<i>Figure.</i>	<i>No.</i>	<i>Description.</i>	<i>Factor</i>
CURVE EIGHT			
	1.	Rfo—Lfo	1
	2.	Rfi—Lfi	1
	3.	Rbo—Lbo	1
	4.	Rbi—Lbi	2
CHANGE			
	5a.	Rfoi—Lfoi	1
	b.	Lfoi—Rfoi	1
	6a.	Rboi—Lboi	2
	b.	Lboi—Rboi	2
THREE			
	7.	RfoTbi—LfoTbi	1
	8a.	RfoTbi—LbiTfo	2
	b.	LfoTbi—RbiTfo	2
	9a.	RfiTbo—LboTfi	1
b.	LfiTbo—RboTfi	1	
DOUBLE-THREE			
	10.	RfoTbiTfo—LfoTbiTfo	1
	11.	RfiTboTfi—LfiTboTfi	1
	12.	RboTfiTbo—LboTfiTbo	1
	13.	RbiTfoTbi—LbiTfoTbi	2

<i>Figure</i>	<i>No.</i>	<i>Description</i>	<i>Factor</i>
LOOP			
	14.	RfoLPfo—LfoLPfo	2
	15.	RfiLPfi—LfiLPfi	2
	16.	RboLPbo—LboLPbo	2
	17.	RbiLPbi—LbiLPbi	2
BRACKET			
	18a.	RfoBbi—LbiBfo	3
	b.	LfoBbi—RbiBfo	3
	19a.	RfiBbo—LboBfi	3
	b.	LfiBbo—RboBfi	3
ROCKER			
	20a.	RfoRKbo—LboRKfo	4
	b.	LfoRKbo—RboRKfo	4
	21a.	RfiRKbi—LbiRKfi	4
	b.	LfiRKbi—RbiRKfi	4
COUNTER			
	22a.	RfoCbo—LboCfo	3
	b.	LfoCbo—RboCfo	3
	23a.	RfiCbi—LbiCfi	3
	b.	LfiCbi—RbiCfi	3

B.—THE ADVANCED SCHOOL FIGURES

<i>Figure.</i>	<i>No.</i>	<i>Description.</i>	<i>Factor</i>
	ONE-FOOT EIGHT		
	24a.	Rfoi—Lfiö	2
	b.	Lfoi—Rfiö	2
	25a.	Rboi—Lbio	3
	b.	Lboi—Rbio	3
	CHANGE-THREE		
	26 a.	RfoiTbo LboiTfo	2
	b.	LfoiTbo—RboiTfo	2
	27a.	RfiöTbi LbioTfi	3
	b.	LfiöTbi RbioTfi	3
	CHANGE DOUBLE THREE		
	28a.	RfoiTboTfi—LfiöTbiTfo	1
	b.	LfoiTboTfi—RfiöTbiTfo	1
	29a.	RboiTfoTbi LbioTfiTbo	3
	b.	LboiTfoTbi RbioTfiTbo	3
	CHANGE-LOOP		
	30a.	RfoiLPfi—LfiöLPfo	2
	b.	LfoiLPfi—RfiöLPfo	2
	31a.	RboiLPbi—LbioLPbo	3
	b.	LboiLPbi—RbioLPbo	3

<i>Figure.</i>	<i>No.</i>	<i>Description.</i>	<i>Factor</i>
	CHANGE BRACKET		
	32a.	RfoiBbo—LboiBfo	3
	b.	LfoiBbo—RboiBfo	3
	33a.	RfioBbi—LbioBfi	3
	b.	LfioBbi—RbioBfi	3
	THREE-CHANGE THREE		
	34a.	RfoTbioTfi—LfiTboiTfo	3
	b.	LfoTbioTfi—RfiTboiTfo	3
	35a.	RboTfioTbi—LbiTfoiTbo	3
	b.	LboTfioTbi—RbiTfoiTbo	3
	DOUBLE-THREE-CHANGE-DOUBLE-THREE		
	36a.	RfoTbiTfoiTboTfi—LfiTboTfioTbiTfo	3
	b.	LfoTbiTfoiTboTfi—RfiTboTfioTbiTfo	3
	37a.	RboTfiTboiTfoTbi—LbiTfoTbioTfiTbo	4
b.	LboTfiTboiTfoTbi—RbiTfoTbioTfiTbo	4	
	LOOP-CHANGE-LOOP		
	38a.	RfoLPfoiLPfi—LfiLPfoiLPfo	4
	b.	LfoLPfoiLPfi—RfiLPfoiLPfo	4
	39a.	RboLPboiLPbi—LbiLPbioLPbo	5
b.	LboLPboiLPbi—RbiLPbioLPbo	5	
	BRACKET CHANGE-BRACKET		
	40a.	RfoBbioBfi—LfiBboiBfo	4
	b.	LfoBbioBfi—RfiBboiBfo	4
	41a.	RboBfioBbi—LbiBfoiBbo	5
b.	LboBfioBbi—RbiBfoiBbo	5	

FREE SKATING



IN THE SWEDISH MAZURKA

FREE SKATING

Through practising the School Figures the skater attains “sureness and ease of control,” and this being so, he can give more of his attention to another branch of the art—Free Skating.

This should be taken up little by little as the skater becomes proficient in easier School Figures.

Free Skating should consist of movements and combinations which are original and characteristic of the skater’s individuality, particularly in competition work. Consequently, even if it were possible, it would be wrong to express more than general ideas relative to the composition of a programme. A competition programme is judged by its contents and execution, but in my opinion the skater must impress upon his mind that “grace” is the highest essential; difficult movements and figures must only be incorporated after considerable practice.

THE CONTENTS OF A PROGRAMME

Free Skating may comprise any movements which are æsthetically pleasing and consequently holds great interest for the skater. The variety of movements are illimitable, but can be roughly divided into five classes:

1. Field Combinations.
2. Dance Steps.
3. Spirals.
4. Jumps.
5. Spins and Pirouettes.

Following are examples of the various classes, but these are given only as an aid to development and should not merely be copied.

FIELD COMBINATIONS

Under this subdivision of Free Skating illustrations are shown of combinations that may contain any of the various edges, turns, jumps, two-foot whirls, etc. They should cover the greater part of the surface allotted to the skater and do not necessarily have to be timed to music. They may be skated in the form of an eight or double-eight, on the long or transverse axis of the rink, but always in such a manner that the spectator gets a clear understanding of the design. Long strokes, alternating with quick turns and clean foot-work, should be combined with beautiful positions often changed, without too much posing, in order to produce a great and pleasing variety. At first select easy figures that can be readily mastered and then by degrees let more difficult ones be added.

FIGURE 1. Right forward inside counter, shortly after the turn, large left back outside circle; unemployed foot then crossed behind and a quick rotation on both feet (turning to the left) followed by an outside back edge on the right foot, then a change of edge on the left foot commencing on the inside edge. A figure of this character is excellent for the opening of a programme as it covers the entire skating surface and so brings the skater in close contact with the audience.



FIGURE 2

FIGURE 2. Jump to right back outside, spiral, left back outside crossed behind, three, shortly after the turn, right back inside crossed in front, followed by left forward outside.

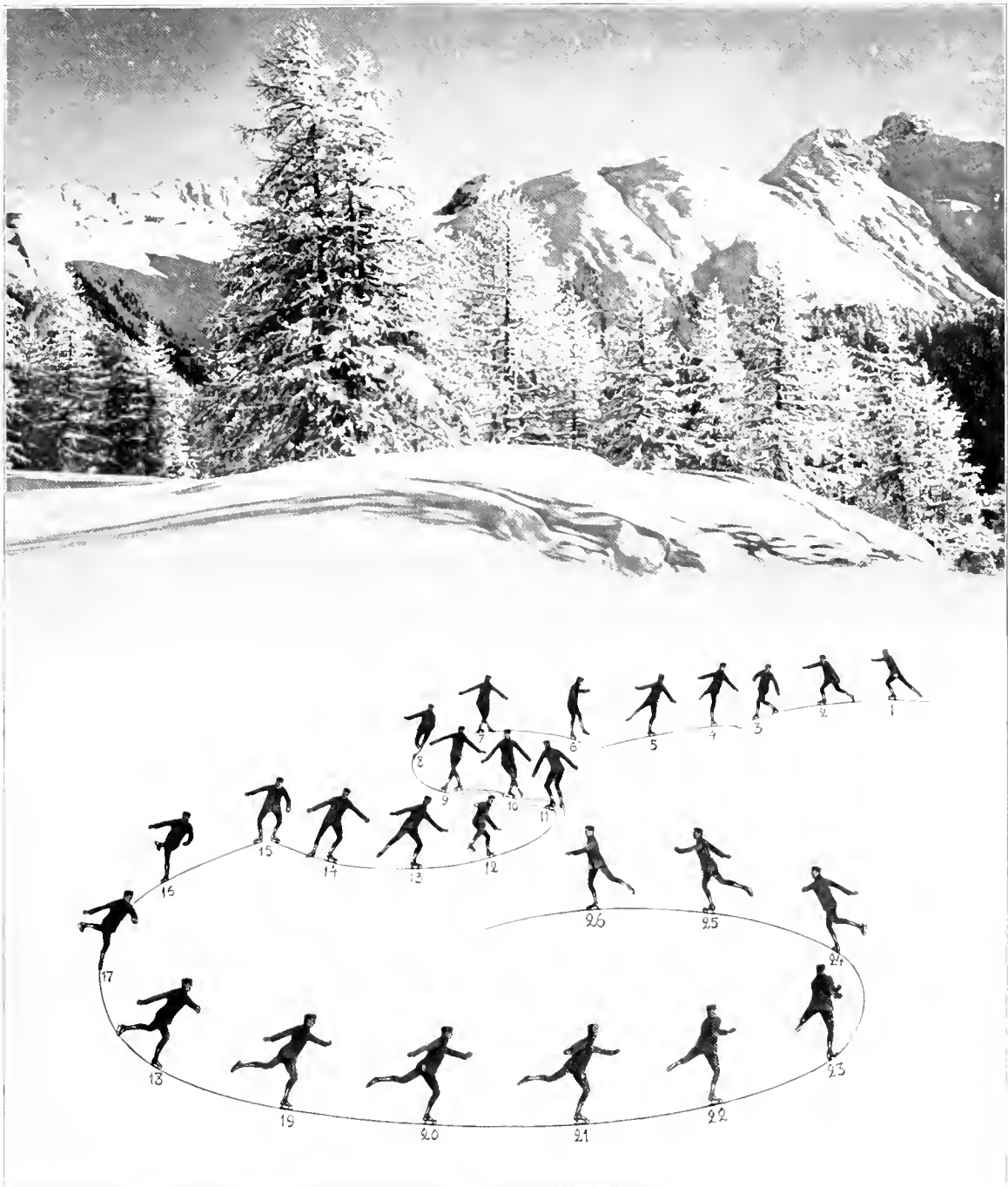


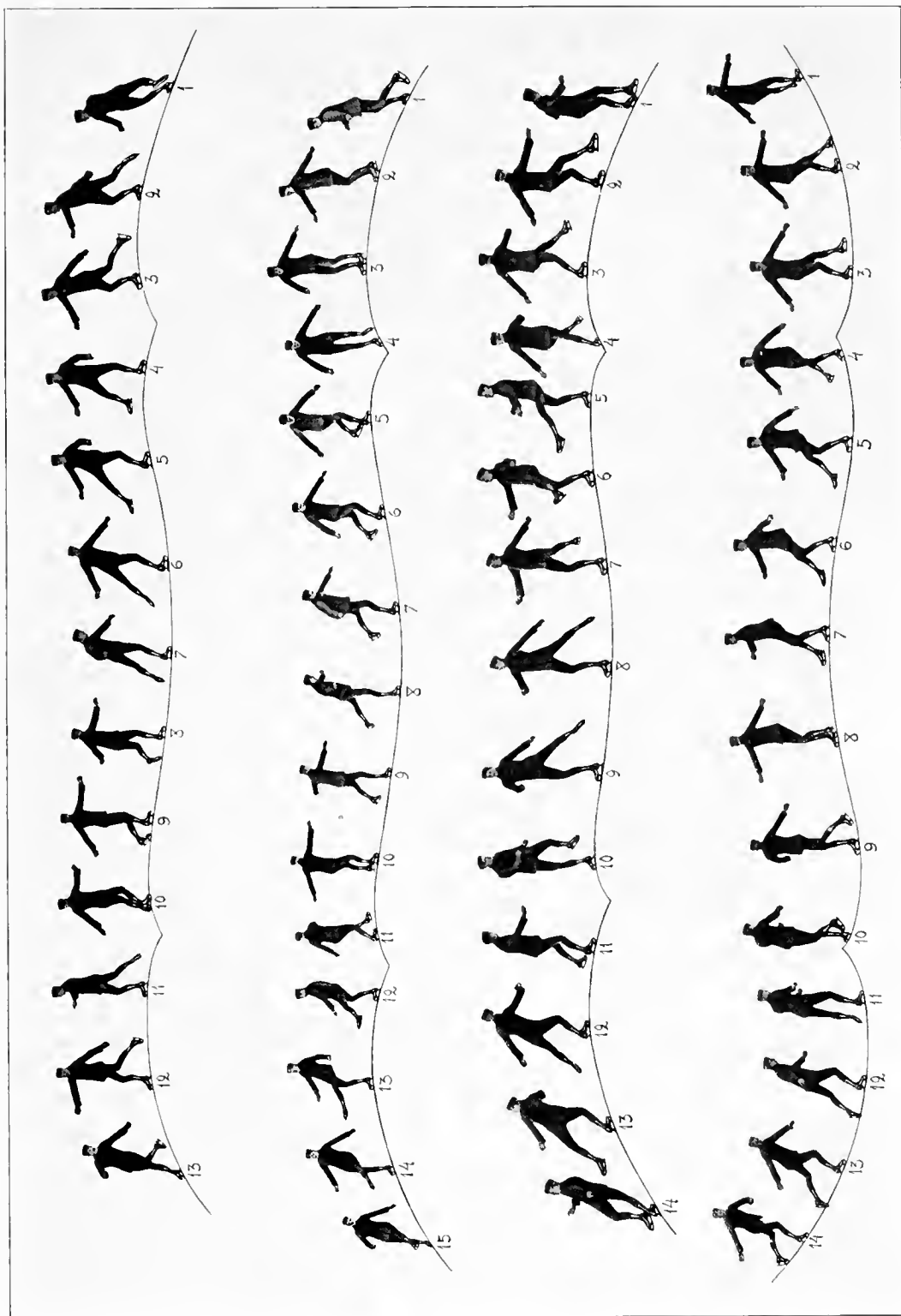
FIGURE 3

FIGURE 3. Left forward outside three with the back inside edge flattened, right back outside crossed behind, left foot then crossed behind, rotate to the right on both feet, left back outside, followed by right forward inside.



FIGURE 4

FIGURE 4. Right forward inside rocker with short change of edge soon after the turn, left back outside crossed behind, then from the toe of the right foot (also crossed behind) jump to right forward inside.



FIGURES 5-8

FIGURES 5-8. The outside and inside forward and backward "Brillen" or "spectacles." These various turns are forced rockers and counters. They are useful for field figures or dance steps and should, if possible, be executed in time to the music.



FIGURE 9

FIGURE 9. Three-Brillen-three commencing forward inside, on the right foot. This figure should also be learned on the other foot.



FIGURE 10

FIGURE 10. Left outside forward three, the back inside edge being flattened after the turn, right back outside crossed behind, Brillen, left crossed behind, right back inside crossed in front, left forward outside taken up very smoothly.



FIGURE 11

FIGURE 11. Outside spread-eagle figure, the curve gradually leading into a straight line, followed by a three turn on the right foot skated very strongly: almost with the turn the left foot commences on the outside back edge, the right foot is again put down, and the straight line is once more commenced.



FIGURE 12

FIGURE 12. Inside spread-eagle figure: Commence the inside spread-eagle with the right foot leading, one and a half revolutions (on both feet) brings the skater at the end on the right outside back edge. The figure repeats with the left foot leading.

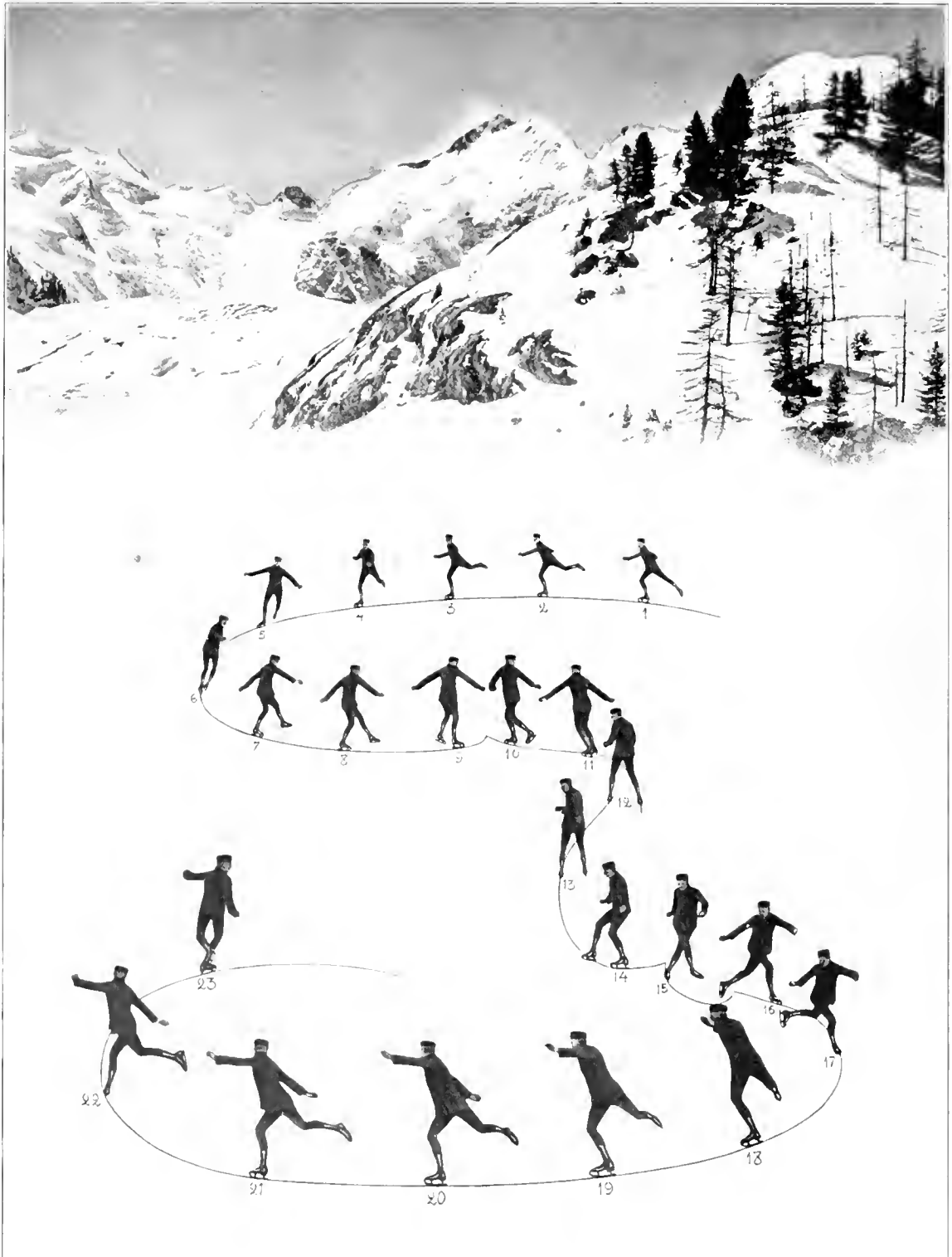


FIGURE 13

FIGURE 13. Right inside forward rocker, the left foot commences alongside on the back inside edge and makes a three turn; immediately after the turn, the right foot crosses over the left and commences a forward outside edge.



