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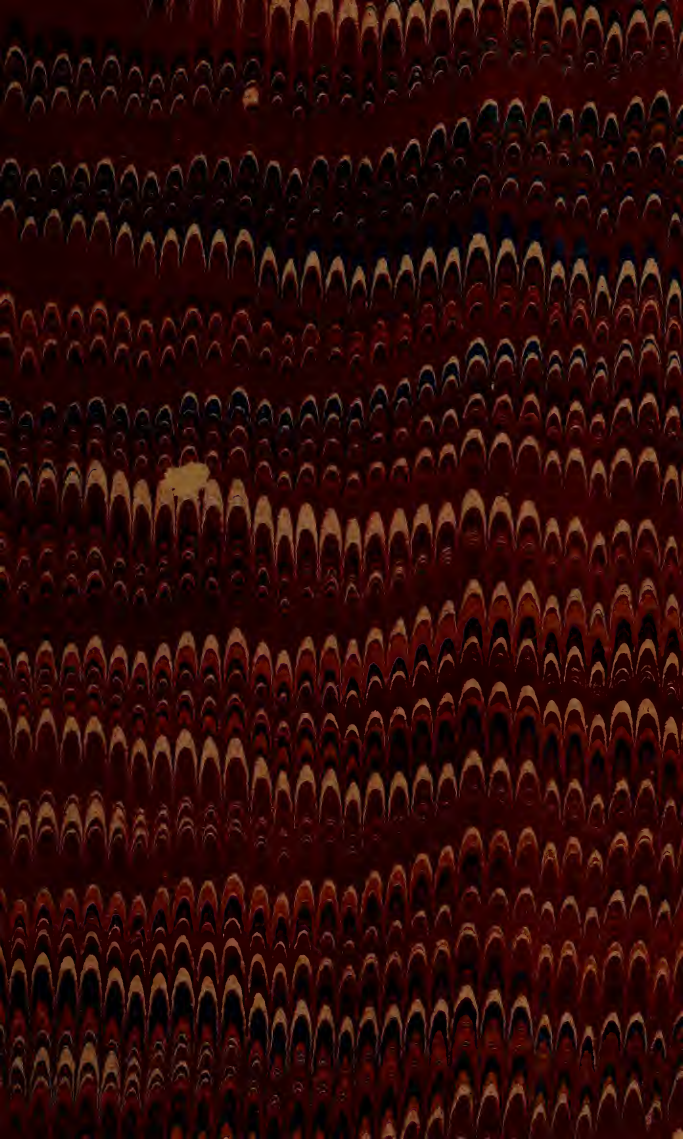


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## Skater's Manual.



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THE SKATER'S MANUAL.



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THE

# SKATER'S MANUAL;

A COMPLETE

GUIDE TO THE ART OF SKATING.

REVISED EDITION, ILLUSTRATED.

By EDWARD L. GILL,

OF THE

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9552

NEW YORK SKATING CLUB



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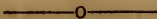
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# THE SKATER'S MANUAL.



## THE ART OF SKATING.

ONE of the foremost pleasures of the active and exhilarating kind is skating. Next to riding on horseback, there is nothing in the shape of exercise which gives such a fillip to the spirits and such a glow to the blood, as riding on a pair of skates. Skating is a positive luxury of diversion—a carnival of fun and frolic—a jubilee of enjoyment! What life, what elasticity, what gliding energy, what swift and airy motion, what gay, and free, and blithesome activity does it embody! A swift skater makes the nearest approach to flying which we denizens of this mundane sphere can achieve with our own organs of motion.

Dancing has been called the poetry of motion, but the phrase belongs with far greater propriety to skating. Is there any waltz, polka, cotillion, or quadrille half so graceful, airy, or picturesque as a



company of skaters under full headway? Nay, may you not see every figure of the mazy dance repeated on the ice with far more beauty and added grace? Fleetly glide the swift-winged Mercuries, graceful as swans, as rapid as birds of air cutting quick circles, or sweeping in long-drawn, graceful curves—now gliding across each other's track—now flying, now pursuing—now describing all the figures of geometry, save the angles—now darting down a long, straight line of skaters, and now meandering through a maze of spectators, and winding home again only to dart away afresh on a far-off eccentric orbit,

“And find no end, in wandering mazes lost.”

What pastime for our heavy, dispirited, *jejune* belles and beaux, devoured with the inexpressible emptiness and *ennui* of parlor life? What a jocund, hilarious, blithsome sport, and what a sovereign cure for the blues, if you can only take it! How the nimble exercise causes the cheek to glow and the blood to thrill, and every separate nerve in the frame to tingle! How the eye brightens and dances, and the face of the gentle sex blooms with roses fresh and genuine out of Nature's own flower garden!

And then besides the exhilarating quality of the sport, what boundless fun to be derived from all the incidents, accidents, and *contretemps* which it



draws in its train! Watch the tender, half-timid, half-laughing experiments of the novices, those callow devotees of skating art. See them binding on their skates with the most cautious care, tightening their straps and trying the irons, and then essaying the oft-baffled attempt to rise and stand on the thin edge. Behold them at last fairly launched on their feet, uncertain what to do next, gingerly sliding one foot forward on the ice, as if fearful it would break under them; watching with envious interest the daring, dashing, exultant throng of practised skaters, and debating the propriety of venturing in—

“ Letting I dare not, wait upon I would ; ”

until some good angel of courage comes to their relief, and they let go and plunge into the midst of things with a sublime recklessness and audacity which quite terrifies them to think of. And then, perhaps, some luckless beginner, not quite sure of his centre of gravity, and profoundly unskilled in the mysteries of balancing on curved irons, finds his heels mysteriously going up where his head should be; or his skates become possessed of an unaccountable momentum, and fairly run away with him, while he, having lost all control of the “ wild things,” is dragged helplessly along in crouching dismay—a half-ludicrous, half-pitiable object to behold.

