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E SKATER'S



COMPANION

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THE SKATERS' COMPANION.

A Comprehensive Instruction Book full of Useful Hints

—FOR—

ROLLER SKATING.

BY

MARVIN R. CLARK,

AUTHOR OF "THE SKATERS' TEXT BOOK," ETC.



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ROLLER SKATERS' COMPANION.

Roller skating is the particular exercise which brings into play most of the muscles without any attendant contraction of the other muscles or functions of the body, and is undoubtedly the most healthful and beneficial.

But in addition to being the most healthful of exercises, the art of skating is the poetry of motion. It imparts grace to the figure, pliability to the limbs, strength to the muscles, vigor to the sinews, activity to the blood, roses to the cheeks, and develops the human system most thoroughly and delightfully.

It may be said further of skating, that it has less objectionable surroundings than any other enjoyment, and may be called one of the polite arts.

It is within the recollection of many when the roller skate was invented, but only recently has it

been brought to a degree of perfection. The skate has made the skater and given to the science the popularity it so richly deserves as an innocent and healthful pleasure.

The first roller skate of note was that invented by Pettibled, which was introduced in France in the year 1819. A more practical invention was that of Robert John Tyer in the year 1823. This was denominated a "parlor skate," and consisted of a rigid foot-plate with rubber rollers underneath, arranged in a straight line.

It was upon this crude skate that Jackson Haynes made his reputation in this country and his fortune in Europe. But since then thousands of improvements have been made, until the present perfect roller skate has supplied the wants of the skater and enabled him to perform upon the floor those graceful movements that were once confined to the ice alone. Now the roller skate is known and appreciated in every civilized country on the face of the earth.

THE ROLLER SKATE.

The Roller Skate is mechanical. Upon a properly made floor the curves cannot be forced, and a circle once struck, if continued to its completion, will bring the skater to the point of departure with remarkable accuracy. Therefore the movements may be performed with more precision upon the rollers than

upon the ice skates. The advantage of the roller skate over the ice skate is that the skating surface is always ready, and does not depend either upon the season or the fickleness of the weather.

The clothing of the skater should permit of the utmost freedom of motion. A closely-fitting laced shoe is preferable, although it is not essential. The shoe should not be laced so as to prevent the free play of the ankle. The heel should be broad and not so high as to throw the skater upon his toes. If the shoe becomes too loose, pads over the instep will remedy the difficulty.



A BEAUTIFUL ART.

Nothing in the nature of motion can be more beautiful than skating, and when by the proper observance of simple directions, such as are imparted in this work, it is made easy of accomplishment, no excuse can be given for failing to attain proficiency in the art.

It may be remarked that timorousness is the greatest obstacle the skater has to overcome, but frequent practice and careful observance of valuable hints will take the skater to perfection in due time.

Nearly twenty years ago a Congress of American

skaters was called, and the result was a programme comprising the rudiments as well as many combinations of the fundamental principles of skating which has ever since been adopted by skaters in matches and is worthy the attention of the learner, because it may properly be called the ladder which must be climbed by progressive steps toward perfection. It is given here with a comprehensive interpretation of the movements as an opening to the simple directions following.

PROGRAMME OF THE AMERICAN SKATING CONGRESS.

1. Plain forward and backward movement.
2. Lap-foot, as in field step and in cutting a circle.
3. Outside edge roll, forward.
4. Outside edge roll, backward.
5. Inside edge roll, forward.
6. Inside edge roll, backward.
7. Cross-roll, forward.
8. Cross-roll, backward.
9. Change-of-edge roll, forward — commencing either on outside or inside edge.
10. Change-of-edge roll, backward — beginning either on outside or inside edge.
11. (a) "On to Richmond," that is, cross one foot in front of the other, and with back stroke, outside

edge, go backward. (b) Reverse "On to Richmond," that is, going forward by forward outside edge, stroke given alternately behind each leg.

12. "Locomotives," forward, backward and sideways—single and double.

13. Waltz steps.

14. Spread eagles, inside and outside edges.

15. Figure threes. (a) Beginning inside or outside edge; on field and in eight; including the "flying threes." (b) Double threes, beginning inside or outside edge.

16. Grape-vines; including "Philadelphia twist."

17. Toe and heel movements; embracing pivot-circling, toe-spins or pirouettes, and movements on both toes.

18. Single flat-foot spins and double foot whirls.

19. Serpentine. (a) Single foot—forward and backward, right and left. (b) Following feet—forward and backward, right and left; in "two foot eight."

20. Figure eight on one foot, forward.

21. Figure eight on one foot, backward.

22. Changes of edges, single and double.

23. One foot loops, inside and outside edges; simple and in combination.

24. One foot ringlets, inside and outside edges; simple and in combination.

25. Specialties; embracing original and peculiar movements.

26. General display of combined movements, at the option of the contestant.

EXPLANATION OF THE PROGRAMME.

1. Plain skating—glide not as long nor as much curved as in the roll.

2. Any step in which one foot is “lapped” over the other, the skater being carried in a circle either to right or left.

3. A long, curved glide on the outside edge of the skate, on alternate feet, forward.

4. A long, curved glide on the outside edge of the skate on alternate feet, backward. The edge may be slightly changed at the end of each glide, so as to get a favorable start on the other foot.

5. A long, curved glide on the inside edge, alternate feet, forward.

6. A long, curved glide on the inside edge, alternate feet, backward.

7. A curved glide forward, outside edge, crossing the balance-foot over the other and placing it upon the surface in this position.