FIGURE 14

FIGURE 14. Right inside forward rocker; the resulting back inside edge gradually changes to back outside.

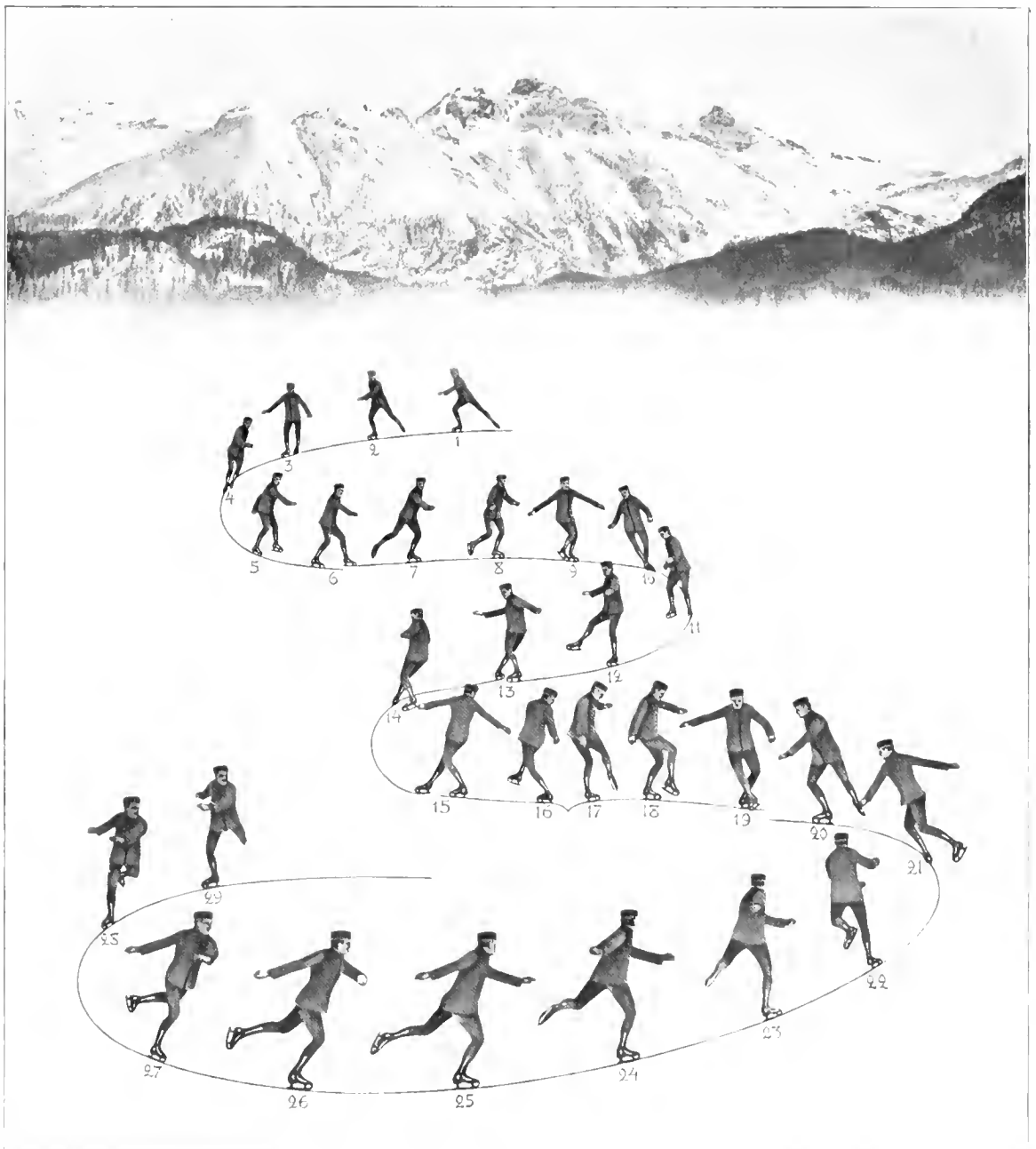


FIGURE 15

FIGURE 15. Right forward inside, left forward inside (commenced by the side of the other foot), the unemployed foot is then brought forward and put down on the outside back edge, the left foot crosses behind and makes an outside back three. Immediately after the turn the unemployed foot describes a loop in the air and takes up an inside back edge (crossed in front).



FIGURE 16

FIGURE 16. Left forward outside jump to right back outside ($\frac{1}{2}$ revolution). The curve gradually becomes a straight line and develops into a spiral with stop. See Illustration. A figure of this nature makes an excellent finish to a programme.

DANCE STEPS

I have used the words "Dance steps" to indicate that each step in this type of skating should be done in time to the music selected. To accomplish this every step of the dance must be fully mastered.

The following illustrations and descriptions are selected from a few of the numberless steps that can be invented by an advanced skater. The skater should choose dances adopted to his temperament, style, power, etc.

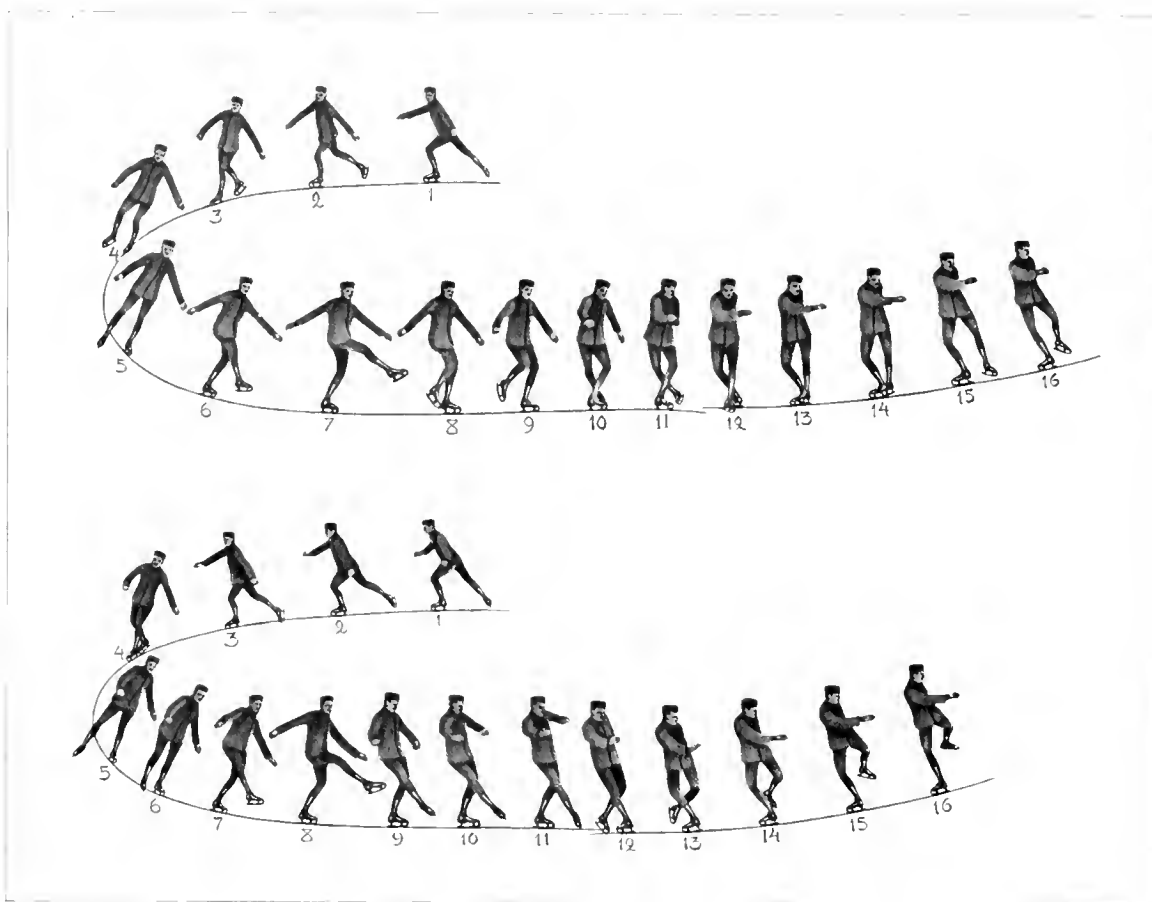
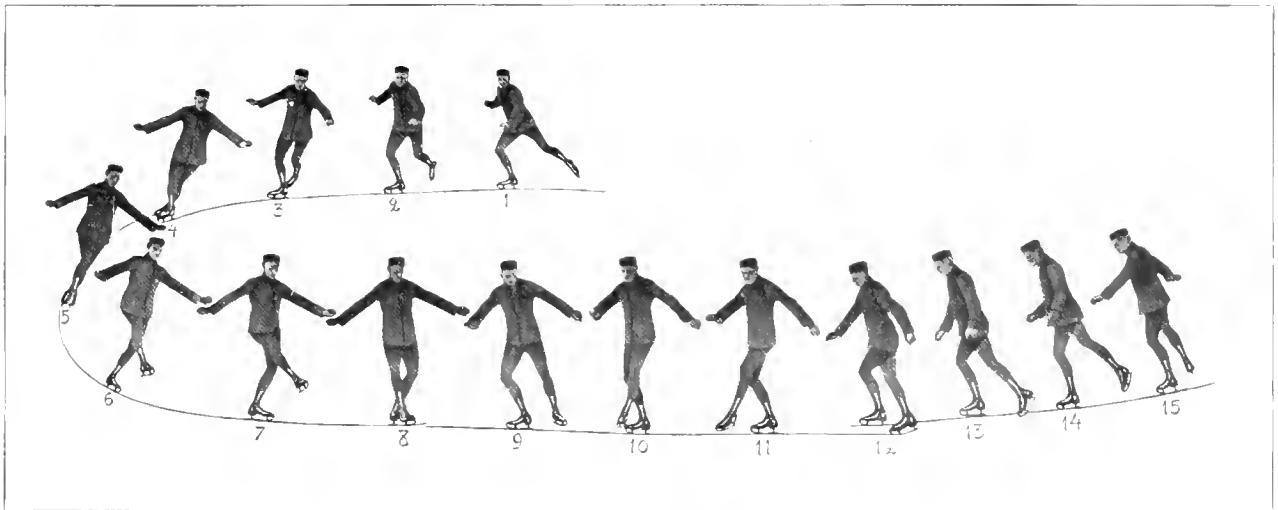


FIGURE 17A AND B

FIGURE 17A AND B. The bracket step, so-called "Mohawk." (A) crossed behind. (B) crossed in front.

The point to emphasize is that the skater should assume, in advance of the step, the outer back edge so that he may take it easily on a well-bent knee. The step to the outer back edge should be taken close.



FIGURES 18 AND 19

FIGURES 18 AND 19. Right forward inside, left forward outside (crossed behind), front crossed Mohawk to right back outside (19) left back inside crossed behind, right back outside commenced by the side of the left foot), left back inside crossed in front, right forward inside. Repeat.

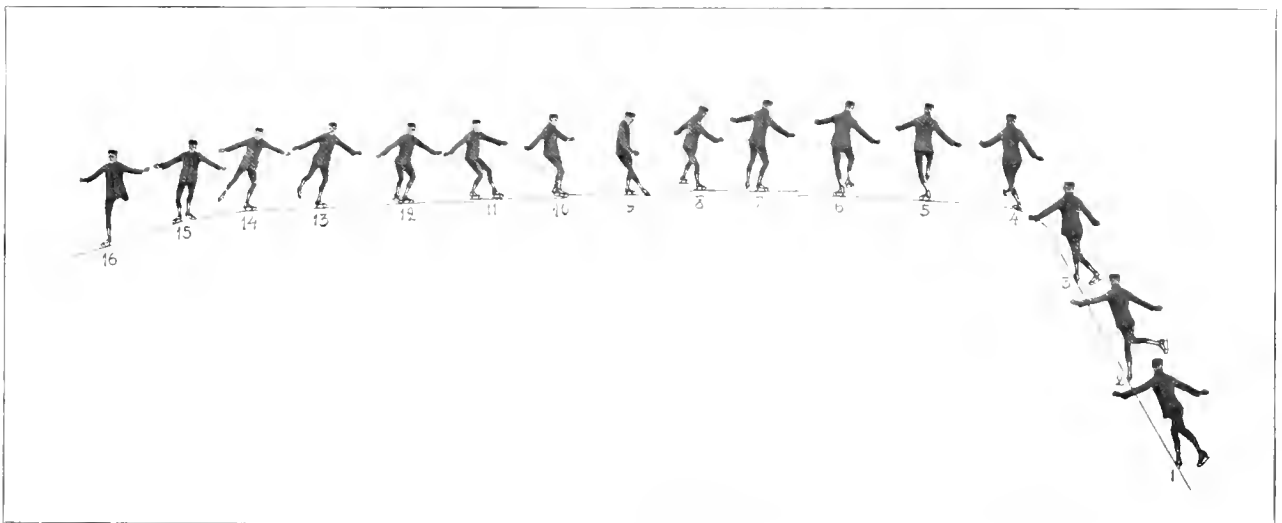


FIGURE 20

FIGURE 20. Commence by making a straight line forward on the right foot, left forward outside crossed behind, front crossed Mohawk to right back outside, left back inside, right back outside, left back inside crossed in front.

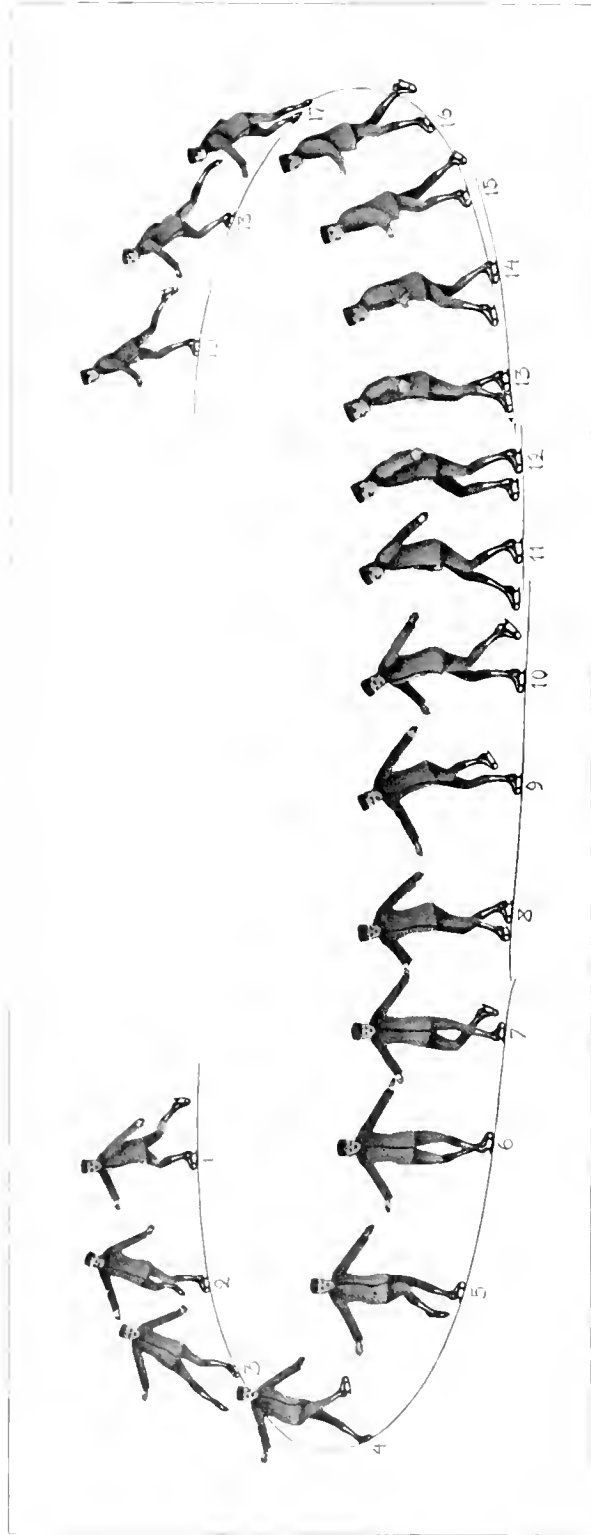


FIGURE 21

FIGURE 21. MOHAWK DANCE. Left forward outside, Mohawk (crossed behind) right back outside, left inside back crossed behind, right back outside commencing by the side of the left foot, left back inside crossed in front, right forward inside (commenced in spread-eagle position).

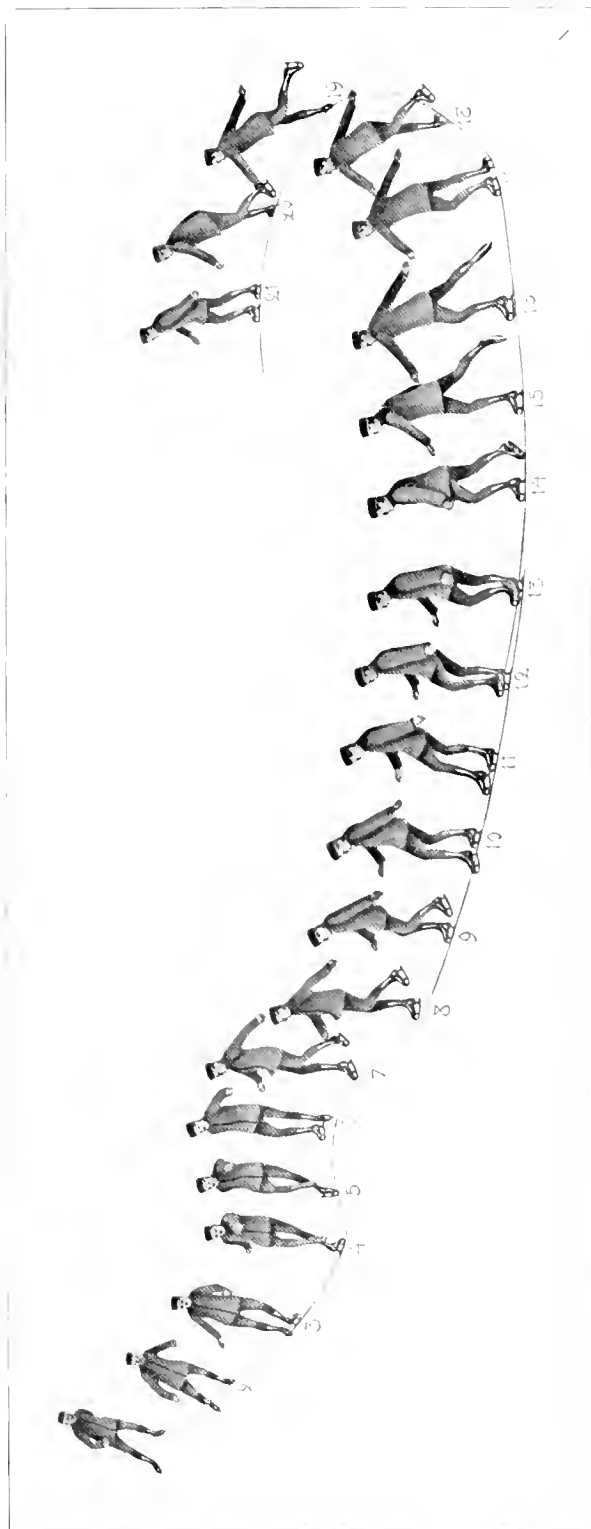


FIGURE 22

FIGURE 22. Mohawk dance with jump. Left forward outside from Mohawk jump to right back outside, left back inside crossed in front, right forward inside commenced in spread-eagle position.