What with the tumbles of the awkward, the little frights of the timid, the shouts of merriment of the onlookers, and the frequent collisions of the careless or the bungling, there is generally a pretty full chapter

“Of moving accidents, by flood and field,”

especially if a tender spot in the ice rewards the daring of some too adventurous cutter of “pigeon wings” with a sudden and unexpected cold bath.

And then the rough scenery of the ice-pond, with its frowning contrast to the bright and joyous hilarity of the amusement, and the picturesque costumes of the skaters, affords another source of pleasure to the observant. How charmingly the brilliant, dashing foray of a piebald company of skaters, all in plaids and furs, and crimson or scarlet “balmorals,” and “tucks,” and flowing scarfs, and jaunty, bewitching little hats, and ruddy cheeks, contrast with the cold gray sky and white frosty aspect of the ice and shore! How splendidly the graceful flourishes, and swift, vivacious movements, relieve the dead and solemn stillness of the wintry air!

But what of the “art of skating”? we hear the reader exclaim. What is it, and how is it acquired? The art of skating gracefully, like a melodious voice or a graceful carriage, is incommunicable. If you have it in you, it will take but little practice to de-

velope it to perfection ; but if not, no amount of practice will serve to make an expert skater out of a stiff, or slow, or awkward person. To make the best skaters, they must be caught young and put at it early. Your mature and stiff-jointed people, unless of a very active temperament, can never make graceful, or showy, or rapid skaters.

There are two or three hints, however, which are pertinent to the beginner. In the first place, you must indispensably get rid of all fear or trepidation, from the very start. Leave your nerves at home when you start for the ice-pond. Perfect fearlessness and confidence are essential to the poise and balance which make the prime requisite of success. You must treat the ice as if it was your native element, and more as though you were treading the adamantine rocks—not creep along gingerly as though you were stepping upon eggs. And when you are once fairly on your feet, never suffer the thought of the possibility of getting off them to enter your brain. If you think that you are going to fall, there are nine chances to one that you will fall. You must *determine* to succeed. If you catch yourself wavering, brace yourself with a strong movement and dash on, never dropping your head to look at your feet. The skater who deliberates is lost.

The one thing needful for beginners, is confidence. The timid and the nervous should keep

carefully out of the skater's carnival. If you are naturally timorous and weak-kneed, bethink yourself of the awful experience of the amiable and awkward Mr. Winkle, in the "Pickwick Papers," and keep off the ice. Or, if you should be so venturesome as to trust your nerves on the slippery element, you may lay your account of being toppled speedily over, and brought to a recumbent posture, with a stunning sensation more agreeable to the spectators than to the victim.

Never think of quitting until you have acquired a free, and confident, and fearless movement. You will be awkward and scrambling at first, but never give up or sit down in despair. In the lexicon of the skater, there's no such word as fail. Above all, never give a thought to those who are looking at you; concentrate yourself upon your goal, which it is your sole business to reach, and never mind what anybody else says or does. And whatever you do, don't try to be proper, or proud, or dignified. Those who expect to learn to skate, and preserve their dignity at the same time, had better never tie on the "rockers." No parlor etiquette can be maintained on the ice-pond. Whoso goes there must bid good-by to stateliness and formality, and become one of the democracy of skaters. All are equal on the common level of the iron runners. There is no aristocracy there but the Lord of Misrule, and whoever can skate the swiftest, and the

most skilfully, is the best fellow. Throw dignity to the four winds, and go it with a perfect *abandon*, if you would taste the exhilarating, intoxicating draught of the blithe skater's jubilee. If you are so constituted that you cannot "let go," be content with tamer pleasures, but never attempt to achieve the ineffable delights of the daring, jocund, and fascinating diversion of skating.

#### ANTIQUITY OF SKATING.

Skating is mentioned in the "Edda," a book written eight hundred years ago, in which the good Uller is represented as distinguished by his beauty, arrows, and skates; but when or where it originated is wholly unknown. It is difficult to ascertain at what period it made its appearance in this country. In England, some traces are evident in the thirteenth century, when it was customary, in the winter, for the young citizens of London to fasten the leg-bones of animals under the soles of their shoes, by binding them round their ankles, and then, taking a pole shod with iron in their hands, to push themselves along by striking it against the ice, and we are told that "they moved with celerity equal to a bird flying through the air, or to an arrow from a cross-bow." The wooden skates, shod with iron

or steel, which are bound about the feet and ankles, like the *talares* of the Greeks and Romans, were, most probably, introduced in England from the Low Countries, where, it is said, they originated.

Fitzstephen mentions an odd pastime which formerly used to be practised. "Some make a seat of ice as large as a millstone, and having placed one of their companions upon it, they draw him along; when it sometimes happens that, moving upon slippery places, they all fall down headlong."

Instead of these seats of ice, sledges have since been substituted, which, being extended from a centre by means of a strong rope, those who are seated in them are moved round with great velocity, and form an extensive circle. Sledges of this kind were set upon the Thames in the time of a hard frost, at the commencement of the last century.

Lady Montagu tells us that "the favorite diversion of the Germans, during the first months of winter, is sliding about in little machines fixed upon a sledge, called *traineaux*; they are large enough to accommodate a lady and gentleman, are drawn with one horse, and move with prodigious swiftness. The lady, the horse, and the *traineaux* are all as fine as they can be made, and when there are many of them together, it is a very agreeable show."