8. A curved glide backward, outside edge, crossing the balance-foot behind and to the other side of the other, placing it upon the surface in this position preparatory to a glide,

9. A double curve glide forward, beginning on either edge and changing to the other edge, making the glide on each edge of the same length.

10. A double curve glide backward, beginning on either edge and changing to the other edge, making the glide on each edge of the same length.

11. (a) A movement giving the appearance of walking forward but really moving backward. (b) A movement giving the appearance of going backward, while in reality the skater is going forward.

12. Any peculiar movement by which the skater can counterfeit the clatter of a locomotive.

13. Any movement in the execution of which the skater goes around keeping time to the music of the waltz.

14. Movements executed with the feet in a straight or slightly curved line, heel to heel or toe to toe.

15. (a) Movements by which the skater turns on one foot from forward to backward, or backward to forward, forming the figure three. (b) A double turn forming two threes joined.

16. Movements in which the skater turns from forward to backward and backward to forward again, keeping both feet on the ice and crossing them before each turn.

17. Done on the heels or toes or on the flat of one skate by the aid of the toe or heel of the other.

18. Impossible on rollers.

19. (a) A movement by which the skater goes in a

serpentine course on one foot without touching the other to the surface. (b) A movement by which the skater goes in a serpentine course on two feet without lifting either foot from the surface.

20. A figure eight executed on one foot forward, without touching the other to the surface.

21. A figure eight on one foot, backward, without touching the other to the surface.

22. A movement on one foot in which the skater changes from one edge of the skate to the other edge, without touching the other foot to the surface.

23. Executed on the toe of the roller skate, forming the figures of loops on the surface.

24. A one-foot spin on the toe in roller skating, leaving the figures of circles marked on the surface.

25. Original steps and combination movements.

PREPARATORY STEPS.

A few simple directions comprising valuable hints which should be carefully observed are given in this work.

The novice should *begin by standing erect upon the skates with the heel of the right in the hollow of the left foot*, the body leaning slightly forward, the arms gracefully reposing at the sides, the eyes gazing at an object well in advance, the legs touching each other, shoulders thrown back and the chest expanded.

Feel your skates carefully, and *never look down at your feet*. Nothing will throw you out of balance

so quickly as casting even a furtive glance at your skates, and it invariably gives you an ungainly appearance.

FIRST WALK.

You must walk before you can skate on the rollers. To accomplish this feat it may be well to claim the assistance of a friend. Walk once or more around the floor. Not until you have thoroughly accustomed yourself to the "feel" of the skates by walking should you attempt to skate. Go slowly and walk mechanically, keeping the body well over the advancing foot, remembering that the foot must be under the body or you will lose your balance and fall.

When *familiar with the bending of the foot-plate* you may venture to glide. BUT YOU MUST GO SLOWLY. Almost unconsciously after walking a short distance you will commence to glide. Remember to "make haste slowly" or "pride will have a fall." As you gradually get into a glide, calculate your distance and do not neglect the left foot; let the glide on the left be as long as that on the right foot. As soon as possible dispense with assistance and depend upon yourself. You will never have confidence in your own ability until after you have discarded all support; besides which, dependence upon another will hinder you materially in learning.

When you have thoroughly accustomed yourself to the peculiar motion of the roller skate in your walking movements, essay the next step.

THE PLAIN GLIDE.

Stand firmly upon your skates with the heel of the left near the toe-joint of the right foot, the weight of the body resting upon the left foot and leaning slightly forward, the left shoulder advanced. You are now in position to advance upon the left foot which you will do by pushing with the right foot, gradually—slight force will carry you forward. Make the glide short and as much as possible upon the flat of the foot. Keep the body over the foot and slightly in advance. Bring up the right foot so that the heel of the right faces the toe-joint of the left. Lean the body over on the right, carefully, and advance upon the right, pushing gently with the left, and make a short glide. Continue this movement until confident of being able to perform it with ease and grace.



The Plain Glide.

Some pupils are more apt than others and may be able to accomplish the "walk" and the "plain glide" in one evening. Therefore no rule may be established governing the time to be occupied in acquiring these rudiments; but ordinarily one hour or more should be spent in walking upon

the rollers and *gaining a mastery* over the *motion* of the skates. The second day should be occupied with the "plain glide."

You will notice, particularly, that your skate has a tendency to run away from you. *Keep your body well over your skate* and slightly advanced in the direction in which you are skating ; if upon the right, with the right shoulder advanced ; if upon the left, with the left shoulder advanced.

The non-performing foot should be carried behind the other, ready to be brought into action when required and not before. Do not swing the leg that is free from the floor. Let the performing foot and leg do its whole work.

Perfect every movement before attempting the succeeding one. Take time to do this and regard it as time saved. If you neglect to perfect yourself in every movement as you proceed you will find it necessary to go back and learn what you have neglected. Pay every attention to the rudiments of skating ; they are the alphabet and must be perfectly learned.

THE EDGES.

After becoming proficient in the plain forward or flat-foot movement, the edges should next be studied. The **OUTSIDE EDGE** of the Roller Skate is so called because it leads to the outside on either foot by bearing and throwing the weight of the body upon the



The Outside Edge
Glide, Forward.

outside in the act of describing a segment of a circle. The **INSIDE EDGE** is thus named because it leads to the inside by the act of bearing up on the inside of the skate and throwing the weight of the body upon the inside while performing a segment of a circle to the left of the right or the right of the left skate.

The Outside Edge Glide, when properly executed, is the most graceful movement that can be performed upon skates. Many attempt it. Few succeed. It has been called the "Dutch Roll." It is not difficult of accomplishment if properly comprehended ; but it should be carefully studied.