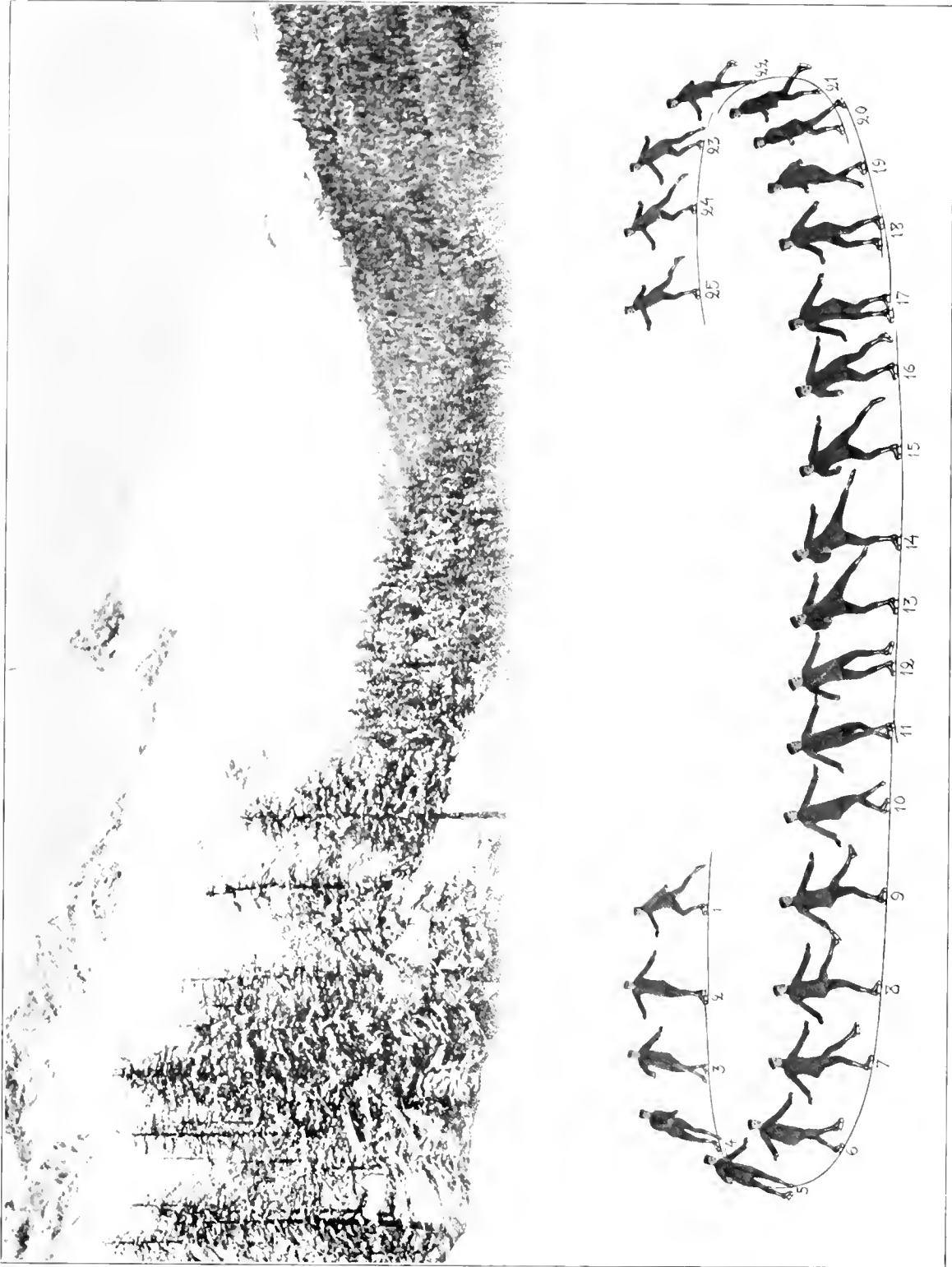


FIGURE 23

FIGURE 23. Mohawk dance variation. Left forward outside, right forward inside (short step), left forward outside. The unemployed foot swings with the music and does the front crossed Mohawk to right back outside. The left foot is then crossed behind and takes up the next step on the back inside edge, followed by right back outside, then left back inside (crossed in front) and right forward inside (spread-eagle position).



FIGURE 24A AND B. THE "TEN-STEP". MAN'S PART ABOVE. LADY'S PART BELOW

FIGURE 24. The "ten-step" (a) Gentleman's steps: left forward outside, right forward inside, left forward outside, right forward inside, left back inside (spread-eagle position), right back outside, left back inside (crossed behind), right back outside, left back inside (crossed in front), right forward inside commenced in spread-eagle position.

(b) Lady's steps. Right back outside, left back inside, right back outside, left forward outside, right forward inside, left forward outside, right forward inside, left forward outside, Mohawk right back outside (crossed behind), left back inside (crossed in front).



FIGURE 25

FIGURE 25. Left forward outside, right forward inside, left crossed in front to back inside, this tracing is flattened toward the end, right back outside (crossed behind). Brillen left back and inside (crossed behind), right back outside, left back inside (crossed in front), right forward inside (spread-eagle position).



FIGURE 26

FIGURE 26. Left forward outside, front crossed Mohawk to right back outside, left back outside (crossed behind) coming to a pirouette on the toe and falling back on to the left back outside, short right back inside (front crossed) with short change of edge, left back inside (front crossed), and right forward inside commenced in spread-eagle position. Repeat.



FIGURE 27

Figure 27. Right inside forward three with short back outside after turn, left back outside three (crossed behind), after this turn the right foot crosses in front to back inside, short change of edge, left back inside crossed in front, right forward inside (spread-eagle position), left forward outside, right forward inside crossed behind and repeat the figure.

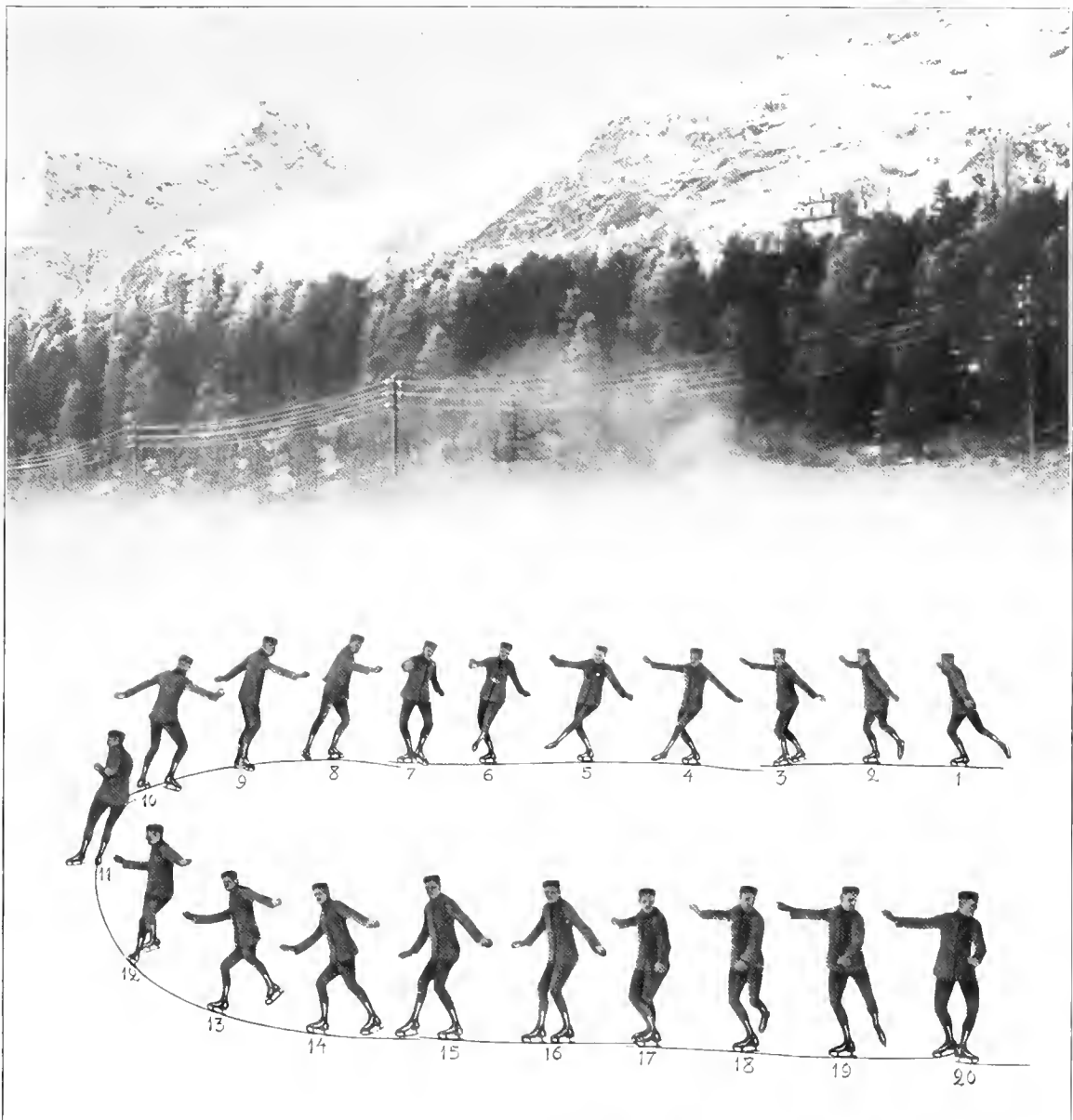


FIGURE 28

FIGURE 28. Left forward outside, right forward inside (crossed behind), left back inside (spread-eagle position), right back outside, left back inside (crossed behind), right back inside (crossed in front), and again the left forward outside.

FIGURE 29. Left forward outside edge change to inside and then change again to outside. During this movement the unemployed foot is first moved forward and then carried backward to take up the inside edge crossed behind the left foot, and making an



FIGURE 29

inside rocker turn. Following this the left foot describes a back inside three; the right foot is swung forward with the turn and does the front crossed Mohawk step to back outside, following this, comes the left back inside (crossed behind), right back outside, left back inside (crossed in front), and right forward inside commenced in spread-eagle position. Repeat.

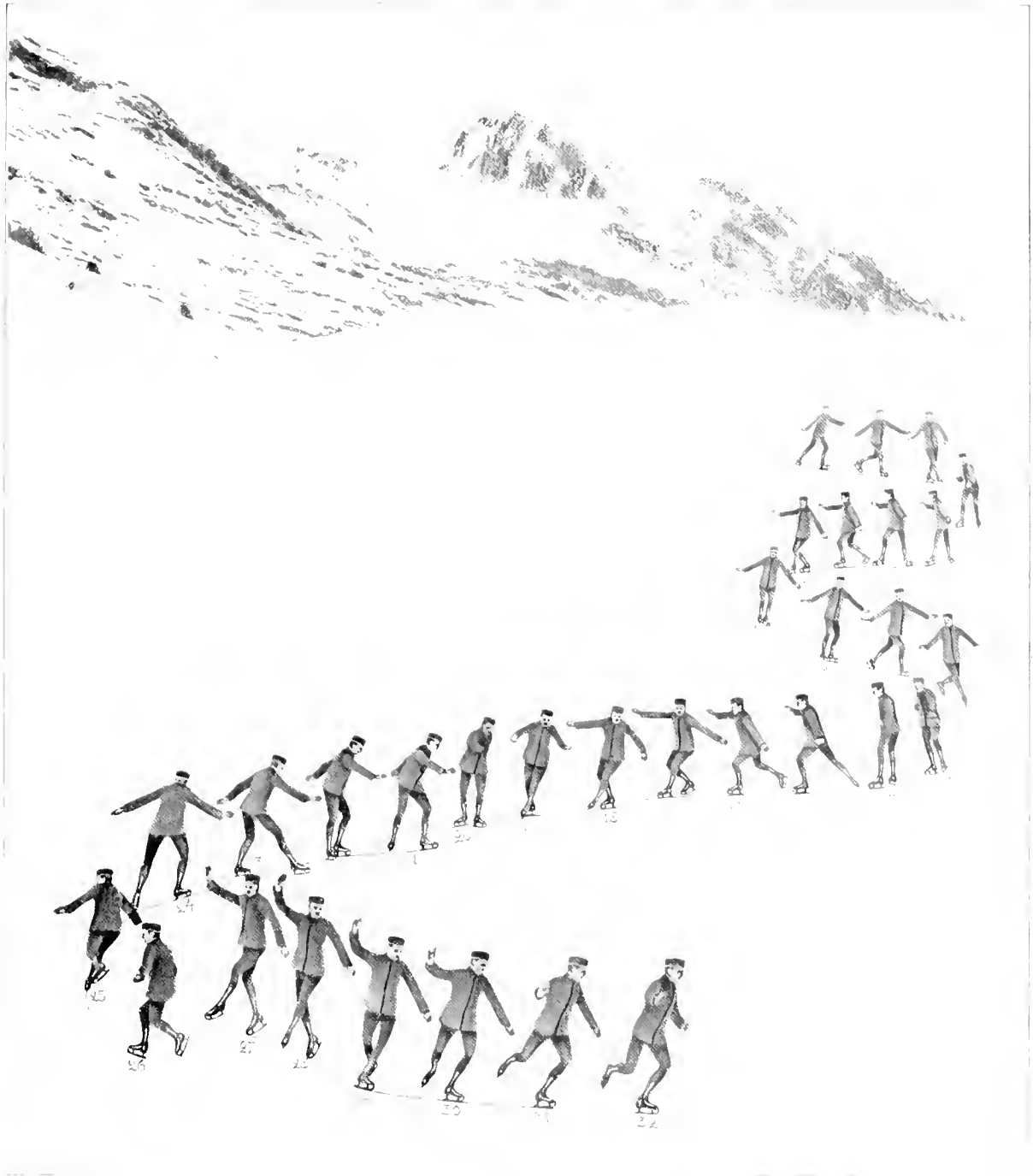


FIGURE 30

FIGURE 30. THE SWEDISH MAZURKA. (Preliminary steps.)

Right forward outside, left forward inside (crossed behind), right back inside (crossed in front), left forward outside, right forward inside (crossed behind), left back inside (crossed in front), right forward outside, left forward inside (crossed behind), right back inside (crossed in front).

The Main Steps. Starting at figure of skater No. 14. Left forward outside, right forward inside (crossed behind), left back inside commencing at about spread-eagle position, right back outside, jump from the left toe (crossed behind) and describe a half revolution to the left, alighting on the right toe, and repeat the main steps.



SPIRALS

The following four illustrations show a variety of positions selected from the innumerable spirals. Figures of this kind should be practised equally on either foot.

For Free-Skating programmes spirals make a beautiful interlude, but the skater in selecting these should be careful to adopt positions suitable to his style and build. These figures are particularly useful for the beginner to strengthen the ankles and give poise.



FIGURE 31

FIGURE 31. OUTSIDE FORWARD SPIRAL. The body should be strongly inclined forward with the back well hollowed, the unemployed arm making a continuous line with the unemployed leg. The spiral is completed by raising the body and spinning on the toe of the skate.



FIGURE 32

FIGURE 32. INSIDE FORWARD SPIRAL. In this spiral the body is more erect with the unemployed arm in advance. Complete by a one-foot pirouette.

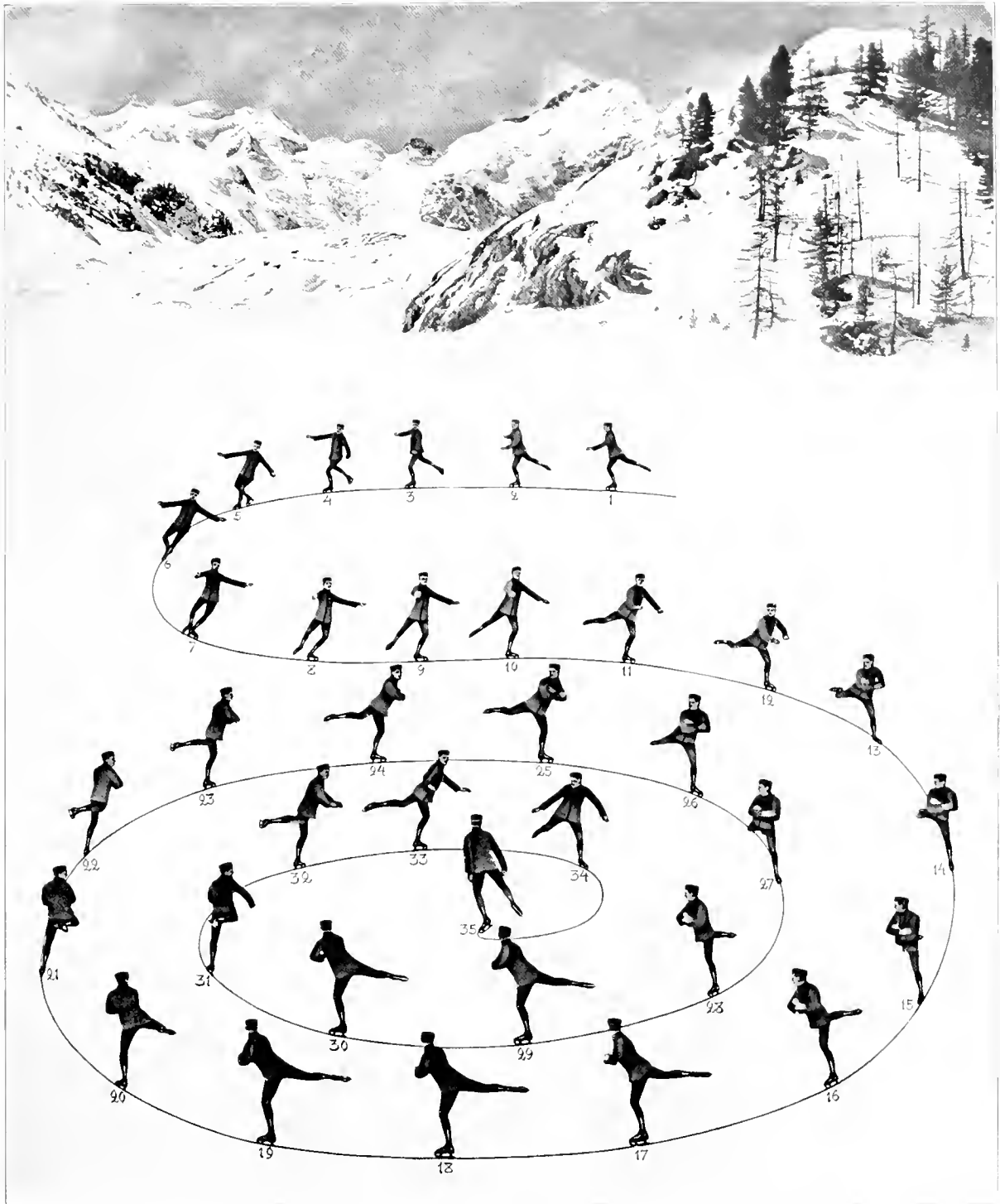


FIGURE 33

FIGURE 33. Inside forward spiral with the arms crossed in front. This spiral commences on the outside forward edge.