## WHY YOUNG LADIES SHOULD LEARN TO SKATE.

Young ladies should learn to skate, as it is just the exercise they want. It gives them strength, energy, and beauty, developing their forms and planting roses and carnations upon their cheeks. During the last season or two many ladies in this city and vicinity became accomplished skaters, and while realizing the poetry of motion, they no doubt lengthened their lease of life.

The practice of skating is peculiarly adapted to give our females that out-door recreation they so much need. It expands the chest, strengthens the hips, and invigorates the entire system. If young ladies would become good skaters, they would be much better fitted to become mothers of American children. Let the ladies betake themselves to skating, and we shall doubtless see a more robust generation of children growing up betimes. This is an important consideration. Weak and sickly women are not good mothers. If the children are born of puny mothers, the race degenerates, mentally and physically. And as a sound body is needed for the performance of manual labor effectively, so it is important to the proper development and exercise of the mental faculties. We sometimes see a powerful mind in a diseased body, but nobody will

say that such a mind would not have been better off in a healthy and vigorous body.

Whatever, then, will tend to render the mothers of future generations robust and healthy, will conduce immensely to the well being of the human race. Let the girls prepare their skates and spread themselves, when the skating carnival begins, for they will not only do themselves good, but will enhance the glory of the American eagle, the star-spangled banner, and all that sort of thing. There is not a prettier sight than a graceful young lady circling upon the ice, gliding fearless and free over the surface of the "glassy pool," growing stronger and handsomer every moment; and what a charming thing it is to behold a score or two of cherry-cheeked, healthy beauties—goddesses in crinoline, and mortals in plumptitudinous loveliness—gliding, whirling, and now and then sitting down, without exactly intending it, on the slippery ice.

#### SWIFTNESS IN SKATING.

In some countries, swiftness upon the ice is more desired and sought after than elegance. In Friesland, a country noted for its very rigorous winters, a regular race-course is formed upon the ice, and males and females join in the skating contest. It is



a very common thing for the men to be most shamefully beaten by the women in these races. The Frieslander, who is generally a skilful skater, often goes for a long time at the rate of fifteen miles an hour. In 1801, two young women, going thirty miles in two hours, won the prize in a skating race at Groningen. In 1821, a Lincolnshire man, for a wager of one hundred guineas, skated one mile within two seconds of three minutes. In Canada, swift skating is thought most of in connection with the accomplishment. Blaine records an instance of an officer in the army skating from Montreal to Quebec, a distance of over one hundred and seventy miles, in one day! When we consider that the ice on a river like the St. Lawrence is not quite so smooth as the Central Park pond ice, it must be acknowledged that the feat was a difficult one, and required a little perseverance. Lincolnshire, in England, is noted for its fens, which in severe winters freeze over and form a splendid, wide, and glassy surface to glide over. Lincolnshire men are very often swift skaters, and an instance is recorded of one man having skated a mile in two minutes and fifty-eight seconds. As "two-forty" is not considered a bad pace for a trotting horse, surely two fifty-eight is a good gait for a biped, even if he be on runners.

## SOLDIERS ON SKATES.

At Drontheim, in Norway, they used to have a regiment of soldiers called the "Skate Runners." They wore long gaiters, for travelling in deep snow, and a green uniform. They carried a short sword, a rifle fastened by a broad strap passing over the shoulder, and a climbing staff seven feet long, with an iron pike at the end. They moved so fast in the snow that no cavalry or infantry could overtake them, and it did little good to fire cannon balls at them, as they went two or three hundred paces apart. They were very useful soldiers in following an enemy on a march. They could go over marshes, rivers, and lakes, at a great rate.

When Charles XII. was shot at Frederiskshall, a "Skate Runner" carried the news four hundred miles twelve hours sooner than a mail messenger, who went at the same time. There were then seven thousand Swedes laying siege to Drontheim. When the news came, they broke up their quarters and retreated as fast as possible. They were obliged to go over the mountains, and the snow was deep and the weather exceedingly cold. Two hundred "Skate Runners" followed hard after them, and came up with them one very cold morning. But all the troops were dead, having been frozen in their tents, among the mountain snow drifts. They had burnt every

morsel of wood—even the stocks of their muskets—to warm themselves.

#### EGGS-TRAORDINARY FEAT ON SKATES.

All sorts of feats are performed on the ice, but none, we believe, can equal that executed by a skater on the Lake of Geronsart, near Namur, Belgium, who made a wager that he would skate for an hour, carrying a basket of eggs on his head, without breaking one of them. He accomplished the feat in first-rate style, having, during the hour, written his name in elaborate characters on the ice, besides tracing an immense variety of complicated figures, and at last set down the basket and received his wager, amid the cheers of all present. It was a bet well *laid*, and *eggs-traordinarily* won.

#### A FEW WORDS ABOUT SKATES.

As it is with everything else, so it is with skates. One person no sooner invents something in connection therewith, before another tries to improve upon it, and by these means the public ultimately gets a perfected article, if such a thing can be. As has before been stated, the earliest form of skate that is known consisted of bones attached to the soles and heels of boots. In Holland, however, a

flat piece of wood, almost without any particular shape, shod with iron, and fastened to the foot carelessly with strings or straps, was the first kind of the modern skate used. This was gradually improved upon until a definite shape was produced, somewhat resembling the sole of a boot, thus :



The iron was gradually reduced in width, until it seemed as if the first used had been turned edgewise. Some persons assert this occurred by accident, the maker of the skate not understanding the way to put it flatly on the wooden sole ; but for the certainty of this statement we can find no written record. Whatever may have been its origin, the edgeway plate continues in use, as being the means of swifter motion. The following illustration will convey some idea of the old fashioned skate alluded to, fastened to the boot :