It is performed, remember, in a curve or a segment of a circle. The first attempts must be in short curves which, after constant practice, may be increased in length until a semi-circle and then a circle of a greater or lesser diameter is described.

To be gracefully executed the movement of the feet must be studied as well as the position of every portion of the body. But the

position must be natural and not strained, the figure pliable, the limbs swinging easily and every step easy.

THE OUTSIDE EDGE GLIDE FORWARD.

I. Stand with the heel of the left foot opposite the toe joint of the right. The right is to be used as the propelling power in starting. After the start the balance of the body will become the propelling power.

II. Lean the body carefully upon the left foot, the left shoulder slightly advanced, the eyes gazing to the left at an imaginary center of the circle, a segment of which you are about to describe.

III. Push with the right foot, lifting it from the floor and immediately carrying it behind the left as you start upon the left to describe a curve to the left. Let your body be well over the performing leg and do not fail to have it slightly advanced over the center of gravity.

IV. Let the arms depend gracefully at the sides. Care should be exercised not to clutch the fingers or throw out the arms from the body, and the non-performing leg must be kept behind the other until ready to be brought into action.

V. At the end of the curve upon the outside edge of the left foot a slight change to flat foot should be made in order to bring the body upright. Then, before the completion of the glide, bring forward the

right foot carefully so that the heel is opposite and close to the great toe of the left foot.

VI. Rest the weight of the body upon the right and well over, the right shoulder advanced to the right, the eyes gazing to the right at the imaginary center of the circle.

VII. Describe a curve upon the right foot, carrying the left foot behind the right. At the end of the curve bring the body up erect and start again upon the left continuing the movement.

The knee of the performing leg should be very slightly bent. It adds elegance to the movement and gives force to its execution. Do not drag the non-performing foot after the other because it has an ungainly appearance ; but let it be carried gracefully with the knee slightly bent and always ready for action, a little behind the ankle of the carrying foot until near the end of the curve, when it should be brought carefully around until in position for the start upon the other edge. It should be remembered that the body must be almost erect but leaning slightly forward, the shoulder inclining toward the center of the curve, the head turned in the direction of the curve and the eyes looking at the center of the circle.

THE INSIDE EDGE GLIDE, FORWARD.

Although not regarded as particularly graceful the inside edge movements are essential to every combi-

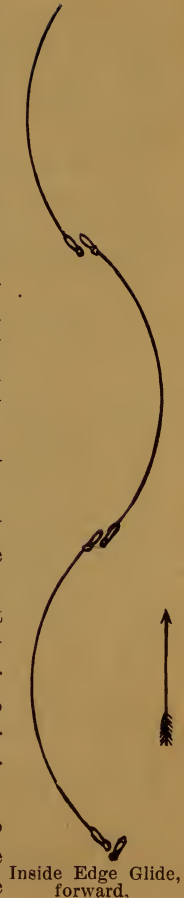
nation and must be accomplished. They are much more difficult than the outside edges and when poorly executed give the body an ungainly appearance. There is a dash and abandon to the outside edge glide whether forward or backward, but there never can be to the inside edges. Still these edges must not be neglected. On the contrary they must be carefully and perfectly learned, perfection in the movement detracting materially from the ungraceful positions which the human figure must necessarily assume.

This movement is done wholly by the balance of the body.

I. Start with the toes turned slightly in, the body inclined to the right, the eyes gazing over the right shoulder.

II. Raise the right foot and carry it behind the left ankle; push gently forward with the right foot, gliding upon the left and describe a curve to the right on the inside edge, lifting the right from the floor after gaining the momentum.

III. Carry the right foot forward so that the heel of the right will be opposite the heel of the left. At the



end of the glide turn the head toward the left shoulder, throwing the weight of the body upon the inside edge of the right foot. The weight of the body thus thrown upon the skate will give the proper impetus.

IV. Raise the left foot and carry it well behind the right, gliding carefully upon the inside edge of the right foot. Continue this movement, gradually increasing the arc.

THE PLAIN BACKWARD GLIDE.



This is executed upon the flat of the skate and on either foot, describing the same figures upon the floor as in the plain glide forward. Preparatory to attempting the plain backward glide upon either foot the old movement called "sculling" should be accomplished. This is done mainly by power of the hips and the motion of the shoulders. To use a homely but comprehensive term it is executed by "wriggling" the feet first in one direction and then in another.

I. Stand with the toes of the right foot turned toward the left and well in front, the body upright, over the center of gravity.

"Sculling." II. Force the right to describe a small arc slightly on the inside edge of the skate which will carry it behind the left, the left following

in a parallel curve slightly on the outside edge, and, while gliding, force the left skate to describe a small arc slightly on the inside edge, and the right to move parallel slightly on the outside edge. Continue this "wriggling" motion without lifting either foot from the floor.

After this movement has been thoroughly practiced, essay the plain backward glide. Stand erect, with the heel of the right foot near the hollow of the left. Push gently with the right in order to get sufficient impetus upon the left, and glide slowly backward upon the flat of the left skate in a straight line, bringing the right foot, after the push, **IN FRONT OF THE LEFT** and holding it there, easily, until near the end of the glide, when it must be ready to be brought into action. Then place it upon the floor carefully, slightly back of the left, let the weight of the body rest upon it, bring the left foot suspended in front of the right, and in like manner glide upon the flat of right skate, and continue. Remember that the non-performing leg must be carried **IN FRONT OF** the other and as gracefully as possible.