FIGURE 34

FIGURE 34. Outside back spiral with hands resting on back commenced from an inside forward three jump. For finish see Illustration.



FIGURE 35

VARIOUS JUMPS

It is an unvarying rule, applicable to jumps, that they should be first made high; let the length come as the resultant of speed and height. The employed knee should be well bent before the jump and straightened just as the skater leaves the ice. Aim to land lightly upon the front part of the blade and again sink on the skating knee in order to emphasize the smoothness, height, and grace of the jump.

FIGURE 35. A jump from the outside forward edge on one foot to the outside back on the other foot, with half revolution.

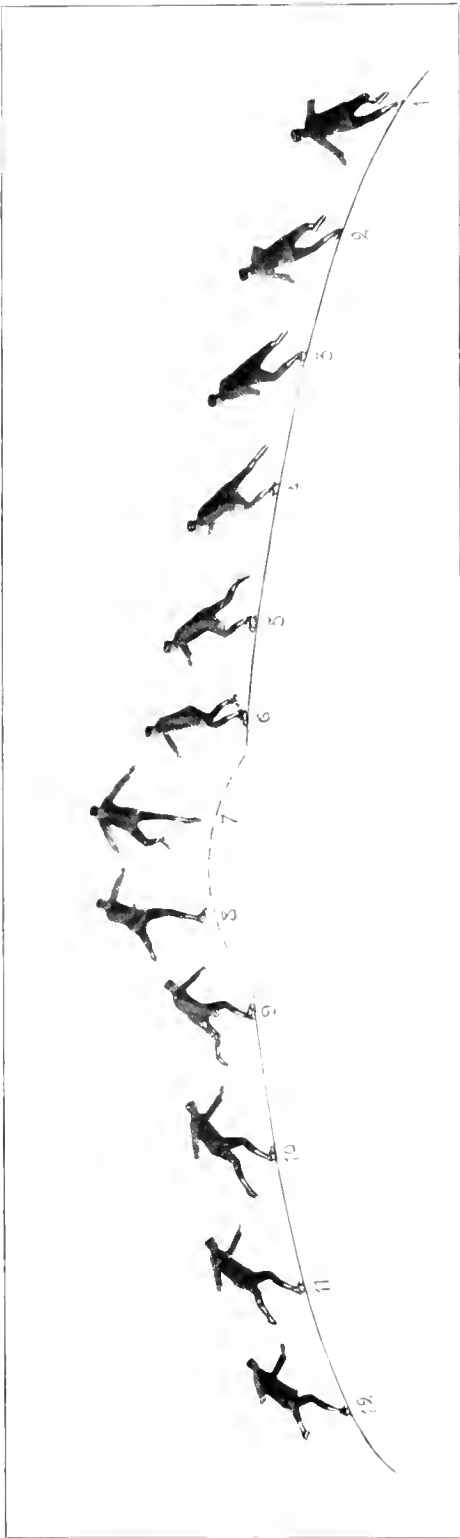


FIGURE 36

FIGURE 36. Outside forward three jump, alighting on the inside back edge of the same foot.

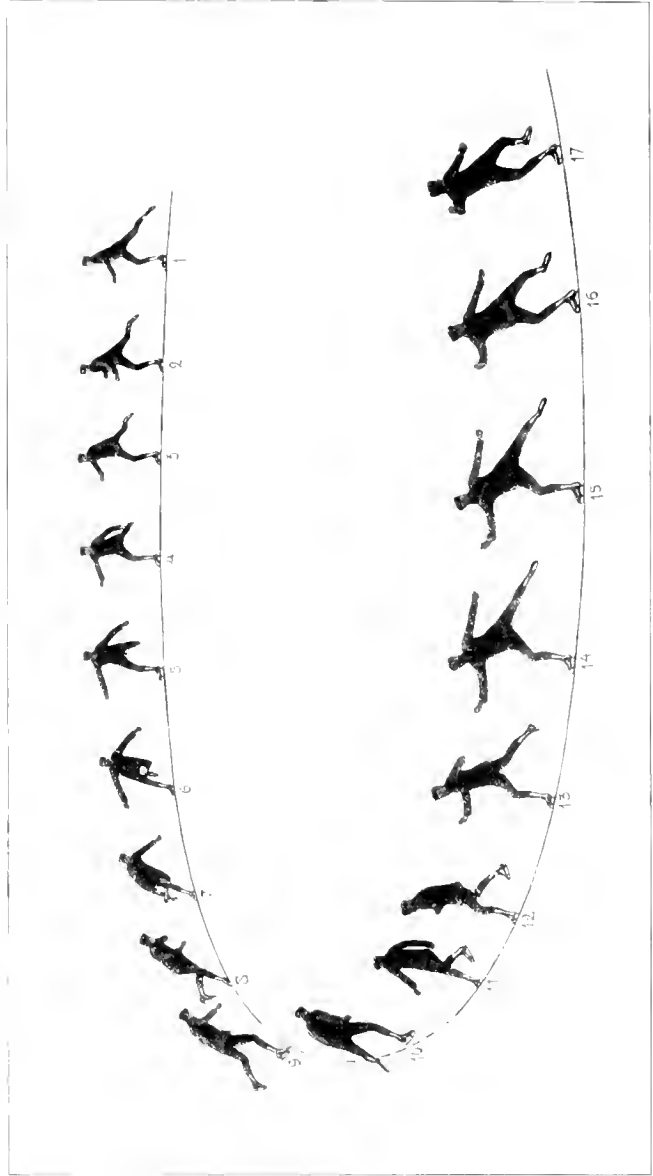


FIGURE 37

FIGURE 37. Inside forward three jump, alighting on the outside back edge of the same foot.



FIGURE 38

FIGURE 38. ROCKER JUMP. Outside forward to outside back.

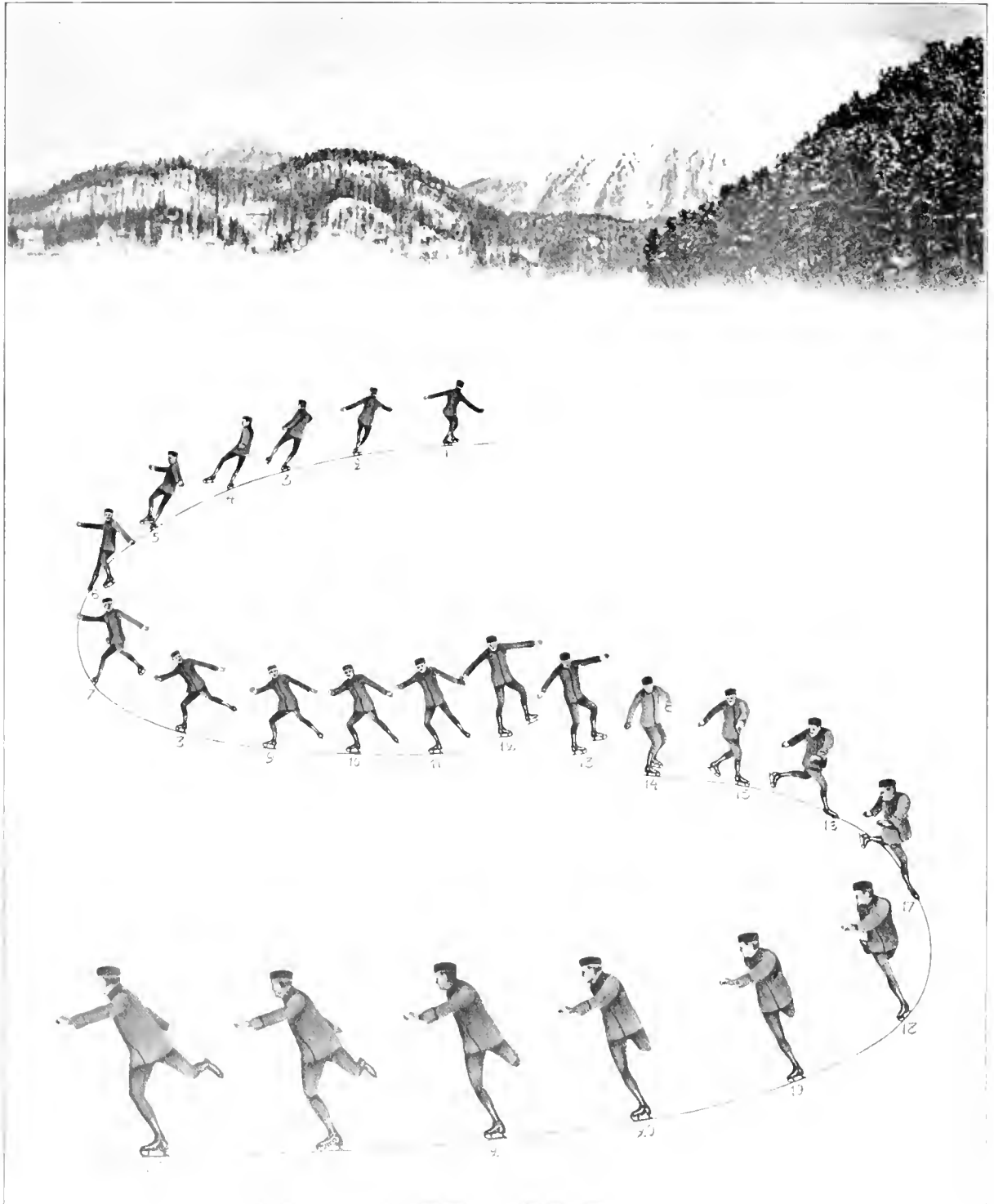


FIGURE 39

FIGURE 39. ROCKER JUMP. Outside back to outside forward.



FIGURE 40

FIGURE 40. COUNTER JUMP. Inside back to inside forward. The position for the inside back is obtained from an outside three on the other foot.



FIGURE 41

FIGURE 41. Double Jumps. From the inside back edge on the one foot to the inside forward edge on the other foot, and from this edge immediately making a "three jump" to the outside back edge of the same foot.



FIGURE 42

FIGURE 42. DOUBLE JUMPS. Outside forward three with jump from the inside back edge, alighting on the toe of other foot and jumping from the toe to the outside back edge of the same foot. This necessitates a further rotation.



FIGURE 43

FIGURE 43. LOOP JUMP. Outside forward three with short change of edge on one foot, followed by an outside back edge on the other foot (crossed behind), from this edge a jump with a complete revolution alighting again on the same edge.

In order to facilitate the learning of this jump the shoulders must be well rotated with the curve and the free foot kept in front until just at the moment of leaving the ice.



FIGURE 44

FIGURE 44. SALCHOW JUMP. Outside forward three with jump from the back inside edge to the outside back edge of the other foot, necessitating a complete revolution.

In order to insure this jump being made high, the skater must be careful to hold the two edges of the preparatory three and the free leg under control.



FIGURE 45

FIGURE 45. AXEL PAULSEN JUMP. From the outside forward edge to the outside back of the other foot, requiring one and a half revolutions.



FIGURE 46

FIGURE 46. SPREAD-EAGLE JUMP. From the outside spread-eagle, jump into the same position, after a complete revolution in the air. The skater is then travelling in the same direction.

THE SPREAD EAGLE. The position is to be seen on Figure 11, the first position illustrating the spread eagle on the outer edge and the other position the spread eagle on the flat of the blade. In the same manner, the spread eagle can be accomplished on the inside edge. The spread may be skated in the form of a spiral or interposed with dance steps, jumps, etc., according to the taste of the individual.

Some skaters experience great difficulty in acquiring the spread eagle, but it is advisable to persevere as it affords excellent practise for the muscles, and is of immense benefit in acquiring "Form" in skating. As a rule, children experience no difficulty in its accomplishment, but adults should practise the same off the ice, and I consider the following to be the best method: Stand in the corner of any room, face toward the corner with one foot touching each wall, about one and a half feet apart, knees straightened and body upright. Some support is necessary to enable the skater to lean backward and the most useful is an ordinary chair. Retaining the position described, the endeavour must be to:

- (1) Turn the feet outward as far as possible.
- (2) Bend the body to the right and left alternately without bending the knees. This gives flexibility.
- (3) To bend and straighten each knee alternately without changing the position of the feet.

When practising this spread on the ice the skater should endeavour to develop his "swing" as this enables the body and leg positions to be obtained more readily. It is also advisable to practise this with either foot leading, otherwise it may happen that the skater habitually holds himself in an unsymmetrical position. The carriage of the head and arms depends entirely upon the taste of the individual.

TOE-SPINS AND PIROUETTES



FIGURE 47

FIGURES 47 AND 48. Outside forward and inside toe-spins.

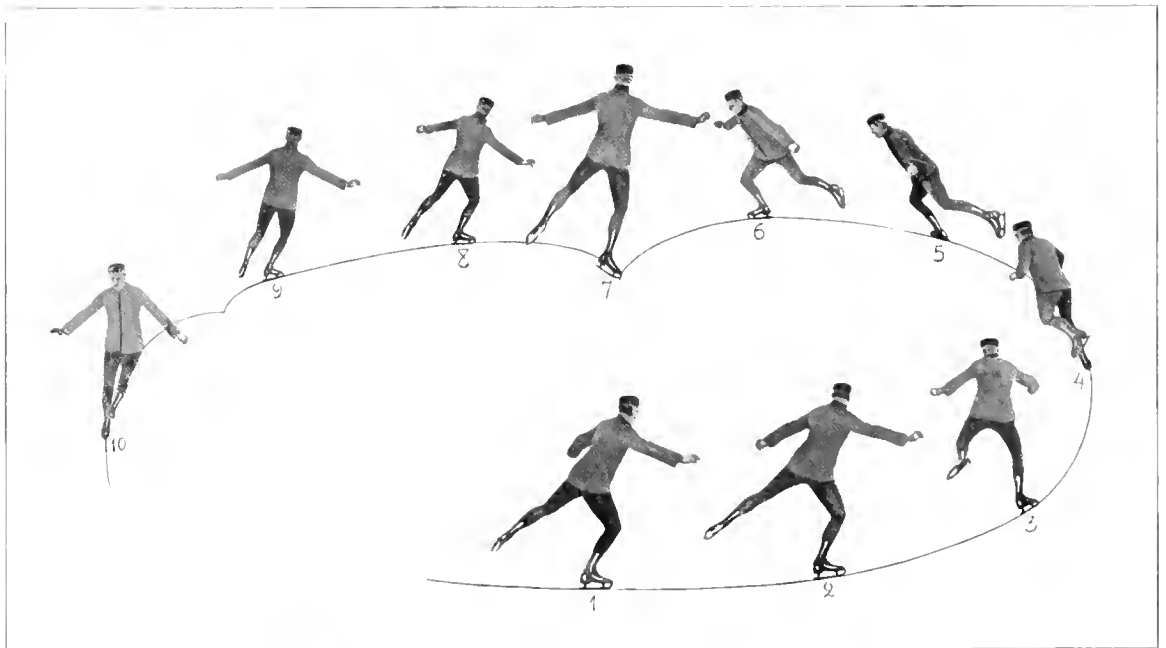


FIGURE 48

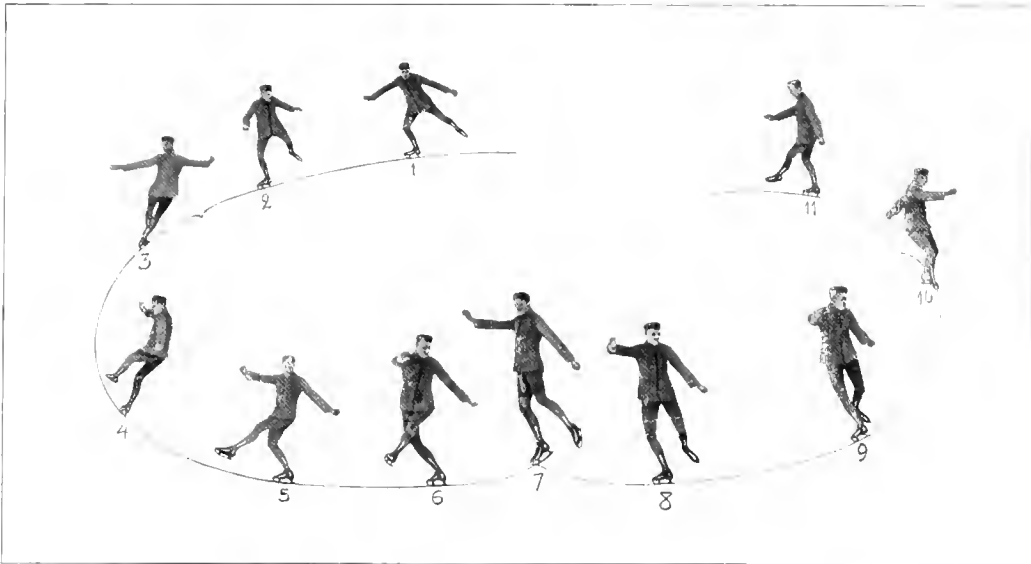
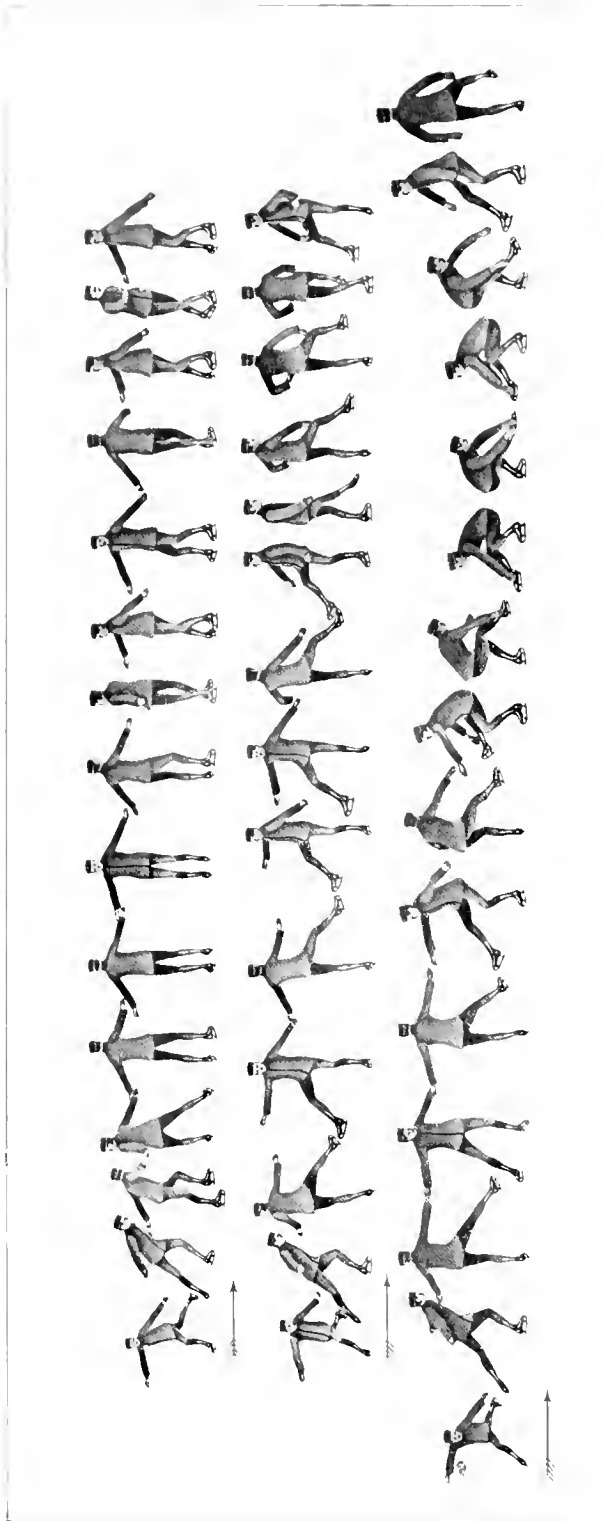


FIGURE 49

FIGURE 49. OUTSIDE BACK TOE-SPIN. The employed knee must be strongly bent before the spin and the free foot held in front to enable the skater to have a good balance whilst rotating.⁷ The difficulty is to retain a good position during the spin and to hold out the edge after the spin, without putting down the other foot.