## IMPROVEMENTS IN SKATES.

In the early mode of making skates, and even at the present time, a number of straps have been used as fastenings, crossing and recrossing the foot to such an extent as to cramp it and stop the free circulation of the blood. This has been found to be a great inconvenience, as the foot becomes chilled, and pain ensues. To remedy this, a broad flap of leather has been substituted for the forward straps, the flap passing across the upper part of the toes and the lower part of the instep, and buckling at the side of the foot. The heel screw of the ordinary skate seems to be a source of annoyance to many, therefore another invention has been introduced, fastening the skate to the heel by means of two clutches lined with spurs, which are tightened upon the sides of the heel of the boot, by means of a horizontal screw beneath, worked by a thumb-key, similar to that belonging to a clock. The brass sole is secured forward by means of a narrow adjustable brass strap across the toes, regulated by a thumb-screw. This does not cramp the foot so much, but still it has a little effect on the circulation, and tends to keep the foot cold.

Some idea may be formed of the rapid increase of popular favor for skating, when we find that within a few years the importation, manufacture, and sale of skates has led to the establishment of large stores for the sale of all kinds of this article, numbering not less than one hundred and fifty varieties and styles, in prices ranging from seventy-five cents to twenty-five dollars. Although there are so many different styles, nearly all are but modifications of the principal points we have mentioned.

#### HINTS TO BEGINNERS.

An old old skater writes as follows: "Will you allow me a brief space to say a few words as to the best mode of acquiring the art of skating? They are the result of thirty years' experience, and may save much time to the many boys and girls who will, perhaps, make their first essays at this healthy pastime this winter. The whole story is comprised in a single canon, and I can speak with confidence that any one who will adhere to it steadily will be able to skate on the outside edge, forwards and backwards, in a fortnight. It is simply to begin by walking on the ice, crossing the feet at each step, and they should practise it also who can only run forwards on the inside edge, if they wish

to become proficient. Walk any ten paces forward, crossing one foot over the other at every step, and then walk the same line backwards, crossing the one foot behind the other at every pace. You will get a fall or two at first, but in a few lessons you will find you can do it without them.

“As soon as this is accomplished with moderate facility—still adhering to crossing the feet, which is the whole secret—let the foot follow the skate, and you will find that you are, insensibly as it were, rolling both backwards and forwards on the outside edge. It is a simple truth and a mechanical certainty, as the leg once crossed, the skate on each foot can only rest on the outside edge, and the balance of the body in that position has been learned.

“As a proof of the soundness of the theory, I may mention that I placed four sons, between the ages of nine and fifteen, on a pond about twenty feet square, one day last winter, giving them the above directions, which they strictly followed. They soon got over the falling period, and the three eldest are now strong skaters on the outside edge, both forwards and backwards, and the youngest is not far behind them.”



GENERAL DIRECTIONS TO PERSONS LEARNING TO  
SKATE.

Let your dress fit closely, but at the same time be of sufficient ease to insure freedom of motion. Neither skirts to coats nor full trousers should be worn.

Let flannel be worn next the skin by the delicate, and an extra undergarment by the robust. Let the chest be well defended against the cold. A piece of brown paper laid between the waistcoat and shirt is a cheap chest protector, or use one of Andrew Peck & Co.'s improved chest protectors, which is worn next the skin.

Be careful in venturing upon the ice, unless it be sufficiently strong to bear the weight of the number that flock to it; and watch for the increase of numbers, that you may retire before danger ensues.

Avoid rough and very smooth ice, and look carefully out for obstructions thereon, such as small twigs of trees, stones, or "hobbles," as well as for rotten ice, cracks where the ice has risen higher on one side than the other, or holes. Should you suddenly come upon rotten ice, do not stop, but pass over it as rapidly as possible. Should you fall



down upon it, roll lengthwise toward the firmer part, without attempting to stand or walk upon it. Should the skater fall into a hole, he should extend his pole or stick across it, and hold on to it till assistance arrives ; should he have no stick, he may extend his arms horizontally across the edges of the ice, till a rope can be thrown to him.

After an unlucky immersion in the water, the unfortunate skater should immediately take off his skates, and, if able, run home as quickly as he can. He should then pull off all his wet clothes, take a tablespoonful of brandy in a glass of hot water, rub himself thoroughly with dry towels, and go to bed.

#### ADVICE TO LEARNERS

One of the most finished skaters in this country writes as follows to those about learning to skate : " Good skating consists in graceful movements, not in swiftness. Do not get into the habit of making violent exertions. When your skates are screwed in at the heel, and rightly fastened, your first lesson is simply to stand alone, without an effort to move, keeping the ankle stiff, and not allowing the foot to bend so that the boot shall touch the ice. Consider and study the position until you become acquainted with the new exertion that it calls forth in

the muscles of the leg and foot. Then begin to move one foot at a time, one inch at a time ; do not try two inches until you gain the power of one. By careful and gentle exertion, you will in a short time be able to move forward at a slow pace, precisely in the manner of walking on the ground. There is really no necessity of falling, though one can rarely escape it altogether. The rule is to do up to what can be done without falling. These first movements must not be made thoughtlessly, but with direct attention to the progress. The learner who closely follows these directions, will scarcely need any help from the time of being able to stand alone, and will improve much faster without it. We have seen a young lady make the distance of several hundred feet in the second half hour of her first lesson, without any help, and without falling. A cane held in both hands, as a rope-dancer holds his balance-pole, seems to give learners a better power of control, probably because it prevents the hands being thrown out in unconscious jerks. From moving the feet directly forward, the next effort is to turn the toes of one foot a little outward, and to press the edge of the skate, so turned, laterally against the ice. This will give a forward impetus to the body. Then bring the feet near together and pointing straight forward, and allow the impetus to slide you as far as it will. Then turn out the toe of the other foot in like manner, and

with another push, take another slide. By looking at any particular skater on the ice, the manner of doing this will be perfectly plain to you."