THE OUTSIDE EDGE GLIDE, BACKWARD.

When properly executed, this is accounted the most dashing movement upon skates, although its execution is not necessarily attended with any more risk than the forward glide upon the outside edge. Study

always to do this, as well as every other movement, without apparent effort. When performed with ease and the grace that can readily be thrown into it, the sensation to the skater is delightful, and to the beholder a pleasant surprise.



Outside Edge Glide,
Backward.

I. Stand erect, but with the body leaning slightly backward and to the left, the heel of the right foot turned toward the left and slightly in advance.

II. Look over the right shoulder and push slowly with the right foot to gain an impetus, while you strike out upon the outside edge of the left skate, carrying the right foot opposite the heel of the left clear of the floor. In this position execute an arc to the left.

III. At the end of the glide, the knee of the carrying leg being slightly bent, come up on the flat of the skate which will bring you into position for the start upon the right

IV. Let the weight of the body rest upon the right skate, turn the gaze over the left shoulder, the figure leaning slightly backward and to the right, and strike out upon the right skate

on the outside edge, executing a curve. Thus continue.

A little practice will enable the skater to execute this movement boldly, but remember to lean backward and over the center of gravity. This latter direction will seem, at first sight, to be a mistake, but practice will demonstrate the fact, that in the observance of this rule lies perfect safety.

THE INSIDE EDGE GLIDE, BACKWARD.

Perhaps this movement is not always graceful, but it is essential to the performance of many combinations and must be learned. It is executed wholly by the balance of the body and much in the same manner as the inside edge glide forward, with the exception that the head must be turned slightly to the *outside*, and the heel of the balance foot carried over the toe of the performing foot, the body leaning slightly forward.



Inside Edge Glide,
Backward.

THE LAP-FOOT GLIDE IN CIRCLE.

This is a movement the practice of which is the best exercise for the skater at this stage of his progress in the art. The reason is that it affords such excellent practice in acquiring the edges and embodies both outside and inside edges on both feet when done first to the right and then to the left.



Lap-Foot Cutting Circle.

It is performed by lapping or crossing one foot over the other while cutting a circle.

I. Incline the weight of the body upon the outside edge of the left skate and make a short glide.

II. Raise the right foot and bring it well over the left, placing it on the floor on the flat of the skate and throw the weight of the body on the right foot ; then

glide upon the inside edge of the right raising the left by bending the knee slightly.

III. At the end of a short glide start again on the outside edge of the left skate and thus continue moving in a circle to the left.

When perfect in the movement to the left, practice that to the right on the outside edge of the right and the inside edge of the left skate. Then learn to do the movement backward both to the right and to the left.

The "lap-foot" is deserving of practice, and time occupied upon it is never wasted. Study to lift the foot gracefully and safely and to put it down well over the carrying foot. Let the gaze be directed to the center of the circle described with the shoulder nearest the center pointing thereat, and gradually make the circle smaller. The movement resembles a "walk-around", and is amusing when executed by several persons following each other, particularly when the direction of the leader is varied after a few steps.

THE CROSS-GLIDE FORWARD.

This movement is executed by stepping one foot over the other and making an outside edge glide. The body should be carried as in the outside edge glide, the balance foot raised five or six inches while crossing the other and placed upon the floor on the outside edge.



Cross-Roll, Forward.

The shortest method of acquiring this movement is to commence by doing the lap-foot movement. Take five or six steps to the left, then the same number to the right. After repeating this several times reduce the number of steps to four, then to three, then to two, and finally to one, and you will have the cross-glide forward.

THE CROSS-GLIDE BACKWARD.

This is done materially the same as the forward movement, carrying the head, body, and arms as in the outside edge glide backward. To learn this movement do the lap-foot glide backward, reducing the number of steps the same as in learning the cross-glide forward, and when finally reduced to one step each way you will have the cross-glide backward.

THE CHANGE-OF-EDGE GLIDE.

Start upon the outside or inside edges upon either foot and either forward or backward. To execute the movement

starting upon the outside edge, start on an outside edge glide, and having executed a long curve, turn the head from the outside to the inside, throw the body forward and the balance foot back, changing from the outside to the inside edge and making a curve, as nearly as possible of the same length as that already made upon the outside edge. Execute this upon the other foot.

To perform the movement starting from the inside, start the same as in the inside edge glide. When about to change, throw the head from the inside to the outside and the balance foot well forward slightly across the carrying leg. Change from the inside to the outside edge of the skate. Do this in the same manner upon the other foot and continue.

To execute the movement backward starting upon the outside edge, start on the outside edge backward and change to the inside edge by throwing the head and body to the inside and the balance foot in front of and well over the carrying foot. Do this upon the other foot and continue.



Change-of-Edge
Glide, Forward.

The *change-of-edge glide*, backward, starting upon

the inside edge, is done as follows :—Start upon the inside edge glide backward, and change the edge by throwing the head and shoulders to the inside and the balance-foot from the front to behind. Do this upon the other foot and continue.

THE BALANCE-FOOT.

The importance of the balance-foot cannot be too highly estimated. By bringing it forward or backward in the execution of any movement a remarkable impetus is communicated in a direction either forward or backward. In a spin the carrying leg becomes the centrifugal impetus by gradually drawing the foot toward the center, and in proportion as the foot is drawn toward the performing leg the momentum of the body is increased. The same, to a degree, can be said of the arms.