This is true of all toe-spins. All the toe-spins are beautiful if well executed. They furnish a splendid variation in a Free-Skating programme. The main points to remember are—prepare as for a loop and make the spin at the point where the top of the loop would be placed.

During the spin the body must be held rigid with both arms evenly outstretched from the body. It will help the skater to make more than one revolution if the arms are gradually lowered and brought nearer the body. To finish properly, the edge after the spin must be held out under control.



FIGURES 50, 51, 52

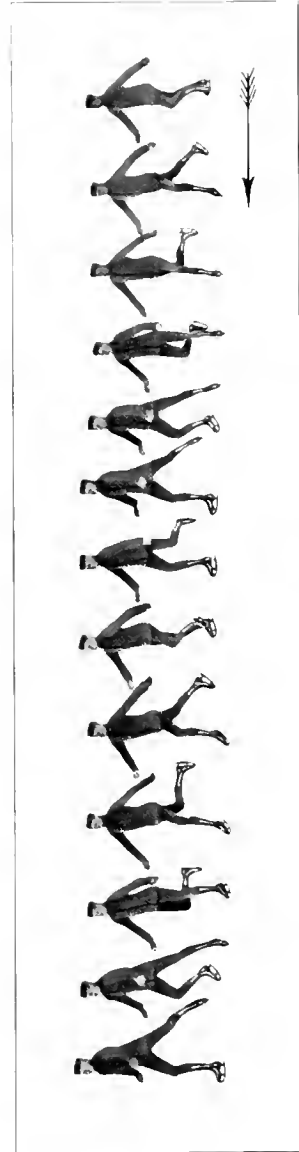


FIGURE 53

FIGURE 50. The common two-foot spin and the cross-foot spin. (Both feet on the ice.)

The two-foot spin on the flat of the skate must first be learnt, in order that the skater may accustom himself to the rotation of the spins. In this as in all other spins, the employed knee must first be well bent in order to assist the balance before attaining an erect position. The arms should be outstretched, and then during the spin gradually brought to the sides to increase the speed of the rotation. 1-7. Show the positions of the ordinary two-foot spin. 8-15. The positions of the cross-foot spin.

FIGURE 51. One-foot spin. For positions see Illustration.

FIGURE 52. The Jackson-Haines spin. This is perhaps the most difficult of all spins, but at the same time is probably the most effective and necessitates the greatest practise. The Illustration shows the method of accomplishment.

Special attention must be given to the commencement, which must come from a strong edge with a good body inclination.

Whilst sitting down, the arms and legs must be outstretched to enable the skater to increase the speed of the rotation by drawing them close to the body. The skater should sit down as soon as possible, with the weight of the body on the ball of the foot.

Care must be taken that the spin is not overdone, otherwise the skater will be unable to raise the body on the skating leg, which is of course necessary in the true Haines pirouette.

An almost universal fault is to make the spin too fast at first, thus losing balance and curtailing the spin. The skater thus loses the very fast and brilliant finish which makes this figure so effective.

FIGURE 53. How to obtain pace. In order to obtain the requisite speed for making large figures the skater must learn to run on his skates. Though apparently easy, the run is difficult to do well, and requires considerable practise. The body and head should be quite erect, and the arms evenly held from the sides. In order to prevent the skates slipping the steps must be taken from the inside edge of the blade on the front part and at right angles to each other. Running on the toes should not be allowed.

REMARKS ON THE COMPOSITION AND SKATING OF A FREE-SKATING PROGRAMME

When the skater can successfully accomplish a variety of movements based on the foregoing examples he should endeavour to construct a Free-Skating programme, which will open up for him a most interesting field. The chief aim should be originality, and the performance should also show the intellectual development of the individual. In living up to these ideals, however, the skater is in a somewhat unhappy position, as in competitions (particularly in the World's Championship) the majority of skaters execute programmes which show great similarity, even though the individual style of skating is widely different. Should the skater produce an entirely original programme he might suffer by comparison with the others. To go a step further, even the judges are often looking for certain figures (Haines spin, one-foot spin, Axel Paulsen jump, spread-eagle, etc.) although the skaters are not directly asked for the same. In my opinion, a programme showing originality and individuality should command a far greater value than at present exists.

I do not mean to imply, however, that a skater should not master these various jumps, spins, and figures, for use in competition work.

No fixed rules can be given as to the composition of a programme, otherwise its individuality would be lost. Some general hints, technical and otherwise, may, however, prove useful.

At the outset do not fall into the common mistake of being a mere plagiarist, but produce a programme which will be characteristic, and shall furthermore show an understanding of technique. First make up your mind as to the movements which you desire to incorporate, choosing only such figures as have been completely mastered. Let these as far as possible have contrasting effects, and be such as are suited to your style of skating. The whole programme should be continuous with each figure smoothly molded into the next. But still try to emphasize the completion of each figure. With regard to the order of their performance, the natural commencement is with a large, flowing figure skated with plenty of "swing." This, from a technical point of view, takes one quickly away from the boundaries and into the centre of the rink, and from the artistic point of view should immediately bring the skater into sympathetic contact with the spectators, as well as giving him pace and freedom for the figures which follow. Arrange

the programme with harmonious effects, so that it is attractive for the spectators, but take care that the figures which call for great exertion are interposed with quieter movements to recover the strength, otherwise when nearing the end signs of fatigue will make themselves evident, and the performance will lack swing and power. This is particularly noticeable in high altitudes if the programme be lengthy and difficult. The artistic temperament of the skater is also here called into play, large combinations can be varied with dance steps, forming contrasting effects but still being rendered in harmonious sequence. At the close of the performance an effective figure is essential in order to give a lasting impression. To make the most of this "effect" the skater must slightly under-time his programme as the concluding item is always in the nature of a slight "pose."

Always preserve the grace by keeping the head erect, looking in the direction of motion, let arms, hips, and free leg all contribute to the figures.

Whilst practising his programme the skater must pay careful attention to the size of the rink and should keep some power in reserve, since he may often be obliged to skate on a rink of different dimensions. As far as possible the whole ice surface should be utilized. If skating in an outdoor rink, the pressure of the wind has to be taken into account and the skater must be more economical of his strength. The large, flowing figures should be commenced against the wind, so that the second half of the figure obtains the advantage of the wind, and thus becomes equal to the first half which has the initial power. Long combinations of figures should be placed, if possible, at right angles to the direction of the wind.

Do not hurry under the impression that you are getting "swing." Do not scramble from one figure to another, but skate each figure to the end and in a precise manner.

Special movements such as jumps, toe-spins, etc., may be duplicated. This emphasizes the figure, and lends the impression that the skater is very "safe."

The music chosen must be suitable for the programme, and the skater must endeavour to keep perfect time without losing the characteristic style of his skating.

Most march and other dance steps can, when perfected, be skated in time with any music.



BROR MEYER AND MISS EMMY BERGFELDT, AT ST. MORITZ

PAIR SKATING

In my opinion, Pair Skating to a certain extent is merely a Free Skating performance executed by two persons, and for the reasons which I have already expressed in the chapter on Free Skating, it would be equally wrong to give here more than merely general rules as to the composition of a Pair Skating programme.

The same characteristics apply in each case, but in Pair Skating absolute unity of movement is the prime essential. A good pair can only consist of two skaters who have a similar style of skating, i.e., carriage of body, and similar arm and foot movements. Possibly the best practise for the attainment of this is the skating together of the School Figures. This unity of movement creates the "impression."

Beginners are often at a loss when forming a programme, through a lack of knowledge of the essentials of Free Skating and paucity of movements, therefore to form a basis for the development of their own ideas I append several suitable and different combinations.

In the various illustrations I have left only the tracing made by the man.



FIGURE 54

FIGURE 54. INSIDE FORWARD SPIRAL. For position of hands and arms, see Illustration.



FIGURE 55

FIGURE 55. INSIDE FORWARD SPIRAL. For position of hands and arms see Illustration.



FIGURE 56

FIGURE 56. Suitable figure for the commencement of a programme. The hands as in positions 1 to 11; after parting, the gentleman is on the back outside edge; the lady, forward inside until—21—rejoin until—30. See Illustration for positions.



FIGURE 57

FIGURE 57. Right outside forward rocker, right back outside; from 18—left forward outside. At 21 and 22 the man makes a left outside forward rocker while the lady merely steps from left to right outside. The gentleman makes the rockers slightly in advance of the lady: because his edges before the turns have the larger radius.

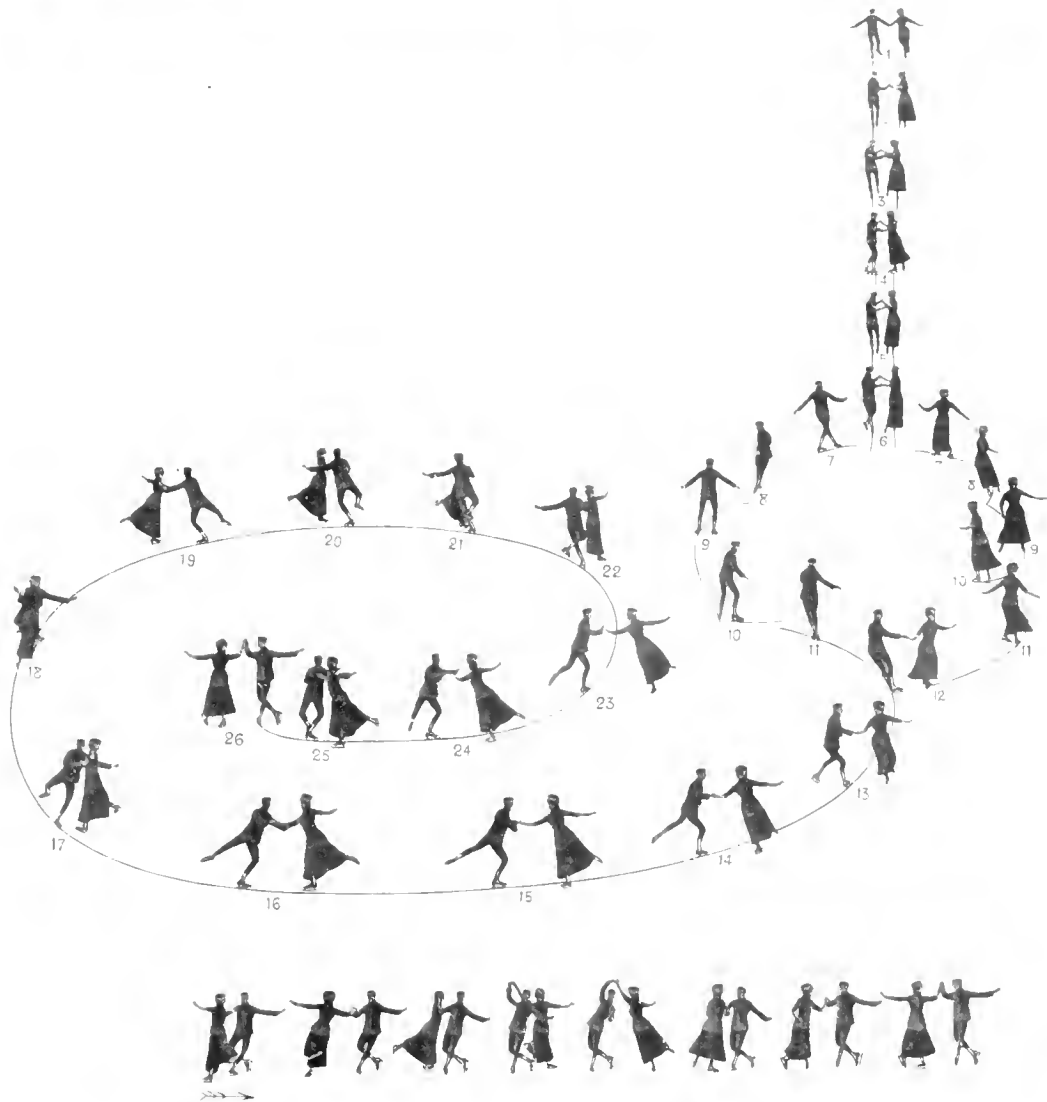
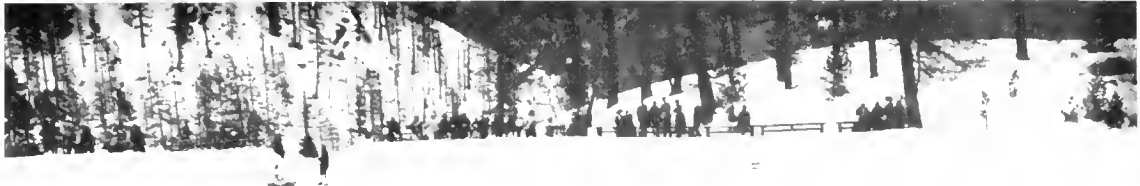


FIGURE 58

FIGURE 58. Numbers 1 to 3 is a straight line on the outer feet and the unemployed foot is brought forward (4), both execute a Mohawk (crossed behind) (6), the pair separates; gentleman, outside back three; the lady a double-three, (12) rejoin and complete with spiral, as in Illustration. The line below shows the finishing circle made by the lady.



FIGURE 59

FIGURE 59. Symmetrical figure, the pair commencing facing one another some distance apart and on opposite feet. For example, the gentleman left forward inside, change to outside, toe-spin at (11), at (12) a short right outside back edge, (13) left crossed behind, (14) right forward outside, (16) parallel with lady, (17) left crossed behind, (18) right forward outside three, (19) left back outside, right crossed behind and rotate on

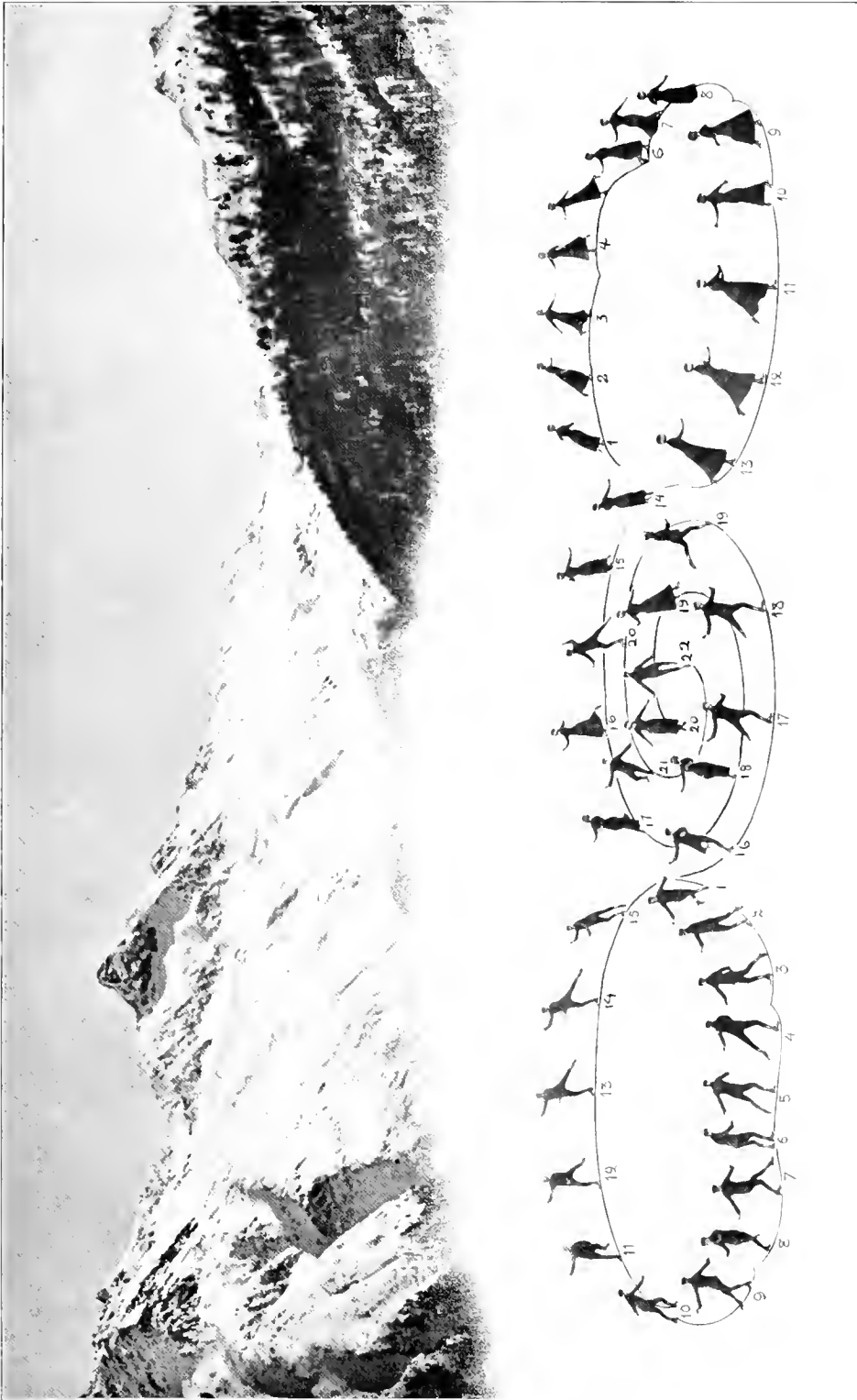


FIGURE 60

both feet to left, (21) right back outside, (22) left back inside crossed behind, (24) right forward outside, (28) holding hands, (29) both Mohawk (crossed behind), from (30) left back outside edge and rejoin, (35) the finish.

FIGURE 60. Commencing a short distance apart on the long axis, in opposite directions and at right angles to the long axis both executing the same movements at the same time—Gentleman, (1) right forward outside three, (5) Short change of edge, (6) left back outside (crossed behind) three, (10) right back inside (crossed in front), (16-22) left forward outside spiral to finish.

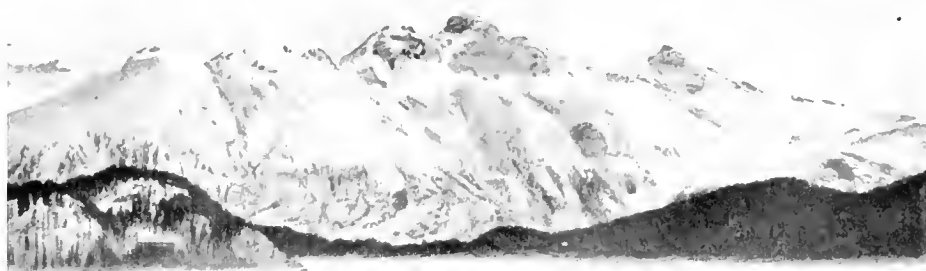


FIGURE 61

FIGURE 61. (1-3) a straight line on the outer feet, while the unemployed feet are brought forward. Now both execute a Mohawk (crossed behind). At 6 separate and both skaters make corresponding figures on the opposite feet as follows—man left forward outside three—right outside back, left inside, slight change of edge to right inside crossed in front. At 16 left forward outside. At 20 join in starting position.