#### LEARN TO SKATE EARLY.

The acquirement of most exercises may be obtained at an advanced period of life, but to become an expert skater, it is necessary to begin the practice of the art at a very early age. Therefore, timid mothers, you should not object to your children learning to skate, for fear they should break their "precious heads and limbs." A few tumbles will help to make them keep their feet the better. Besides, a child has not so far to fall as a grown person; therefore, if they should strike the head—which, by the way, is of rare occurrence—the force of the fall is not nearly so great as if it were that of a man six feet and over in height. In Holland, children not over five or six years of age are commonly to be seen proficient in this art.

#### GRACEFUL SKATERS.

"Edinburgh," says a Scottish writer, "has produced more instances of elegant skaters, than per-

haps any other city or country." So much did the desire of becoming graceful skaters exist among the residents of Edinburgh, that as early, if not earlier, than the year 1780, a skating club was established in that city, which contributed much toward the improvement of those engaged in the study of this accomplishment.

#### RACING WITH THE LOCOMOTIVE.

That our juveniles are anxious to shine in the celerity of their motions on the ice, may be gathered from the fact that every winter, when the skating on the ponds on either side of the Fourth avenue is in full blast, a large crowd will be gathered at one end of the pond, as soon as the whistle of the locomotive is heard, to await the arrival of the "bull-gine," and when it gets side by side with the skaters, off they start to beat the cars before they can reach the other end of the pond. Of course the boys do not "beat the express," but there is no knowing what the perseverance of a New Yorker cannot accomplish; therefore, swift as well as elegant skating may soon be the features of the Central Park Skating Pond.

RULES FOR PLAIN AND FANCY  
SKATING.

## THE ORDINARY RUN, OR INSIDE EDGE FORWARD.

THE first attempt of the beginner is to walk, and this walk shortly becomes a sliding gait, done entirely on the inside edge of the skate.

The first impulse is to be gained by pressing the inside edge of one skate against the ice, and advancing with the opposite foot. To effect this, the beginner must bring the feet nearly together, turn the left somewhat out, place the right a little in advance and at right angles with it, lean forward with the right shoulder, and at the same time move the right foot outward, and press sharply, or strike the ice with the inside edge of the left skate, care being taken instantly to throw the weight on the right foot. (Fig. 1.) While thus in motion, the skater must bring up the left foot nearly to a level with the other, and may for the present proceed a short way on both feet.

He must next place the left foot in advance in its turn, bring the left shoulder forward, inclining to

that side, strike from the inside edge of the right skate, and proceed as before.



Fig. 1.

Finally, this motion has only to be repeated on each foot alternately, gradually keeping the foot from which he struck longer off the ice, till he has gained sufficient command of himself to keep it off altogether, and is able to strike directly from one to the other without at any time having them both on the ice together. Having practised this till he has

gained some degree of firmness and power, and a command of his balance, he may proceed to

#### THE FORWARD ROLL OR OUTSIDE EDGE.

This is commonly reckoned the first step to figure skating, as, when it is once effected, the rest follows with ease. The impulse is gained in the same manner as for the ordinary run ; but, to get on the outside edge of the right foot, the moment that foot is in motion, the skater must advance the left shoulder, throw the right arm back, look over the right shoulder, and incline the whole person boldly and decisively on that side, keeping the left foot suspended behind. (Fig. 2.)

As he proceeds he must bring the left foot past the inside of the right, with a slight jerk, which produces an opposing balance of the body ; the right foot must quickly press, first on the outside of the heel, then on the inside, or its toe ; the left foot must be placed down in front, before it is removed more than about eight or ten inches from the other foot ; and, by striking outside to the left, giving at the same moment a strong push with the inside of the right toe, the skater passes from right to left, inclining to the left side, in the same manner as he did to the right. He then continues to change

from left to right, and from right to left, in the same manner. At first he should not remain long upon one leg, nor scruple occasionally to put the other down to assist; and throughout he must keep himself erect, leaning most on the heel.



Fig. 2.

#### DUTCH TRAVELLING ROLL.

The Dutch travelling roll is the plan by which the Hollanders travel on the ice. Starting from



the right foot, leaning to the outside, keep the knee straight, and, with the left foot behind the right, describe a half circle, or rather a part of one. When this is completed, bring the right into a similar position, and, with the toe close to the ice, commence a similar stroke ; and then these successive strokes will describe a small segment of a very large circle, thus :



Fig. 3.

diverging from the straight line no more than is requisite to keep the skate on its edge.

#### CROSS ROLL, OR FIGURE OF EIGHT.

The cross roll, or figure 8, is also done on the outside edge forward. This is only the completion of the circle on the outside edge, and it is performed by crossing the legs, and striking from the outside instead of the inside edge. In order to do this, as the skater draws to the close of the stroke on his right leg, he must draw the left quite across it, which will cause him to press hard on the outside of the right skate, from which he must imme-

diately strike, at the same time throwing back the left arm, and looking over the left shoulder, to bring him well upon the outside of that skate. By completing the circle in this manner on each leg, the eight is formed,

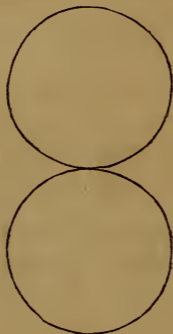


Fig. 4.

each circle being small, complete, and well formed before the foot is changed.

#### MERCURY FIGURE.

The Mercury figure is merely the outside and inside forward succeeding each other on the same leg alternately, by which a serpentine line is described. (Fig. 5.)