It may be remarked that the “balance-foot,” as it is termed, is the most important factor in skating, because it not only becomes the motive power in many movements, but it also controls the balance in all. In fact, it is to the skater what the balance-pole was to Blondin when he crossed Niagara on a wire. Misapplied, a fall will ensue, cautiously directed the balance is maintained to a mathematical certainty. To be precise, the point of equilibrium is no more fixedly demonstrated to the rope walker by his balancing pole than to the skater by the “balancing-leg.” Let

the skater make a study of this all-important fact and by experience know how to utilize the member.

THE THREES.

The movements thus far described are called "field steps," because they are done in the field or upon a



Single Figure Three.



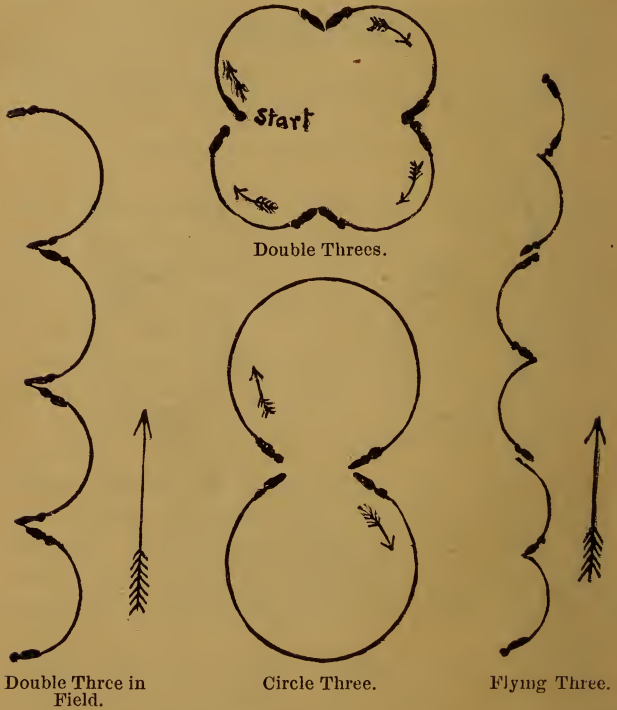
Single Figure Three.

large surface. We now come to the "Threes" which open what is termed "fancy skating" and are the basis of the most beautiful combinations. In their execution they comprise both the inside and the outside edges which must be performed in graceful curves.

Of the "figure threes" there are three classes, namely, the "single," the "double," and the "flying threes."

"SINGLE THREES."—Of these there are eight, namely : First, *right foot, outside edge forward to*

inside edge backward. Second, right foot, inside edge forward to outside edge backward. Third,



right foot, outside edge backward to inside edge forward. Fourth, right foot, inside edge backward to outside edge forward.

The same four movements upon the left foot complete the number of eight "threes." It will only be necessary to instruct the skater how to perform one of these figures for his guidance in the execution of all of them.

I. Start as directed in the outside-edge-glide on the right foot making a short curve.

II. At the end of the curve suddenly throw the head and shoulders more to the right, and come up slightly and carefully upon the toe of the skate; swing the carrying leg slightly forward then backward, gently, changing from the outside edge forward to the inside edge backward. Let the learner do this movement as slowly as possible and let the turn be done with care.

II. THE DOUBLE FIGURE THREES.—The "double threes" are a combination of two "threes," and are performed in the same manner as the "single threes" with this difference, there are three distinct turns instead of one; for instance, starting on the outside edge forward the *first* turn is from the outside edge forward to the inside backward; the *second* turn is from the *inside edge backward* to the *outside edge forward*; the *third* turn is from the *outside edge forward* to the *inside edge backward*.

In executing the "figure threes," either single or double, the skater should be careful not to put in an *extra turn*, as it destroys the symmetry of the figure. This he is very liable to do because of the impetus

frequently acquired in the execution of the figure. Notice particularly the effect of swinging the carrying leg at the turn, and let the motion be gentle but given on the instant of turning as you raise slightly upon the toe.



Spread Eagles.

III. THE FLYING THREES.—This is a dashy figure and is performed in the field by starting as in a plain “three” on the right foot, from that to the left foot, and continuing the movement from one foot to the other. It is frequently done with a jump, although it is less graceful, but more dashing, and really destroys the figure, as may be seen by the diagram.

SPREAD EAGLES.

These movements are done heel to heel in three ways, namely : I., in a straight line, standing erect. II., In a curve leaning slightly forward, and III., in a curve, the body inclining backward. They may also be done toe to toe.

It is necessary to the performance of this movement that the skater should get his impetus by a few plain

strokes upon his skates before assuming the position. It should not be executed "with the knees bent at a right angle," as has been advised in several works on skating. Such an attitude is very ungainly and makes the movement ridiculously ungraceful. In *learning* the movement the skater will probably find it necessary to slightly bend the knee, but this position must gradually be overcome, as the "spread eagle" can only be done gracefully in an erect position with the legs close together.

THE EIGHTS.

Start on the *outside edge, glide forward*, right foot, but instead of executing a curve, only make a small complete circle, then make a complete circle on the left skate in the opposite direction, joining the circle already made thus forming an "eight."

This explanation will answer for any of the following, namely: *outside edge glide backward; cross glide eight, forward and backward and inside edge glide forward and backward.*

Should the skater find any difficulty, as he probably will in making a complete circle, for want of impetus, he should carry the "balance foot" well behind the performing leg until he finds the impetus decreasing, when, by swinging the balance foot around in the direction in which he is going, he will gain sufficient momentum to enable him to complete the circle.

THE BISHOP EIGHT.

One of the most beautiful of the many movements



Cross Glide Eight.