FIGURE 62

FIGURE 62. Commencing together on the left foot with a straight line, the unemployed foot is carried forward at (6) right back outside crossed in front and fairly flat. (8) Gentleman—left back inside; lady—two short steps, (9) gentleman—right forward inside; lady—left back inside, (12) both change edge, (19-21) gentleman—short step on left foot crossed behind, right forward outside, and left forward outside. Lady: short right back followed by left forward outside, completed by both as spirals.



FIGURE 63

FIGURE 63. The pair executes a left inside forward rocker, (10) left back inside change smoothly to outside edge until (27) where (by means of the unemployed toe) the skaters jump forward facing each other, and finish by a straight line on the inner foot.



FIGURE 64

FIGURE 64. (1-10) WALTZ. Gentleman jumps from right back outside to right forward outside (almost on the flat of the blade) and the lady from left forward outside to left back outside (i.e., one half revolution each). (14) Left forward inside (crossed behind) lady half turning to right forward outside, (15) gentleman executes front crossed Mohawk to right back outside, (16) the lady glides ahead on the left forward outside, (17) gentleman—left back inside; lady—left forward outside; (20) gentleman—three short steps; lady—half turn to the right and right back outside, finish in a straight line. See Illustration for method of joining.



FIGURE 65

FIGURE 65. MOHAWK DANCE done side by side, with the lady on the right. (1) Left forward outside. (2) Short right forward inside. (3) Left forward outside. The unemployed swings forward keeping time with the music, (7) right back outside crossed in front, unemployed at once behind. (10) Left back inside, the unemployed swinging backward near to the employed, and still in time with the music. (15) Right forward inside, unemployed foot swinging forward. Repeat.



FIGURE 66

FIGURE 66. Lady to the right of gentleman. For position of the hands see Illustrations. (1) Left forward outside, foot carried forward in time with the music. (9) Front crossed Mohawk to right back outside, (11) gentleman—left back inside crossed in front; lady—left

back inside (13). From the unemployed toe jump to right forward inside, face to face. For position of the arms see Illustration. Gentleman's unemployed foot is carried forward and at (18) a bracket turn is made. During this movement of the unemployed foot, the lady passes to the left outside forward edge and at (18) with the gentleman's turn, she executes a Mohawk (crossed behind) to right back outside (20), left back inside crossed in front. (22) Both right forward inside. Repeat.



FIGURE 67

FIGURE 67. MOHAWK DANCE in waltz position. Gentleman's steps: (1-5) right forward inside, (5-8) left forward outside with short forced change at the end, (8-9) Mohawk to right back outside, (11-12), left back inside crossed in front, repeating at (15). All the edges are rather flat. The lady's steps are identical, but when done together the man is always one edge in advance. (The step is really commenced on the left forward outside not as in the Illustration—right forward inside.)

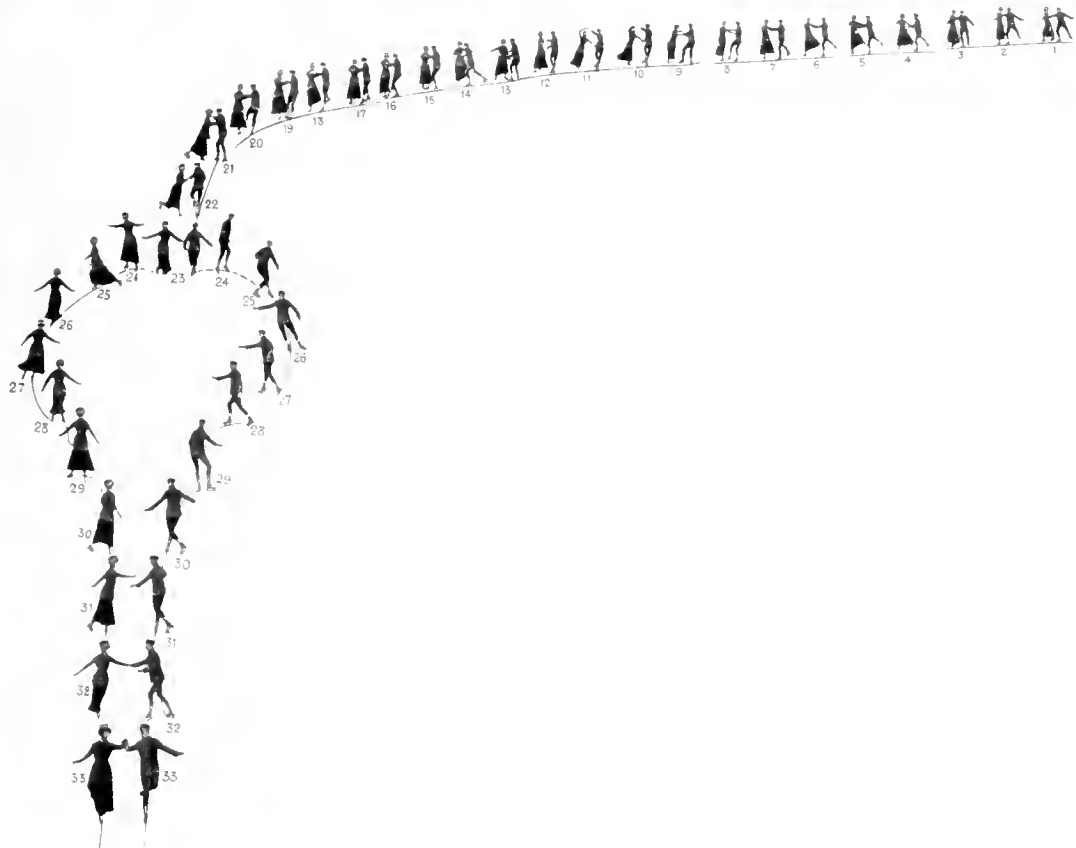


FIGURE 68

FIGURE 68. The pair commences side by side holding the inner hands: (1) Straight line on the inner foot, the clasped hands stretched out in advance, at (4) skating on the outer feet, face to face, with both hands joined. The unemployed foot is now swung forward to the music and again backward, and at (9) executes the Mohawk step (crossed behind). To position 13 the gentleman is skating right outside back (almost the flat of the blade) whilst the lady rotates once to the left under the gentleman's right hand; at (13) both are on the outside feet, face to face, with the gentleman's right arm round

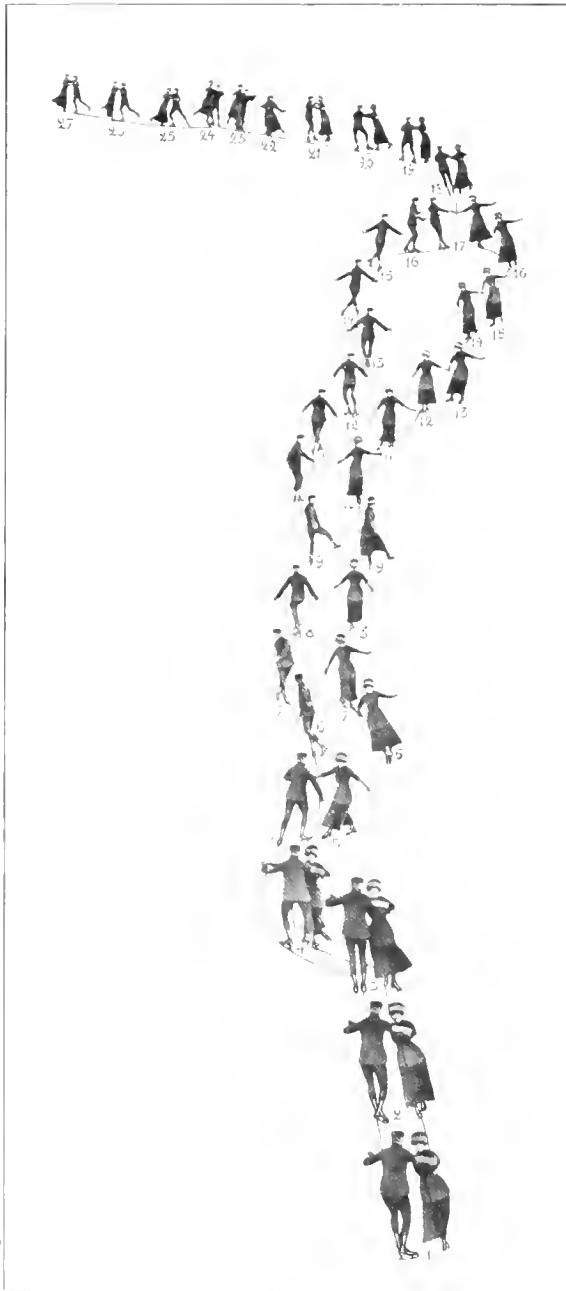


FIGURE 69

the "Brillen" the lady skates four short steps backward, the gentleman skates three short backward steps, and during the fourth step of the lady passes to a left outside forward edge. At (17) the skaters rejoin hands and with three short steps fall into position for the Mohawk dance (vide Illustration 67), which they execute once, the only difference being that the lady jumps the Mohawk. Repeat.

the lady's waist, the other hands being outstretched. Still in this position, there is a short step at (15) on the inner feet, at (17) again on the outer feet, the unemployed leg swings forward and both skaters execute a front crossed Mohawk to outside back edge (straight line) (21). At (23) they are jumping from the unemployed toes, turning away from each other and alighting on the inner feet after one half revolution. (28) Forward outside three crossed over, (29) outside back edge crossed over the preceding inside edge, (32) take hold of the inner hands and repeat.

FIGURE 69. The partners are almost in waltz position (see Illustration for exact position).

The gentleman skates three short steps forward, commencing on the left foot; the lady three backward commencing on the left foot. At (5) the gentleman commences an inside forward on his right foot, and makes a three turn. During this forward inside edge the lady carries her left foot backward, and after the gentleman's three (7) both skate the "Brillen" commencing left outside back. The tracings of the "Brillen" should be parallel. After



FIGURE 70

FIGURE 70. TEN-STEP OR FOURTEEN-STEP. Both the lady's and gentleman's steps of the ten-step have been previously given under the Free-Skating portion (Figures 24a and b), so I have only to say that on a large-sized rink, after the first three steps, a long outside edge may be skated, viz.: Gentleman, right outside forward; lady, left outside backward, afterward the usual ten-step follows. This comprises the fourteen-step variation.

The long edge is shown on Illustration 69 between position 6-10.

This dance is often skated too quickly and too roughly, with jerky arm movements, and not in time with the music.

From the artistic point of view, the aim must be to produce a harmonious movement in perfect unity whilst keeping time with the music.

Skaters who intend to enter for competitions and wish to include difficult movements in their programme must not lose sight of the fact that as regards "execution" particular attention is paid by the judges to unity of movement.



BROR MEYER AND MISS EMMY BERGFELDT IN A LEFT OUTSIDE FORWARD SPIRAL

WALTZING ON THE ICE

FIGURE 71. Of all dances arranged for the ice, undoubtedly the most popular is the "Waltz," for this dance is known on every ice rink throughout the world. Doubtless this popularity is due to its apparent simplicity and to the erroneous impression that it is easily acquired. Although the dance is composed of the most elementary steps, viz.: an outside forward three followed by a plain outside back edge; yet, when well executed the dance is not only exhilarating to the skater, but is also a source of wonder and delight to the spectators, coupling, as it does, the graceful effect of dancing with the undulation and rhythmic sway of skating.

Before endeavouring to combine their steps it is essential that the partners should be able to skate their separate steps correctly and smoothly. Though the steps are simple, many points have to be grappled with, as these steps are executed in an entirely different manner from the School Figures, e.g., In the School Figures the "three" is done by the rotation of the shoulders, but in the waltz the turn is swung, and is accomplished by the inclination of the body and the straightening of the tracing knee assisted by a good ankle control.

The skater commences the outside forward edge on a bent knee, with the body well inclined but not leaning forward, shoulders square with the tracing, and the unemployed leg in the rear and held rather straight and close to the ice, the toe being well pointed. When approaching the turn the skater straightens the tracing knee and brings the unemployed foot gradually nearer to the tracing foot, and throws the weight of the body on the front part of the skate. At the turn the unemployed foot swings round naturally, and is then held behind the tracing foot, the tracing knee again being bent. This action to a certain extent causes the inside back edge to come of its own accord, and in the right direction, i.e., a continuation of the curve before the turn. The unemployed foot, which has retained its position (i.e., behind the tracing foot), now takes up the outside back edge on a well-bent knee, with the toe placed to the instep of the tracing foot, the

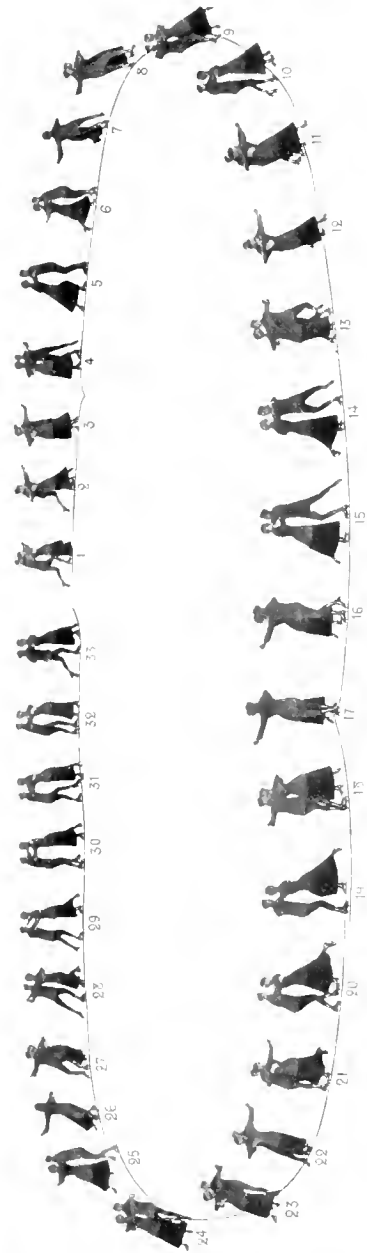
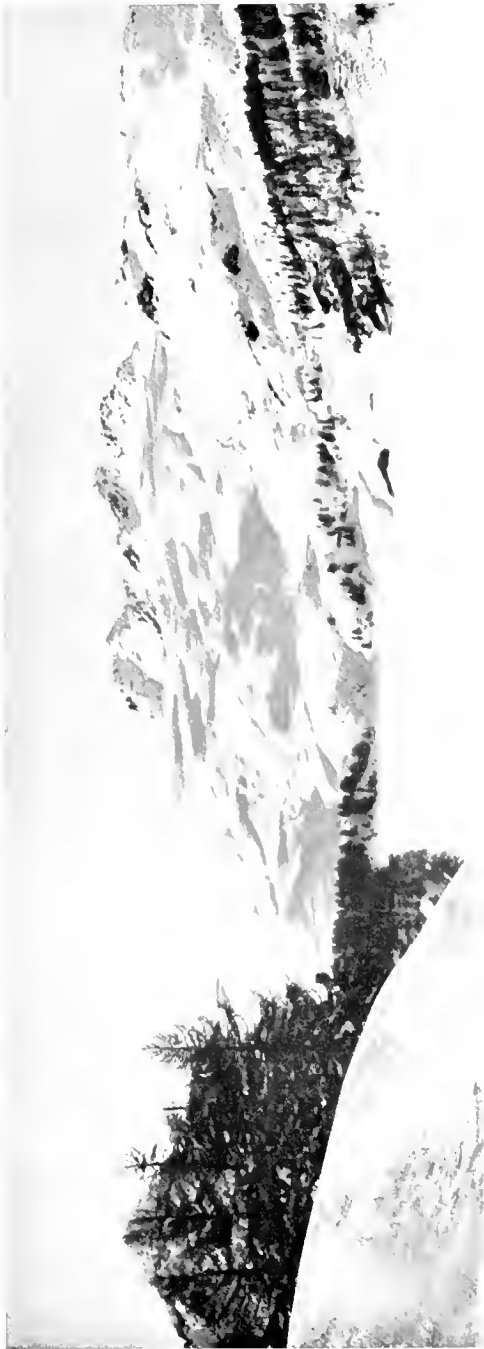


FIGURE 71

feet being kept as near to each other as possible. At the commencement of this back outside edge the skater should for a moment still retain the previous inside back edge. This not only gives him stability, but also ensures the outside back edge being a perfect continuation of the inside back edge.

When this foot is raised it must be held fairly straight and during the progress of the outside back edge should be carried gradually backward, then toward the end of the curve it is brought nearer to the employed foot, so as to be in position for the next stroke.

When approaching the completion of the outside back edge the tracing knee should be slowly straightened.

The length of the first edge (i.e., to the turn) will vary according to the swing, time of the music, speed of the ice, etc., but in any case, the edge must be well held out and not made too curly, or otherwise the rotation will be too strong. After the turn the skater should endeavour to hold the inside back edge for about one third the length of the forward edge. Theoretically, the outside back edge should be equal in length to the outside forward, but in practice it will be found to be rather longer. Care must again be exercised on this edge that the rotation does not become too strong.

Whilst practising alone the arms must remain flexible, and care taken that they do not swing the skater. Whenever possible the shoulders must be at right angles to the tracing and the head carried in a natural position.

The foregoing steps must be practised on both feet.

To complete the gentleman's part the skater has now to learn the manner in which the direction is changed. This is not accomplished in the usual manner of changing from one forward edge to another, but by the skater crossing his feet when taking up the new curve.

The easiest method of acquiring this step is for the skater to fix his eyes upon some distant object and skate in that direction. With the commencement of each new curve the tracing knee must be well bent; halfway through the curve, the skater gradually straightens the tracing knee and slowly carries the unemployed foot forward and across the tracing line, in order to be in position for taking up the new edge. The inclination of the body must now be lessened, causing the curve to be somewhat flattened and enabling the skater to take up the new edge more easily. Should this latter movement not be carried out at the right moment, the tracing becomes too curly and the skater swings, and cannot take up the new edge correctly.

The unemployed leg should always be moved smoothly and from the hip; never violently swung. The knee must be only slightly bent, and the foot carried at an even distance from the ice.

The change of direction is made by the lady in the following manner: Toward the end of the outside back edge the tracing knee is straightened and the body rocks gently toward the coming edge. This causes the skate to glide over to its inner edge, and the new back outside edge is now taken up in the same manner as the edge after the "Three" turn.

The lady does not cross her steps when changing the direction.

After reasonable progress has been made in the skating of their respective steps the partners should attempt to combine them, attention first being paid to the position they must occupy, viz.:

The pair must be facing and fairly close to each other with shoulders parallel and held at right angles to the tracing line; the gentleman's right hand holding the lady between the shoulder blades; his left hand taking the lady's right hand, their arms being outstretched and retained about shoulder height. The lady's left hand is laid on the upper part of the gentleman's right arm.

These positions should be retained during the entire dance, and great care is necessary to prevent the shoulders breaking away from their parallel position.

The steps are combined in the following manner: Whilst the lady is on the outside back edge the man is skating the first curve of the Three, and these tracings should be as nearly parallel as possible, with the gentleman's tracing slightly on the outside of the lady's. The gentleman turns almost between the feet of the lady, and during his back inside edge the lady commences her forward edge, which must run parallel with the gentleman's outside back edge. The lady's turn is made in the same way, i.e., between the gentleman's feet.

Two or three turns are usually made in the positive direction, and a corresponding number in the reverse direction; the number, of course, varying with the skating area, the number of persons waltzing, etc.