This is skated with the force and rapidity gained by a run. When the run is complete, and the skater on the outside edge, his person becomes

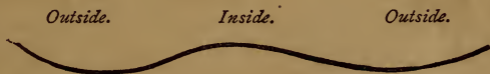


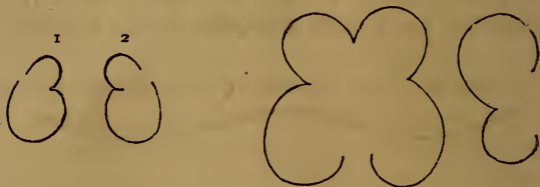
Fig. 5.

quiescent, in the attitude of Mercury, having the right arm advanced and much raised, the face turned over the right shoulder, and the left foot off the ice, a short distance behind the other, turned out and pointed.

#### FIGURE OF THREE, OR INSIDE EDGE BACKWARDS.

This figure is formed by turning from the outside edge forward to the inside edge backward on the same foot. The head of the three is formed like the half circle, on the heel of the outside edge ; but when the half circle is complete, the skater leans suddenly forward, and rests on the same toe inside, and a backward motion, making the tail of the 3, is the consequence. The figure described by the right leg should be nearly in form of No. 1, and on the left leg should be reversed, and resemble No. 2.

You will now be able to try the double three.



Figs. 6 and 7.

The position is as in the engraving, which shows the right way of holding the body for fancy skating.



Fig. 8.

## DOUBLE THREE.

When you can accomplish the eight and the three, you may combine the two, and produce a variety of figures, taking care always to keep your balance.

Begin with the left hand three by starting with the left foot on the outer edge, and when you get to the twist of the three, spin round and finish the figure, still with the left foot, with the inside edge backward. The right foot now passes to the top of the right-hand three, and you reverse the motion again and again ; keep the body upright, and let the steel of the skate bite well into the ice. Numerous combinations of these figures are produced by good skaters, but enough has been said to show the "how" and the "why" of the principal figures, after which the learner must be left to his own practice and skill.

At first the skater should not throw himself quite so hard as hitherto on the outside forward, in order that he may be able the more easily to change to the inside back. He may also be for some time contented with much less than a semi-circle before he turns. Having done this, and brought the left leg nearly up to the other, he must not pass it on in advance, as he would to complete a circle, but

throw it off gently sidewise, at the same moment turning the face from the left to the right shoulder, and giving the whole person a slight inclination to the left side. These motions throw the skater upon the inside of his skate; but as the first impulse should still retain most of its force, he continues to move on the inside back, in a direction so little different that his first impulse loses little by the change. (Fig. 8.)

If unable to change the edge by this method, the skater may assist himself by slightly and gently swinging the arm and leg outward, so as to incline the person to a rotary motion. This swing, however, must be corrected as soon as the object is attained; and it must generally be observed that the change from edge to edge is to be effected merely by the inclination of the body, not by swinging.

When the skater is able to join the ends of the 3, so as to form one side of a circle, then, by striking off in the same manner, and completing another 3, with the left leg, the combination of the two 3's will form an 8. In the first attempts, the 3 should not be made above two feet long, which he will acquire the power of doing almost imperceptibly. He may then gradually extend the size as he advances in the art.

Though, in this section, backward skating is spoken of, the term refers to the skate only, which in such case moves heel foremost; but the person

of the skater moves sideways, the face being always turned to the direction in which he is proceeding.



Fig. 9.

**OUTSIDE EDGE BACKWARDS.**

Here the skater, having completed the 3, and being carried on by the first impulse, still continues his progress in the same direction, but on the other



foot, putting it down on its outside edge, and continuing to go backward slowly.

To accomplish this, the skater, after making the 3, and placing the outside edge of the left foot on the ice, should at once turn his face over the right shoulder, raise his right foot from the ice, and throw back his right arm and shoulder. (Fig. 9.) If, for a while, he is unable readily to raise that foot which has made the 3, and leave himself on the outside of the other skate, he may keep both down for some distance, putting himself, however, in attitude of being on the outside only of one skate, and gradually lifting the other off the ice as he acquires ability.

When finishing any figure, this use of both feet backward has great convenience and beauty.

Before venturing on the outside backward, the skater ought to take care that the ice is clear of stones, reeds, etc., and also be certain of the good quality of his irons. When going with great force backward, the course may be deflected, so as to stop by degrees; and, when moving slowly, the suspended foot may be put down in a cross direction to the path.

Such are the four leading movements of which the skate is capable: namely, the inside edge forward, the outside forward, the inside back, and the outside back, in which has been seen how the impulse for the first two is gained, and how the third flows

from the second, and the fourth from the third. By the combination of these elements of skating, and the variations with which they succeed each other, are performed all the evolutions in this art.

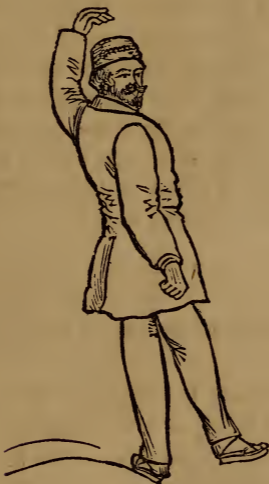


Fig. 10.

**THE BACK ROLL.**

The Back Roll is a means of moving from one foot to the other.

Suppose the skater to have put himself on the outside edge back of the left leg, with considerable impulse, by means of the 3 performed on the right, not bearing hard on the edge, for the object is to change it, and take up the motion on the right foot: this is effected by throwing the left arm and shoulder back, and turning the face to look over them—when, having brought the inside of his left skate to bear on the ice, he must immediately strike from it to the outside back of the other, by pressing it into the ice as forcibly as he can at the toe. Having thus been brought to the backward roll on the right foot, he repeats the same with it.