Eight by Four Persons.



Three in Eight.

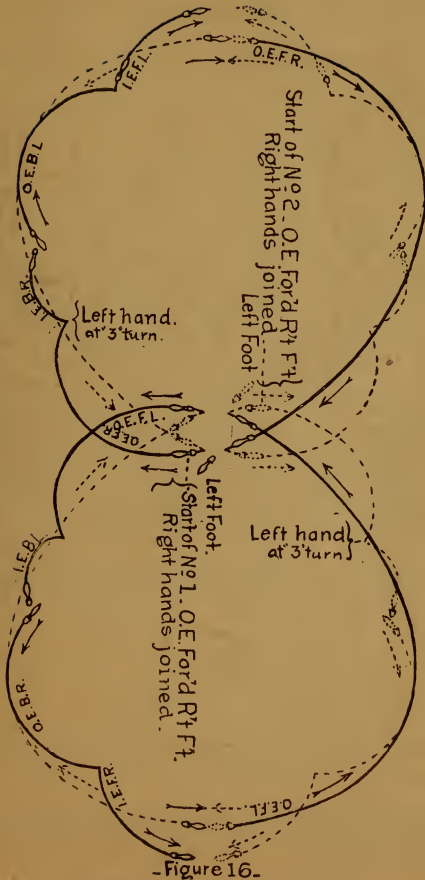


One-Foot Eight.



Eight by two Persons.

done upon the skates, and one which is executed with the most pleasure by the skater, either singly or in



"Bishop Eight" by two persons.

The dotted lines show course of each skater in second half of eight.

combination with others, is the "Bishop Eight." This movement was first described in the "Skater's Text Book" by the author of this work, but inadvertently an error was made in the diagram presented in that work. The error was not discovered until the entire edition had been issued, when it was found that the figure, as given in the diagram, could not be executed. Singularly the diagram, with its errors, has been copied, without giving the author or his work credit, into every work upon skating, both American and foreign, since the publication of the "Skater's Text Book." It is given correctly for the first time in this work with the compliments of the author to those gentlemen whose genius does not enable them to make their own diagrams, in the hope that they will give this work of the author the credit due for some very arduous labor in preparing diagrams which have occupied many hours of hard study.

To execute the "Bishop Eight" requires a knowledge of the edges and the "cross glide." It may be done by one or more skaters, but it is generally executed in combination with others. The description is here given as skated by two persons.

I. Two skaters join their *right hands*, standing sideways to each other, and facing in *opposite directions*.

II. Make a small half-circle on the *right foot*, *outside edge*, *forward*.

III. Turn a *three*, at the same time changing the *right* for the *left* hands and make a short curve *backward* on the *inside edge*, *right foot*.

IV. Going *backward* on the *outside edge*, *left foot*, make a curve and a *three*, and change to the *inside edge forward left foot*. Execute an *outside edge glide* on the *right foot*, coming *forward* up to the *center* and joining *left hands*.

V. Put the *left foot* well over the *right* as hands are joined and *firmly* on the floor on the *outside edge* and execute a *cross-foot glide*. Repeat the movement already described, completing the *other half of the eight*. Figure 16 is *the only correct diagram of the "Bishop Eight" ever published*. The *cross-foot glide* should *always* be put in at the *point of meeting*, and may be accomplished more easily, because each skater assists the other with his hands.

Constant practice should be given to this movement in combinations of two or four persons, because it contributes largely to precision and grace in the execution of the *glides* and the *threes*.

"ON TO RICHMOND."

This is a peculiar movement, giving the appearance to the skater of making a futile endeavor to go for-

ward while going backward and *vice versa*. The backward movement is executed as follows:—



"On to Richmond."

Reverse "On to Richmond."

I. Stand erect ; lift the right foot clear of the floor ; twist the toe of the right out to its greatest extent ; cross it over in front of and as far across the left foot as possible and *cut across* in front of and to the left of the left foot, letting the weight of the body fall upon the right and drawing the left foot out from behind the right.

II. Raise the left foot, turning the toe out, cross it over in front of the right, allowing the weight of the body to come upon the outside edge of the left foot.

The reverse movement brings into action the change of edge glide forward. Stand with the weight of the body resting

upon the left foot ; place the right behind and across the left, the toe cut well in on the outside edge of the skate, at the same time letting the weight of the body

fall upon the right foot and, after gliding some ten or twelve inches upon the outside edge of the right, change quickly by the swing of the balance foot and leg to the inside edge of the same skate and glide the same distance as upon the outside edge ; then cut in the left foot behind the right and continue the movement.

“ LOCOMOTIVES.”

The locomotive movement upon skates is a very peculiar step and is so called because of the noise made in its performance, although it may be done either noisily and rapidly or slowly and quietly, and still be a perfect locomotive. They are divided into two classes, namely, *single* and *double*, and are done both forward and backward.

The “Single Locomotive” forward is done by performing a *serpentine* upon the right foot, which remains upon the floor, propelling with the left foot behind, which cuts first to the right side and then to the left side of the right foot, raising the left foot after each cut across and behind the right.

The “Single Locomotive” backward is done as follows :

I. Stand with the weight of the body principally upon the left foot, the right well in front with the toe turned in, the inside edge of the skate resting upon the floor.

II. Force the right foot to describe an arc on the inside edge, then carry it over behind the left and place it upon the ice on the outside edge and on this edge force it to describe an arc, then continue as on the start.



Serpentine.

Serpentine "S."