After the couple is fairly proficient (but not sooner) they should endeavour to keep time to the music, allowing two bars for each stroke. To produce a harmonious performance care must be taken that the unemployed is correctly and quietly moved—not swung—and furthermore it is essential that the rhythmic rise and fall be absolutely simultaneous.

Each movement of the partners must be as supple as possible and perfectly uniform; failing this, the whole charm of the "Waltz" will be lost.

THE MOST COMMON FAULTS

Incorrect movements of the unemployed leg, e.g.: Carried too far outside the print before the turn, and often swung forward instead of being under perfect control. This

prohibits the taking up of the outside back edge near to the tracing foot, and often causes this edge to be too short and curly.

Unemployed toe pointing upward.

At the cross-roll step the edge is made too curly, making it an impossibility to take up the new stroke correctly.

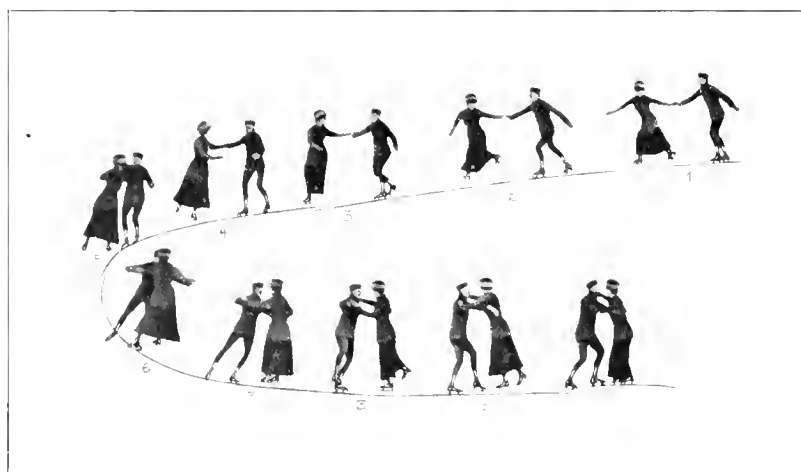
The arms, instead of being outstretched, are often bent at the elbows, and do not move in unison with the body.

The shoulders do not keep their correct positions: i.e., parallel with each other and at right angles to the tracing.

Wrong position of the head: i.e., instead of remaining perfectly still after the turn, frequently when on the inside back and outside back edges the skater looks in the direction of progression, which gives a strained body position.

Not in time to the music.

By reason of the faults above enumerated, the couple loses the whole rhythm of the dance.



COMMENCEMENT OF THE WALTZ

THE CORRECT COMMENCEMENT OF THE WALTZ

The waltz should be commenced with the lady on the right hand of the gentleman. Taking hold of the gentleman's right hand with her left, the lady then makes the three turn on her left foot while the man is taking three short steps. As soon as the lady is on her outside back edge on her right foot the man begins on a left outside forward. He then crosses his free leg, taking a right outer forward as the woman takes a left outside back into the waltz. The couple then proceed as before described.

WALTZ VARIATIONS

A change of direction can be made if the gentleman skates an outside forward rocker instead of the three turn. The lady corresponds by passing on to a half stroke of inside forward, following this with an outside forward stroke on the other foot.

Another variation is for the lady to skate an inside forward three, commencing with the gentleman's outside back edge after the rocker.

A favourite variation is the introduction of a "jump." This is done by the lady jumping from the outside forward to the outside back edge (in the same direction as the three turn). When the jump is to be made, the gentleman is on the outside back edge, and to prepare for the jump, he sinks well on the tracing knee, then lowers his left arm to assist the lady to obtain a good spring as well as to support her.

The lady must not endeavour to cover much space, but instead, should aim for a high jump, and to render this simpler, when leaving the ice, she must be near to her partner. This assists her to maintain a good appearance whilst in the air, i.e., head and body upright, toes pointing down, and feet close to each other. The lady should alight as gently as possible, and at once sink well on the tracing knee, the unemployed foot being then carried backward.

Another variation is the "change-of-edge," which is usually done by the gentleman when on his outside forward edge after the cross-roll step. This step is made in the usual manner; the partners then make a double change of edge, taking care to be in time to the music, afterward dropping back into the ordinary waltz step.

During the changes-of-edge the gentleman must keep his unemployed leg in the rear, whilst the lady brings her unemployed foot backward, retaining it rather close to the tracing foot during the next two edges.

The changes are made by the rock of the body together with the raising and lowering of the tracing knee.

Another variation is for the lady to make a quick double-three step instead of an outside back edge. The turns are made under the gentleman's uplifted left arm, he during this movement taking three short steps forward.

BOOTS, SKATES, AND COSTUME

Only by using the best materials can a persevering skater obtain good results, and it would be foolish in the extreme to employ inferior articles. Not only is a great amount of time saved in the practise of the various figures, etc., but that practise is rendered far more enjoyable. Furthermore, there is a saving of strength—as considerably less energy is expended when using correct articles.

Boots. Great care must be taken that the boots are built correctly and are of good quality leather of medium thickness, preferably calfskin or boxcalf, as these do not stretch in use like other varieties of leather. The boots must be specially made and should fit the foot closely, particularly round the heel and instep. The toes must not be in any way cramped, yet the boot must not be longer than necessary. In height they should reach nearly to the calf, for preference half an inch below, to give perfect freedom to the calf muscles. The boots must be laced and in conformity with the natural position of the skater when standing upright; they must be built erect to enable the ankle to be evenly bent. The lacing should go lower down than on ordinary boots, to permit the fitting of the boot to be regulated according to circumstances, and since a boot always stretches in use, when new there should be at least three quarters of an inch space from the instep to the top of the boot, otherwise in a short time they will be too slack.

The soles should not be thicker than three eighths of an inch, and the heel should be approximately one inch in height, varying according to the foot and the construction of the skate.

It is preferable to have the boot made from two pieces of leather, with the seam in the centre, both in front and behind.

SKATES. Of all varieties, I consider the best to be the “round toe” pattern. These skates should be made of the highest quality steel and hammered by hand. The method of sharpening should be so perfect as to impart an excellent “glide” to the skate.

Whatever class of skate be used it should be hollow ground, as this gives a better grip on hard ice; the edge also lasts longer without any necessity for re-sharpening.

Under the ball of the foot should be a flat portion about three quarters of an inch long as the weight of the skater is principally here. This flat portion prevents the skate from cutting deeply into the ice, and enables the skater to get more "swing" and is also less tiring to him on account of the easier balance.

The skate should be so fastened to the boot that the blade is under the centre of the foot, that is, between the first and second toes and under the centre of the heel. The front of the skate should just touch the upper leather and the heel of the skate should project about five eighths of an inch beyond the boot heel.

COSTUME. It is not practicable to dwell at length on this matter for nowadays the art is pursued in so many different places, viz.: natural rinks and both indoor and outdoor artificial ice rinks. Tastes also differ greatly, and apart from costumes used for competitions, much cannot be said. For gentlemen, a light lounge jacket with tight-fitting knickers is very suitable, but the coat should not be very long. In any event, the costume should not be heavy and it is advisable to avoid long trousers as the skates may easily catch therein. For competitions, a short, well-fitting coat (black) with black tights gives the best appearance.

Ladies should under no circumstances wear a skirt which is either long or heavy, and very close-fitting articles of apparel should be avoided, as they necessarily curtail any free action.

TRAINING

Those persons who intend to take up skating as a serious pursuit must train systematically, as in the case of other sports. In the first place, the heart, lungs, and muscles must be trained, for it is essential they be in first-class condition to endure the strain caused by the skating of a five-minute programme, more especially does this apply when the performance takes place in high altitudes. Secondly, considerable practise is necessary, and the skater must work from the easier to the more difficult figures. This applies equally to the School Figures and to the Free Skating.

Since the foundations of skating are the four edges, it is imperative they be practised by the expert as well as by the novice, and too much care cannot be exercised in ensuring correct positions and movements. The "style" attained in practising these edges in eight form will follow the skater throughout the whole of the School Figures, and the lack of good style amongst the skaters of to-day is entirely due to the fact that the elementary figures have been passed over too quickly and also practised aimlessly. If only a moment's thought be given, it will be readily seen that no good can accrue by merely going over a figure without applying the intellect, no matter how many times it is skated; and in addition, without severe self-criticism. A skater should never be quite satisfied with his own performance, especially whilst practising, though self-confidence on the day of a competition is a wonderful asset.

Two hours daily is the maximum period for practise for the skater who is honestly working, and of this period the major portion should be devoted to the School Figures. Furthermore, a skater who is able to practise daily should rest for one day in each week.

Together with the four edges, the skater should chiefly practise those figures which present some difficulty to him, and more practise should be given to the weaker foot. If a skater is really ambitious, he must not be afraid of hard work and this applies equally to those who are making a study of Pair Skating. It is scarcely necessary to remind him that perseverance and energy in Figure Skating have often proved victorious over natural born talent.

Perhaps one of the greatest faults to guard against whilst practising, particularly in

the School Figures, is the tendency to put down the unemployed foot to assist in some difficult movement or figure. If this be repeatedly done, it will develop into a habit which will be exceedingly difficult to eradicate. Too much stress cannot be laid upon this warning.

By the International rules for competitions the following points are of descending importance in the order given:

- 1 Correct tracing on the ice.
- 2 Carriage and movement.
- 3 Size of figure.
- 4 Approximate accurate covering of the previous traces.

From the foregoing paragraph it will be seen that the first essential is the correct tracing, and that the triple repetition is the fourth. These two essentials are often confounded with one another; by the judges as well as by the skaters. I admit that it looks imposing if the three tracings are on top of each other, but I must again point out the descending importance of the four essentials, and when practising, do practise in the right manner.

Incorrect and cramped positions are frequently the result of skaters endeavouring to cover the tracings of figures of which they have not a perfect mastery. Difficulty is often experienced in skating the School Figures equally well on both feet and this may sometimes be easily corrected if the skater will endeavour to analyze the actions of the "better" foot and attempt to transfer them to the "weaker" foot.

Should it be optional for the skater as to whether he practises by day or by artificial light, he should certainly choose the former since his progress will be far more rapid.

AS TO CHOICE OF FOOD AND MANNER OF LIVING

To this section on training properly belongs the question of food and the manner of living. Care should be taken to avoid foods which are not easily digestible and which are apt to produce a heavy feeling. Meals should be regular and only nourishing food taken, and not more of this than is strictly necessary. All stimulants which affect the heart such as alcohol, coffee, and tobacco, should be avoided.

A hot bath after practising and a short rest before the next meal will prevent the muscles from becoming stiff.

THE INTERNATIONAL SKATING UNION AND ITS REGULATIONS

The International Skating Union came into existence in order to have an authoritative body to lay down fixed rules for International Competitions in Figure and Speed Skating.

The constitution of the Union creates members consisting of National Associations and Clubs, representing each a country; these send delegates to a biennial congress, where the general affairs of the Union are settled, and a Council is elected; this latter conducts the business of the Association for the two years following. The Members of the Union at present are:

AUSTRIA. Oesterreichischer Eislauf-Verband.

BELGIUM. Brussels Ice Hockey and Skating Club.

CANADA. Amateur Skating Association of Canada.

DENMARK. Kjöbenhavns Sköiteløber Forening.

FINLAND. Finska Skridskoförbund.

FRANCE. Union des Sociétés Françaises des Sports Athlétiques.

GERMANY. Deutscher Eislauf Verband.

GREAT BRITAIN. National Skating Association of Great Britain.

HOLLAND. Nederlandsche Schaatsenrijdersbond.

HUNGARY. Hungarian Skating Association (Magyar Országos Korcsolyázo). Budapester Eislauf-Vereign (Budapesti Korcsolyázo Egyeslet).

NORWAY. Norges Sköiteförbund.

RUSSIA. St. Petersburger Eislauf-Vereign and Amateur Sport Vereign, Moscow River Yacht Club, Warschauer Eislauf-Vereign, and Russian Athletic Association.

SWEDEN. Svenska Skridskoforbundet. Stockholms Allmänna Skridskoklubb.

SWITZERLAND. Schweizer Eislauf Verband. Internationaler Schlittschuh-Club, Davos. St. Moritz Skating Association.

The Council at present consists of the following gentlemen:—

LIEUT.-COLONEL V. G. BALCK, Sweden (*President*).

DR. G. HERBERT FOWLER, Great Britain.

DR. E. VON SZENT GYÖRGYI, Budapest.

And two "reserve members," CAPTAIN N. J. BACKER, Holland, and HERR H. VALÄR, Switzerland. The Secretary is HERR ALEX. LINDMANN, Stockholm.

The Council allots the various Championships of the year to different members of the Union, and arranges that all International skating competitions shall be carried out on the recognized lines. It decides where the Congress shall meet, and reports to it on International matters for the past two years, itself acting on matters of urgency which arise between two Congresses.

I.—GENERAL REGULATIONS FOR SPEED AND FIGURE COMPETITIONS

A.—GENERAL

1. An international Amateur Competition can only be held on the lines laid down by these Regulations.
2. A skater is not recognized as an AMATEUR if he has since January 1, 1893—
 - (a) practised in his own person any sporting bodily exercise as a means of gain (gymnastic and fencing instructors excepted);
 - (b) practised or taught skating for money (excepted are the bare repayment of hotel and travelling expenses by his own Club or Association or by the Club or Association holding the competition; in the latter case they may not be repaid directly to the skater, but only through the Club or Association which nominated him);
 - (c) sold or pledged prizes won in sporting competitions;
 - (d) knowingly and without protest started in an open skating competition against a competitor who is not an Amateur according to these regulations.
 - (e) been disqualified as Amateur by his own National Association.
3. The REHABILITATION of a professional skater as Amateur can only be pronounced by the Council of the I. S. U. at the request of a member of the I.S.U. The skater thus rehabilitated may take part in no open skating competition within a year of his rehabilitation.
4. In international JUNIOR COMPETITIONS a Junior is one who before the first of October in the calendar year of the announcement of the competition has not won in an International competition, nor carried off a National Championship.
5. The international competitions instituted by members of the I. S. U. are only OPEN TO SUCH SKATERS AS BELONG TO THE I. S. U., with the exception of the World Championships, which are open to amateurs of all countries, and the European Championships, which are open to amateurs of Europe.

A skater may only be entered by one and the same Club or Association in the course of a season; exceptions are permissible with the consent of the Council of the I. S. U.
6. Skaters who belong to the Associations and Clubs of the Union may only take part in competitions announced by members of the Union.

If an amateur knowingly takes part in an international competition which has not been announced by a Member of the Union, he can be DISQUALIFIED by the Council for a certain time from taking part in any international competition and from holding any official post at such competitions as are held by members of the Union.
7. The ANNOUNCEMENT of an International Competition must be published at latest before the first of December, and at least three weeks before the race-day, in the German, English, or French language, and must include:
 - (a) A statement of the place at which the race will be held, and whether natural or artificial ice will be used;
 - (b) Dates of the closure of entries and of the race-day;
 - (c) The amount of the entrance fee, and the character of the prizes:

For speed skating—

- (d) A statement whether a double or single track will be used;
- (e) The length of the track, with a statement of the turns, an indication of the radius of curvature, and a statement of how many degrees the turn makes. In a double track is also to be noted how long the crossing-line is (at least 40 metres [43.7 yards]).

For figure skating—

- (f) In individual competitions, a statement of the compulsory figures, of the duration of the free skating, of the maximum points obtainable in both sections, and of the factor for free skating;
- (g) In pair and team skating the composition of the pairs or teams and the maximum time allowed for skating;

For speed and figure skating—

- (h) Supplementary conditions of any kind.

8. The ENTRIES must include:

- (a) the character of the competition,
- (b) the name of the Club or Association making the entry,
- (c) the name and age of the competitor,
- (d) a certificate of amateur status from the Club or Association making the entry.

Pseudonyms are permitted, but must be accompanied by the correct name. The entries must be made THROUGH THE ASSOCIATION OR CLUB CONCERNED, and are to be forwarded in writing or by telegram to the place designated in the announcements of the competition; all entries arriving after 8 P. M. of the day settled for closure of entries are to be treated as POST-ENTRIES, for which a double entrance-fee is to be paid.

All post-entries must be made before the beginning of the first heat.

9. The ENTRANCE FEE is to accompany the entry, and is returnable only in the event of the competition in question not being held.

10. WITHDRAWAL OF AN ENTRY is permitted before the closure of entries without forfeit. After that, the entrance money is considered as forfeited.

11. After closure of the entries, those which have arrived are to be announced at a meeting of the Committee of the Competition; at the same time the public DRAWING OF THE STARTING NUMBERS is also to be held.

12. A COMPETITION FALLS THROUGH, if at least three competitors have not entered, or if at least two of them do not appear at the start. In this case the entrance fees are to be repaid to those who appear at the start.

All competitions for a Championship or Challenge prize are excluded from this limitation.

13. In International Amateur Competitions MEDALS or PRIZES of honour may alone be given. The latter must have the character of true prizes of honour. Orders on tradesmen are forbidden.

The number of prizes given must not be higher than the number of competitors entered, less two. Championship and Challenge prizes are not subject to this limitation.

14. POSTPONEMENT of the day of competition necessitates an extension of the closure of entries for a corresponding period. The postponement is, when possible, to be announced to the Clubs entering, so promptly that a withdrawal of the entries can arrive before the new closures of entries.

The Councils of the members of the I. S. U. and the official papers must also be advised at once of the postponement.

15. All competitors are responsible for notifying their local ADDRESSES to the Committee.

16. If a Club or Association WITHDRAWS ITS ANNOUNCEMENT, it is compelled to communicate its reasons to the Committee of the I. S. U. within a week.

17. The Association or Club holding the competition nominates of its free choice (except for limitations applying to Championships).

For Speed Competitions: a Referee (World and European Championships excepted), a Starter, a Goal Judge, a Time-keeper, two Time-checkers; also, Lap-counters and Course-keepers.

For Figure Competitions: a Referee (World, European, Ladies', and Pair Championships excepted) an uneven number of Judges—not less than five, and the necessary Course-keepers to summon the skaters, to announce the compulsory figures, to time the free skating, and for the orderly conduct of the competition in other ways.

In the World and European Championships and in the Ladies' and Pair Championships of the I. S. U., the office of Referee is held by the Council of the I. S. U.

18. The JUDGES IN FIGURE SKATING for the World and European Championships and for the Ladies' and Pair Championships of the I. S. U. are chosen by a committee elected for this purpose by the Congress.

Members of the I. S. U. may send in to the Chairman of this Committee every year before May 1st lists of Judges from which the Committee may make its selection. The Committee is empowered to appoint also as Judges of Championships Judges whose names are not contained in these lists. The list of Championship Judges selected by the Committee must be forwarded to the Council of the I. S. U. by the Chairman before October 1st; the Council has then to publish the names of the recognized Championship Judges to the members of the I. S. U.

Members elected by the Congress to this Committee by that election themselves become Championship Judges.

For International competitions other than Championships, every member of the I. S. U. has to communicate to the Council of the I. S. U. the names of its Judges in Figure Skating for the coming season annually before November 15th; the lists forwarded must be communicated to the members by the Council of the I. S. U. Protests against one or more Judges may be raised by the Associations and Clubs within a fortnight; after this time the Council accepts those proposed as Judges, or rejects them, giving reasons therefor.² The Jury for all International Competitions in Figure Skating can only be composed of the Judges thus recognized.

For the World, European, Ladies', and Pair Championships the Jury may consist only of the Judges recognized by the Committee for Championship Judges; if the number of judges sent does not amount to five, the Club or Association holding the competition has to complete the number up to five.

Exceptions to this are only allowed with the consent of the Council of the I. S. U.