#### THE BACK CROSS ROLL.

The Back Cross Roll is done by changing the balance of the body, to move from one foot to the other, in the same manner as for the back roll. The stroke is from the outside instead of the inside edge of the skate, the edge on which he is skating not being changed, but the right foot, which is off the ice, being crossed at the back of the left, and put down, and stroke taken at the same moment, from the outside edge of the left skate, at the toe. As in the back roll of both forms, the strokes are but feeble; the skater may, from time to time, re-

new his impulse as he finds occasion, by commencing anew with the 3.

#### THE OUTSIDE BACKWARD ROLL.

The large outside backward roll is attained by a run, when the skater, having gained all the impulse he can, strikes on the outside forward of the right leg, turns the 3, and immediately puts down the left on the outside back. He then, without further



Fig. 11.

#### POSITION FOR SPREAD EAGLE.

effort, flies rapidly over the ice, the left arm being

raised, the head turned over the right shoulder, and the right foot turned out and pointed.

It must be evident that the figures described may be combined and varied infinitely. Hence waltz and quadrille skating, etc., which may be described as combinations of 3's, outside backwards, etc. These are left to the judgment of the skater, and his skill in the art.

The spread eagle is made by skating with either foot, and bringing the heels together, as shown in in the engraving. Sometimes it is done on the outer edge—that is, by a circle made backward instead of forward—and sometimes on the inner edge; generally the latter. The knees are bent, and the position is assumed after a good swinging burst forward.

The waltz, the quadrille, the back cross roll, etc., are only to be acquired by practice, and cannot be taught in books. Did anybody ever learn the figure of a quadrille, or any other dance, on paper?

#### TREATMENT IN CASES OF DROWNING.

The following directions for treatment in cases of suspended animation from drowning, are from the pen of an eminent medical writer :

1. Remove the body carefully, and apply *dry heat*,

as warm blankets, bottles filled with hot water, hot bricks, and such like means.

2. *To induce respiration*, place the patient gently on his face, with one *wrist* under the forehead. All fluids, and the tongue itself, then fall forward, leaving the entrance into the windpipe free.

3. *Raise* and support the chest *well*, on a folded coat or other article of dress.

4. Turn the body *very gently on the side and a little beyond*, and then *briskly* on the face alternately: repeating these measures deliberately, efficiently and perseveringly, *fifteen times* in the minute, occasionally *varying* the side. When the patient reposes on the chest, this cavity is compressed by the weight of the body, and *expiration* takes place. When he is turned on the side this pressure is removed, and *inspiration* occurs.

5. When the *prone* position is resumed, *make* equable but efficient *pressure*, with brisk movement *along* the back of the chest, removing it immediately before *rotation* on the side.

6. Meantime, *to induce circulation and warmth*, rub the limbs *upwards*, with *firm grasping pressure* and with *energy*, using handkerchiefs, etc. By this means the blood is propelled along the veins toward the heart.

7. Let the limbs be thus warmed and dried, and then clothed, the bystanders supplying the requisite garments.

8. *Avoid the continuous warm bath, and the position on, or inclined to, the back; and all rough treatment of the body should also be carefully avoided.*

9. A blanket or shawl will be found useful to place around persons when taken out of the water; and if the weather is very cold, and the person has to be removed any distance, it might be the means of saving life.

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## SKATING CLUBS.

SKATING, while being one of the most delightful sports, is at the same time one of the most dangerous. The object of a skating club is instruction and improvement in the art of skating, the cultivation of a friendly feeling in all who participate in the amusement, and the efficient use of proper apparatus for the rescue of persons breaking through the ice. Among the most celebrated clubs in the country is the New York Skating Club, who have a regular organization, and whose members number some of the most influential citizens of the metropolis. The officers consist of a President, Vice President, Recording Secretary, Corresponding Secretary, Treasurer, Meteorologist, and Board



of Directors, all of whom are elected by separate ballots at an annual meeting. The President presides. The Secretary records the proceedings; in his absence the Corresponding Secretary fills his place. The Treasurer collects and receives in trust all moneys payable or donations made, appropriates the same to the payment of the bills of the Club, and keeps regular accounts. The Meteorologist keeps a record of the number of skating days, and the state of the thermometer; also a diary of all the incidents of the skating season, and all matter he may deem suitable for preservation, notice, and action, looking to improvement, pleasure, and safety. At the end of each season he embodies his budget of information in a report, which the club publishes, and which furnishes a succinct and interesting history of skating, and in years to come will be very valuable as a matter of reference.

The skating house of the Club is a neat but unpretending building, and is so constructed as to be readily removable, for future use, when the skating season is over. It is one story in height, and surmounted by two flag staffs—one for the national ensign, and the other for the club or signal flag, the latter being a *fac-simile* of the badge.

The Club was organized during the season of 1863, and has been successful beyond the most sanguine expectations of its originators. At present it numbers about three hundred members. The ini-

tiation fee is ten dollars, and five dollars for dues, which includes the badge. Ladies and minors can become associate members by paying five dollars initiation fee and half the yearly dues. The badge is of very handsome design, oval in shape, and is made of gold, backed with silver. The border represents a skate strap running through a buckle at the bottom, and extends below the sweep of the oval, on which is engraved the number of the badge, in black. The whole incloses a blue enamel background, in the middle of which is a skate of an approved pattern, with the name of the Club above and below it. The badge is to be worn on the left breast of the coat or outer garment when on the ice.