The "Double Locomotive" forward is done by making the movement as in the "Single," and after having made the push on each side, turn around and make the left foot describe a *serpentine* while the right is the propelling power. Make the two pushes with the right, turn again and continue.

The "Double Locomotive" backward is done the same as the "Single" with the difference of alternating the feet, first making the right describe the two arcs, then the left and continue.

"SERPENTINES."

There are two classes of *serpentines*, namely, the

“two foot serpentines” and the “one foot serpentines.” Of the “two foot serpentines” there are four, namely :—

First, *Plain Serpentine forward, right foot leading*. This movement is done principally by the swing of the body. Start with the right foot directly in advance of the left, pointing the forward foot a little to the right, and by leaning the body to the right the skater will make a curve to the right; then throw the body in the opposite direction, pointing the right foot in, and a curve will be made to the left, the two curves forming a *serpentine*.



Serpentine in Circle.

Second, *Plain Serpentine forward, left foot leading*. This movement is the same in effect as the preceding, excepting that the left foot leads. The third and fourth are the same, but done backward.

Of the “one foot serpentines,” there are four, namely :—

- I. Right foot forward.
- II. Left foot forward.
- III. Right foot backward.
- IV. Left foot backward.

First, *Right foot*. Start on the “outside edge glide” on the right foot, changing from the outside to the inside edge, the same as in the “change of edge

glide," making a curve on the inside edge. At the



Single Changes
of Edge.

Changes of Edge,
Double.

Changes of Edge
with "three" turn.

end of the curve change to the outside edge in the

same manner as the change in the "change of edge glide forward," starting on the inside edge.

Second. *Left foot.* Done in the same manner as on the right with the substitution of the left for the right foot. The third and fourth are the same as the foregoing, but done backward. The "Serpentines" may also be done in a circle.

CHANGES OF EDGE, SINGLE AND DOUBLE.

The *SINGLE changes of edges* differ from the *change of edge glide* simply in stopping after the two edges have been completed. Of the *single changes* four are done on the right, and each must be done with a separate start. They are :—

First, *Outside to inside edges, forward, right foot.*

Second, *Inside to outside edges, forward, right foot.*

Third, *Outside to inside edges, backward, right foot.*

Fourth, *Inside to outside edges, backward, right foot,* and the same on the left foot *backward and forward.*

Of the "Double Changes of Edge" there are sixteen, namely, eight *plain* and eight *with a turn at the end of the second curve.* The plain movements differ from the *single changes of edge* only in executing *two curves* instead of one. Four of these forward, two on each foot, starting outside and inside edges, and the same backward.

CHANGES OF EDGE, DOUBLE WITH TURN.

These are done by making the two edges forward and turning, as in the "figure three," making the two backward edges. To make eight of these start in the eight different ways set down for the plain movements.

GRAPE VINES.

By many the *grape vine* is considered the *acmé* of skating, and he who can skate the "Philadelphia Twist" is generally accounted capable of executing any movement upon skates. It is an attractive and showy step, and is susceptible, with a high degree of art, of being made graceful if rapidly done, while it is deemed necessary to the accomplishments of a good skater.

I. Start with the feet about fourteen inches apart, the toes slightly turned in.

II. Slide the right foot in *advance* of the left, crossing a little over it.

III. Turn from forward to backward, but instead of turning in the direction your body would naturally



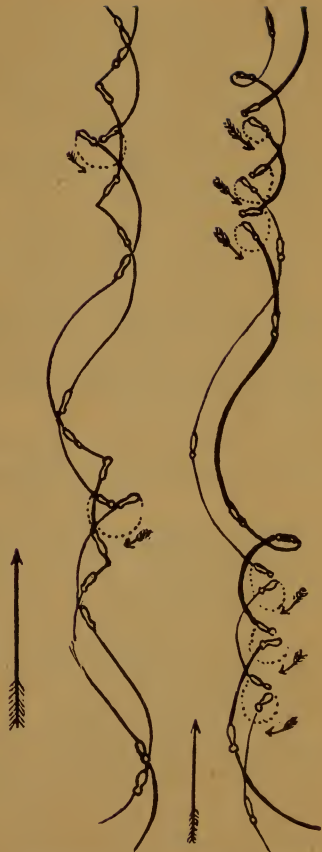
Grape-Vine.

turn, namely, from right to left, turn in the opposite direction, from left to right; and instead of allowing the left foot to lead, as it has a tendency to do, make the right foot lead and cross the left.

IV. Turn from backward to forward, left to right, making the right foot lead again, and you are in the same position as at the start. Continue this movement and you will have performed the "grape vine." Practice it until perfect, and *throw into it all the grace possible.*

THE PHILADELPHIA
TWIST VINE.

There are two of these, namely, the *Single* and the *Double*. To do the single movement start backward



Philadelphia
Twist Vine.

Philadelphia Twist
Vine, Double.

and allow the feet to slide a little way apart; then draw them together and cross the right foot well over in front of the left, the left foot leading, and while in this position turn the right foot from backward to forward, making a short cut on the outside edge. On this cut the right foot leads. Then turn from forward to backward, and let the *left* foot again lead, and continue, remembering to cross the feet, before every turn, from backward to forward.

The Double Philadelphia Twist Vine. Start the same as in the *single*, but instead of going only half way around make the complete revolution, then start with the left foot the same as first starting on the right and continue.

THE "FLYING SCUD."

This movement is done by two persons who join hands facing each other, one skating backward and the other forward.

I. Start on the outside edge glide, the skater going forward, on the left foot, and the one going backward on the right foot.