19. The REFEREE decides on all protests which may occur, and other matters of dispute, except those concerning the start in speed-skating; he is empowered to decide also on any breaches of rules which may occur, even without a protest having been raised, and if necessary to exclude individuals from the competition. From his decisions there is no appeal.

The Referee for Figure Skating is also Foreman of the Jury, but does not mark with them as such.

20. The Referee decides whether the condition of the ice allows of the holding of a competition; he is empowered to introduce alterations into the programme, and can, if unfavourable conditions arise, alter the shape and size of the course, or cause a quite new course to be laid out at any place of his selection.

21. PROTESTS must be lodged with the Referee immediately after the skating, with the deposit of a sum equal to a single entrance-fee for the competition concerned; objections which come in later can receive no consideration.

In writing protests can only be lodged:

1. by those nominated for the competition concerned, or
2. by members of the Committee of the competition, or
3. by representatives of those Clubs or Associations which have entered for the competition.

Objection to the admission of a competitor must be lodged before the competition; if an immediate

decision cannot be arrived at, the competitor is permitted to start, but meanwhile the announcement of the results of the Competition and the distribution of the prizes are to be deferred till the decision has been made. All objections to the composition of the Jury must be raised before the competitors are called over.

The amount deposited lapses to the funds of the competition, in case that the Referee rejects the protest as unfounded.

The competitors are bound to submit themselves in every respect to the directions of the Referee, Starter, and Course-keepers.

22. A FOUL by a skater, if confirmed by decision of the Referee, results in disqualification for the competition concerned. If the foul was intentional, the skater can take no further part in the competitions announced.

The skater can in this case also be disqualified for Championship heats already run.

To precede or accompany a skater, pace-making is not allowed.

If a race be a DEAD HEAT or declared INVALID, the Referee has to decide whether, where, and when a new race shall be held.

23. A FALL is [in itself] no bar to a win in any branch. For personal accidents which arise through fault of the skater, no allowance can be made by the Judges.

A skater who is interfered with, through no fault of his own, may be allowed by the Referee to start again, or in Figure Skating to begin again the figure in question.

24. The Committee undertakes no sort of responsibility for RISKS run by the skaters.

25. At every START a signal will be given by a bell, and thereupon the names of skaters are to be clearly called both at the post and in the changing-room by a person specially detailed thereto.

FAILURE TO APPEAR promptly at the start is equivalent to resignation of the race.

26. The RESULT of the competition is to be made known as soon as possible, and at latest on the day after the competition. The Committee has to communicate the detailed results of the competition to the Council of the I. S. U. within a fortnight.

B.—CHAMPIONSHIPS

27. The ANNOUNCEMENT and conduct of championship competitions in observance of the conditions settled by these regulations are the particular province of the Club or Association announcing or instituting the competition. The announcement must, however, be submitted to the Council of the I. S. U. for approval before publication.

28. The ENTRANCE FEE for the Championship of the World and of Europe and the Ladies' and Pair Championships amounts to ten shillings. It is not permitted to enter for single distances or sections.

29. The winner of a Championship bears the TITLE "Champion of the World (or of Europe) in Speed (or in Figure) Skating for . . . (year of the event)." Similarly "Lady Champion of the I. S. U." or "Champion Pair of the I. S. U. for . . ."

30. The Associations or Clubs instituting the competitions have to provide the Championship MEDAL according to the pattern determined by the Council of the I. S. U.; and members of the I. S. U. must not give for other contests any medals which resemble the Championship medals.

31. For the days for which the Championship of the World and of Europe and the Ladies' or Pair Championships are announced, members of the I. S. U. must announce no other international races of a similar character.

The dates of holding the Championships must be communicated to the Council and by them to the members at latest by November 1st.

During the skating of a World, European, Ladies', or Pair Championship, no other event shall take place on the same track or rink.

32. When possible, the Championship of the World shall be held after that of Europe.

II.—REGULATIONS FOR SPEED COMPETITIONS

A.—GENERAL

33. International races may only be held over the following DISTANCES: 500, 1,000, 1,500, 5,000, and 10,000 metres [546.8, 1,093.6, 1,640.4, 5,468.2, 10,936.3 yards], and either over one of these distances, or over several with a single award of prizes.

34. In addition to the distances prescribed in §33, races may also be held over more than 10,000 metres. Such races may not be held on the ordinary tracks, but are to be regarded as races on a straight course, and the skaters in them must start simultaneously.

35. All international races must be run IN PAIRS (except as under §34), but if, however, the 500 metre heat be run on a single track, every skater goes over the course alone and against time.

The STARTING ORDER of the skaters, as that of the pairs, is decided by lot.

The lowest starting number has the inner TRACK.

If a skater is left over after the pairs have been settled, either because the number of competitors was odd, or because his opponent has scratched, he runs last. If several skaters are thus left over, they are paired again in the order of their starting numbers as drawn by lot and the order of these new pairs is determined by lot.

All POST-ENTRIES start before those who were entered by the proper time (except as provided in §36), and in the reversed order of arrival of their entries.

If the number of post-entries is odd, the latest entered starts alone, or with a post-entry who has been left over. If more than two post-entries are left over, they are paired in the reverse order of arrival of their entries.

36. If a competition extends over several distances, at every subsequent distance those skaters are brought together who have made the best times over the previous distance.

At a competition over distances of 500, 1,500, 5,000, and 10,000 metres, in the heats over 1,500 and 5,000 metres those skaters are paired together who have made the best times over 500 metres, and in the heat over 10,000 metres those who have done the best times over 5,000.

If two skaters have done the same time over the 500 metres, and received such place-numbers that they have not to race together over the 5,000 and 1,500 metre distances, it shall be determined by lot which of the two shall be paired in the 5,000 metres with the skater who received the next lowest place-number for the 500 metres. With this latter shall be paired in the 1,500 metres the other of the two who tied for the 500 metres.

The serial order in which the pairs thus formed are to start is decided by lot.

If a skater is left over, either because the number of competitors was odd, or because his opponent has scratched, he runs last. If several skaters are thus left over, they are paired again according to their times, and the order of the new pairs determined by lot.

"KNOCK-OUT" HEATS are not allowed.

37. The 500 metres race can be run on a STRAIGHT COURSE. Records made on a straight course have no validity.

38. The MEASUREMENT OF THE COURSE is to be taken half a metre [$19\frac{1}{2}$ inches] from the inner edge; the course must be measured by an official surveyor, who also has to set the right position of the starting line.

39. With regard to the WATCHES used for time-keeping, a certificate is to be produced from a watch-maker that they do not vary more than a second in the hour from the actual time.

40. In races of 5,000 and 10,000 metres, THE TIME FOR EACH LAP shall be taken and noted where possible.

41. On a single track the skaters shall be placed at least TWO METRES APART from one another. On the double track system, each track shall be at least three metres broad [9 ft. 9 in.]

42. The STARTER has to decide independently on all disputes relating to the start.

The starter has to take position behind the skaters.

THE START is given by the words "Ready! Go!" etc.

It is permitted instead of this to start with a pistol; in this case the shot follows the word "Ready!" When "Go!" is said, or the shot fired, the start is valid.

43. The skaters may not stand at the start with their skates over the line: that is, they may only reach the line with the tips of their skates.

44. The race is always to the LEFT; that is, the inner side of the track on the left hand.

45. On a single course every skater may take the INNER TRACK after the start, but he takes the risk of a foul.

He who has the inner track has to keep to it. If he diverges to the right, he does it at his own risk.

46. On a single track a skater may only skate BEHIND HIS OPPONENT—on his track—when the distance between them amounts to at least five metres [16 ft. 3 in.].

In case that he does not observe this condition after warning, and thereby obtains advantage in the opinion of the Referee (for example, in a strong wind), he is excluded from winning a prize.

47. The COURSE-KEEPERS have to look out for impediments of any sort to the skaters, from each other or from other quarters, and to bring such promptly to notice.

48. The LAP-COUNTERS have to put up the number of laps still to be skated; at the beginning of the last lap a signal by bell is to be given to the skaters from the judges' stand.

49. A skater has run his DISTANCE when he has touched, or reached, the goal-line with his skate.

If a skater fall shortly before the goal and slides with his skate over the GOAL-LINE before his opponent skates over it, he is the winner.

50. The GOAL JUDGE has to determine which skater crosses the goal-line as first or second. There is no appeal from his decisions.

51. The TIMEKEEPER has to determine the time of the man going through the goal. If by any accident whatever he has not timed him, or timed wrongly, the mean time of the TIME-CHECKERS is decisive.

From the times decided there is no appeal.

The timers must stand at the start behind the skaters; if the short distance does not allow this, start and goal are to be connected by an electric bell.

52. In racing over several distances with a one award of prizes attached, the WINNER is he who has won over a majority of distances. If no one has won a majority, the sum of place-numbers over all distances decides. If the sum of place-numbers is equal, a decision is made by marking on points. Second and third places are also to be determined on these principles.

Over 500 metres the POINTS are the number of seconds in the time done; over 1,000 metres one half, over 1,500 metres one third, over 5,000 metres one tenth, over 10,000 metres one twentieth, of the times done expressed in seconds. The winner has the lowest total sum of points.

The points are reckoned to two places of decimals, and if necessary corrected by the third place.

B.—CHAMPIONSHIPS

53. The World and European Championships must be run on a DOUBLE TRACK (length of the course if possible 500 metres [546.8 yards], but at least 400 metres [437.4 yards]): only if the double track proposed is useless owing to any circumstances, the Referee is authorized to let the races be run on a SINGLE TRACK.

The RADIUS [of the turn] in the World and European Championships must amount to at least 20 metres [21.8 yards].

54. The DISTANCES both for the World and European Championships are 500, 5,000, 1,500, and 10,000 metres [546.8, 5,468.2, 1,640.4, and 10,936.3 yards].

55. In order to win the World or European Championship, the WINNER must complete at all the distances, and run them completely out.

The Referee is empowered to dispense with these conditions in exceptional circumstances.

56. He is WINNER in the World or European Championship who has won over three or four distances.

If no skater has fulfilled these conditions, the Champion is ascertained from the two, three, or four winners over individual distances by the best place-numbers; and if this yields no result, by the marking on points (§52).

57. The Races for the World and European Championship occupy TWO DAYS [each]. On the first day the races are over 500 and 5,000 metres; on the second day 1,500 and 10,000 metres. If unfavourable conditions of weather appear suddenly, alterations may be made in this [programme].

III.—REGULATIONS FOR FIGURE-SKATING COMPETITIONS

A.—GENERAL

58. In International figure-skating competitions are to be distinguished: (1) Individual skating; (2) Pair skating; (3) Group skating. In Pair skating only similarly constituted pairs (lady and gentleman, two ladies, or two gentlemen), and in Group skating only groups of similar number and constitution, may compete against one another.

59. INDIVIDUAL figure-skating is divided into (a) the skating of prescribed exercises (COMPULSORY FIGURES) and (b) the skating of optional figures up to a maximum number of successive minutes (FREE SKATING). The adjudication of the prizes follows from the whole number of marks attained in both divisions. The Club holding the competition may give a separate prize for achievement in either division. In order to win a Championship (title and medal) the victor must have obtained the minimal mark "good" = 4 from a majority of judges for at least two thirds of the compulsory figures and for the free skating. It is not permitted to enter for one division only.

The compulsory figures must be skated, if possible, at some other PERIOD OF DAY than the free figures, in any case before them; if possible, on the same or the preceding day.

60. PAIR AND GROUP skating consist of free figures only.

61. The judges have to mark independently of one another, each on a table of the character appended.

B.—COMPULSORY FIGURES

62. The compulsory figures are to be SELECTED from the diagrams appended, and to be at least six in number. Figures which begin (a) Right and (b) Left are to be skated in both forms (a) and (b). For the World and European Championships, the following elements—Change-Three, Double-Three, Loop, Rocker, Counter, Bracket; for the Ladies' Championship, Curve Eight, Change-Loop, Three, Two Threes, Bracket, and other Rocker or Counter—must be included in one at least of the figures selected. Apart from this the choice of compulsory figures is left to the wishes of the Association holding the competition.

63. All competitors skate the same figure, after it has been loudly announced, one after the other as his name is called, in the ORDER of the starting numbers, as drawn by lot. But post-entries skate in the reversed order of arrival of their entries.

After each figure the order is so far changed that the competitor who before was first now has the last place. An exception to this may be made when only two competitors start, but only with the consent of both. Every competitor has to begin his figure at latest two minutes after his name has been called, otherwise the figure will be marked to him as "not skated."

64. Every compulsory figure can only be BEGUN "from rest," that is, by a single stroke off the other foot (free foot); the commencement must be made at the crossing-point of the eight. The CHANGE from one foot to the other must be made without pause by putting down the free, now tracing foot, and a simple stroke with the lately tracing, now free foot. Every figure must be repeated three times, both on the right and left foot; the repetition follows without pause, as above.

65. Every compulsory figure is MARKED with the numbers 0, 1, 2, 3, 4, 5, 6; of which 0 = "not skated," 2 = "pass," 4 = "good," 6 = "faultless"; 1, 3 and 5 are intermediate values. Half-points and quarter-points are also allowed as further intermediate values. In assigning a mark, there ranks, in the first place, correct tracing on the ice; in the second, carriage and movement; in the third, size of figure; in the fourth, approximately accurate covering of the traces in the triple repetition. These four points of view count as of descending importance in the foregoing order.*

66. AS RULES FOR CORRECT TRACING are to be regarded:—*maintenance of the long and transverse axes* in the triple repetition (as long axis of the eight a line is to be conceived, which passes longitudinally through the middle of the eight, dividing it right and left into two equal halves; the transverse axis passes at right angles to the long axis through the middle of the eight); *approximately equal size* of the first and second halves of the eight, divided by the transverse axis; *symmetrical grouping* of the individual parts of the figure about the axis; *curves* without sub-curves, skated out to the end, that is, returning nearly to the starting point; *threes* with the turns lying in the long axis, second curve approximately of the same size as the first; *double-threes* with the middle curve cutting the long axis at right angles, the three curves of nearly equal size; *loops* longer than broad, without sharp angle, with their long axis lying in the long axis of the eight, second curve approximately of the same size as the first; *changes of edge* with an easy transition, the change falling in the (long) axis; when skated out to a full eight, the change of edge coming near the starting-point of the first curve, second curve returning to the same point, approximately of the same size as the first; *rockers* and *counters* without change of edge; the turn near the axis; *brackets* without change of edge before and AFTER the turn, turn on the axis, first and second curves approximately of equal size.

67. AS RULES OF CORRECT CARRIAGE AND MOVEMENT in skating the compulsory figures (within which rules the individuality of the skater receives free play and all possible consideration on the part of the judges) are to be regarded:—

Upright carriage, not bent at the hips, but without being stiff. Strong bending of knee or body to be only momentary; head upright. Free foot to be held only a little way from the ice, not dragging behind; toe turned downward and outward, knee slightly bent, generally held behind the tracing foot; otherwise swinging freely and assisting the movement, but without being held far away. Arms hanging down, easily; like the free foot, they can be used to assist by their movement, but without raising elbow or hand far away from the body; hands, when possible, never above the waist. Fingers neither spread nor clenched. In general, everything violent, angular, or stiff to be avoided in the movement; no effort is to be strongly expressed, but the impression that the figures are executed without trouble is to be aimed at.

*NOTE. A Resolution of the Sixth Congress instructed the Judges to condemn excessive size attained at the expense of correct tracing or of graceful carriage and movement.

C.—FREE SKATING

68. In the free skating (alike in Individual, Pair, and Group skating), the competitors follow one another in the ORDER of starting numbers as drawn by lot, but post-entries skate first in the reversed order of the arrival of their entries. The period of time at a skater's disposal is reckoned from his beginning to skate. Every minute gone is announced to the skater by the call One, Two, etc., and by putting up the corresponding number. For the World and European Championships the period for free skating amounted to five, for the Ladies' Championship four, successive minutes. The area must be symmetrically bounded, and must measure at least thirty-five metres in one direction [114 feet].

69. The free skating is MARKED (*a*) for the contents of the programme performed (difficulty and variety); (*b*) for the manner of performance (harmonious composition, sureness, carriage, and movement, etc.), in each case with the numbers 0 to 6 with the same significance as in the compulsory figures.

In Pair and Group skating accurate timing by the skaters is specially to be considered in addition under (*b*).

D.—DETERMINATION OF THE RESULT

70. In Individual skating, on each marking card, in every COMPULSORY FIGURE, the mark given is multiplied by the factor of value which belongs to the figure in question in proportion to its difficulty, and is to be taken from the appended diagrams of compulsory figures. The total sum of these products on each marking-card for each skater individually gives the number of points for compulsory figures which he has earned with the individual judge.

The marks given for FREE SKATING under (*a*) and (*b*) are added, and the sum multiplied by the factor stated in the announcement; the product is the number of points for free skating. The factor must be selected so that the highest possible points for free skating amount to about, but not more than, two thirds of the highest possible for compulsory figures.

The number of points for free skating plus the number of points for compulsory figures gives for each skater individually the TOTAL NUMBER OF POINTS which he has earned with the individual judge.*

71. Each judge has to arrange the skaters in order, according to the total number of points given on his marking-card, so that the skater with the highest number of points receives the ordinal number 1, the next, the ordinal number 2, etc. If two or more skaters are equal in the total points on the marking-card, the highest number of points for compulsory figures decides the ordinal number between them.

If the points for compulsory figures and free skating are also equal, the Judge does not give the mean place-number for the two places in question.*

The WINNER is he who is placed first by an absolute majority of Judges. If no one has an absolute majority for him, the final result is obtained by adding the ordinal numbers assigned by the individual Judges. If two or more competitors are alike in the sum of the ordinal numbers, then the sum of the total number of points on the individual cards decides between them; if this leads to no decision, then the sum of the points for compulsory figures only [is to decide the question]. The second and third places are also decided on those principles.†

72. In Pair and Group skating, the marks given for free skating under (*a*) and (*b*) are added, and the place-number on each separate marking-card determined by their sum.

*NOTE. By a Resolution of the Ninth Congress, marking-cards may be supplied for Compulsory and Free skating without the factors. Separate marking-cards may be supplied for Compulsory and Free skating.

†NOTE. By a Resolution of the Ninth Congress, no reckoning up of the marking-cards may be done till the conclusion of the Free skating. By a Resolution of the Seventh Congress, when two or more skaters have done the same times, or have received the same [total] points for Figure skating, the place-number to be given to each is the arithmetic mean of the place-numbers which they cover.

That Pair or Group is the winner which is set in the first place by an absolute majority of Judges. If none obtain an absolute majority, the result is determined by the sum of the place-numbers; if two or more competitors are equal in the sum of place-numbers, the sum of the points received decides; if no final result then appears, the highest sum of points for the manner of performance decides. The second and third places are also decided on these principles.

73. Of the results, must be published at least the total number of points for compulsory figures, and those for free figures, from every separate card, as well as the final numbers resulting from them. It is also desirable, if not actually to publish them in detail, to permit public study of the complete tables for some time. The original marking-cards must be forwarded to the Committee of the I. S. U., if required; those for the World and European Championships and the Ladies' and Pair Championships [must be sent to them] in any case at latest four weeks after the competition.

74. Methods of marking other than according to the preceding system are invalid.

75. The Clubs or Associations holding the competition may, at pleasure, make supplementary regulations so far as they are consonant with the foregoing; these must, however, be given in the announcement.

For the Championships of the World and Europe, however, and for the Ladies' and Pair Championships, the above regulations are valid without alteration or addition.'