The idea of a skating club is not merely the congregating together of a number of skaters for mutual enjoyment, and the wearing of a badge: the New York Skating Club takes a broader and more enlightened view of the subject. Their object is the advancement of the art of skating, and the ennoblement of a pastime which is at the same time one of the most healthy and graceful that can be indulged in. With ice of their own, new figures can be studied and old ones elaborated; combinations can be formed in which four or more skaters can participate; quadrilles, waltzes, polkas, and other dances can be performed, and brought to as much perfection on the ice as in the ballroom.

On the ponds in the Central Park these things could not be attempted, much less accomplished, owing to the crowds that gather round good skaters, and interfere with their evolutions ; but as the New York Club have a pond of their own, this arrangement will afford much larger accommodations to the public on the ice of the Park, and enable the Commissioners to avoid the crowds that always assemble about and obstruct accomplished skaters.

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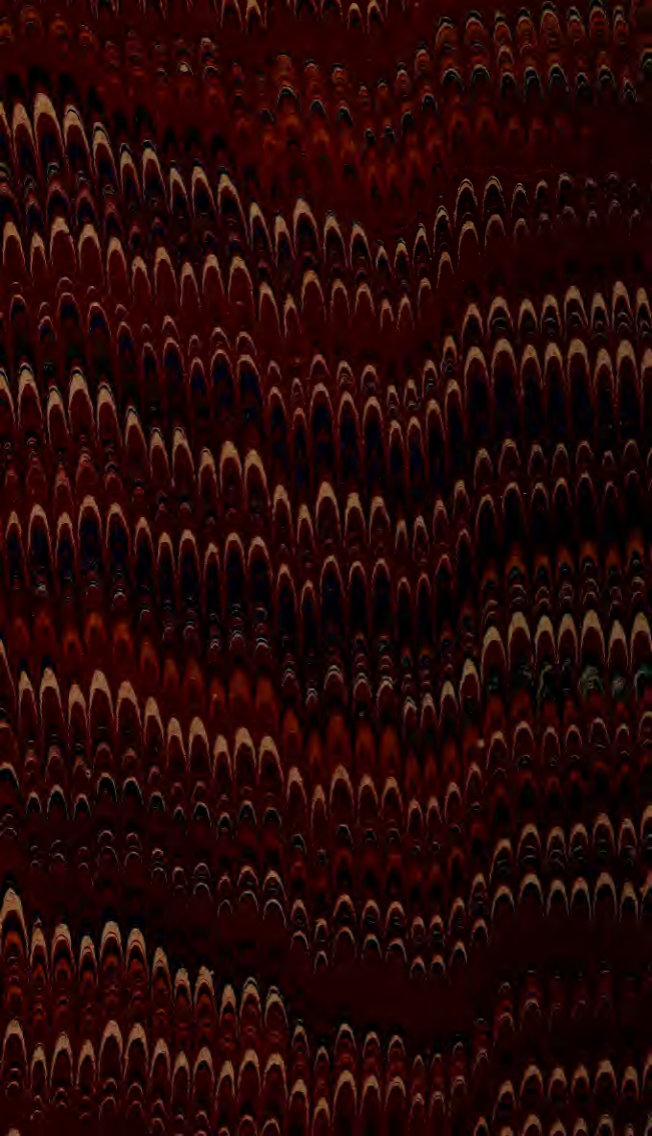


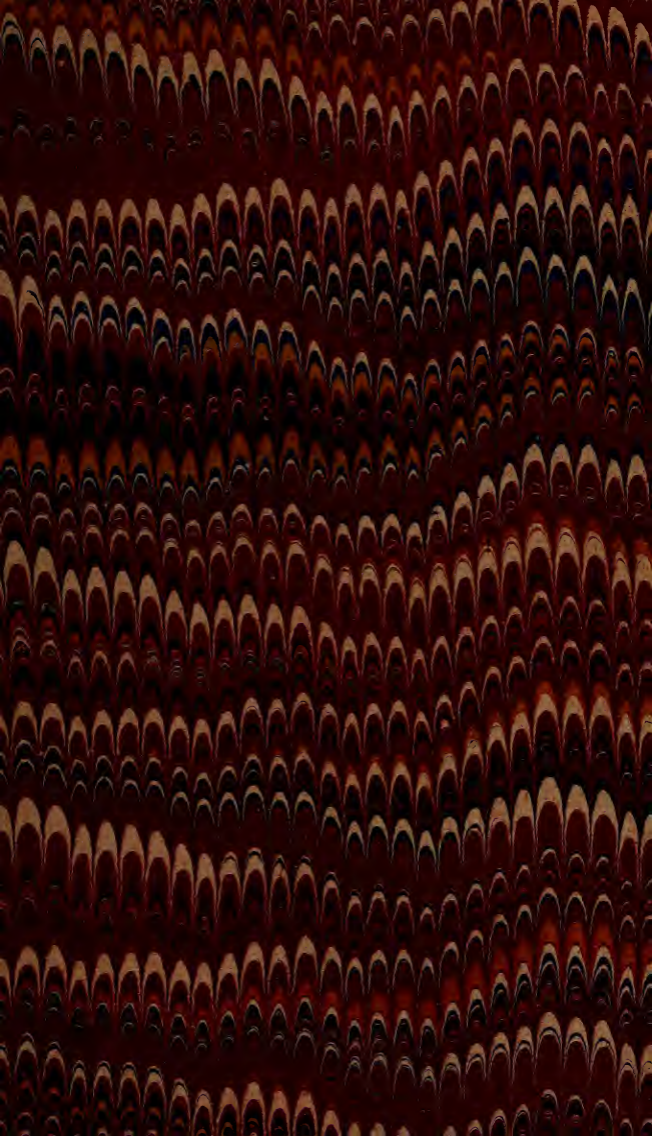












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