II. The skater going forward changes to right, and the one going backward to left foot, both on the *outside edge*, at the end of which curves each executes a "figure three," the forward person then going backward and the backward one going forward.

III. This brings both skaters on the inside edge,

which must be a short curve, changing from this edge to the outside edge of the other foot. The forward person will then go through the same movement which the other has completed, and continue at pleasure.

This is a field step and closely resembles the following:

THE MERCURY.

This, like the "Flying Scud," may be done only by two persons, as follows :

I. Join hands, one skating backward and the other forward.

II. The one going forward starts on the "cross glide forward," left foot, the partner starting on the "cross glide backward," right foot.

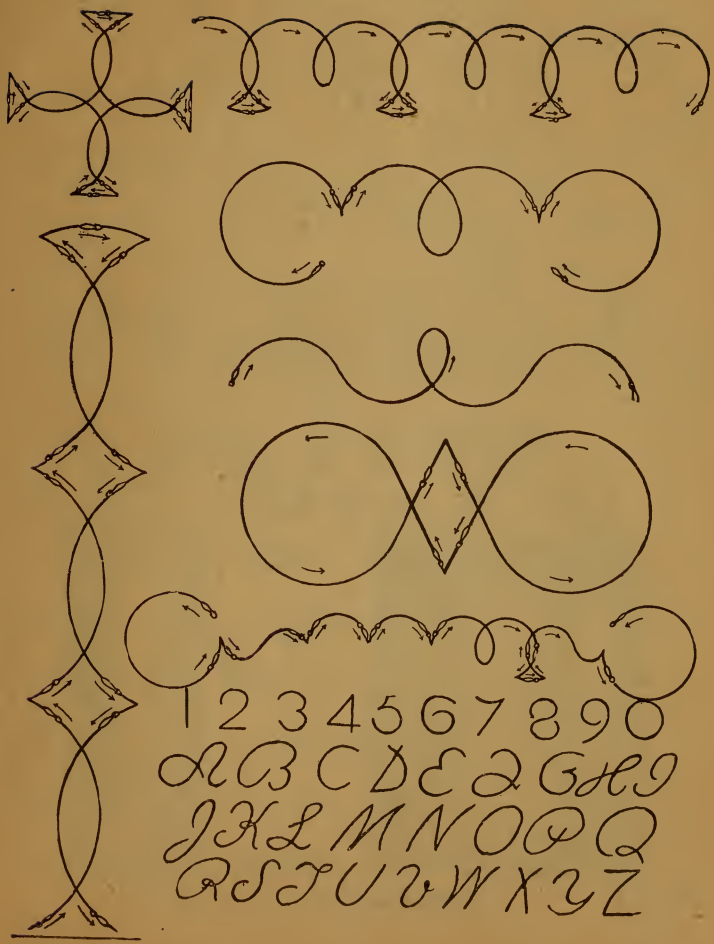
III. The skater going forward crosses the right foot over the left, describing a curve on the outside edge of the right, the partner doing the same backward on the left foot.

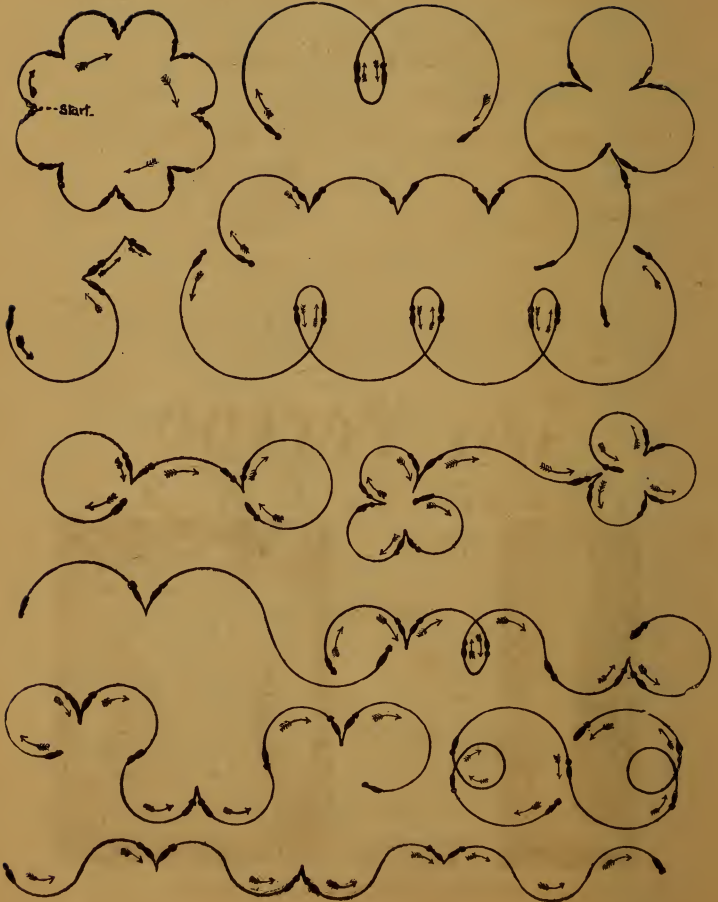
IV. At the end of the curve both turn a "three."

V. The skater going forward changes to backward, and the other changes to forward, each gliding on the outside edge. The one going forward then goes through the same movements as the partner did on the start.

The "Mercury" is oftentimes done with a jump clear of the ice at the turning of the "three."

Following are a number of diagrams of combinations of movements. The skater who has mastered the movements thus far described has no need to be advised how the following are done; he simply needs the diagrams for his guidance.





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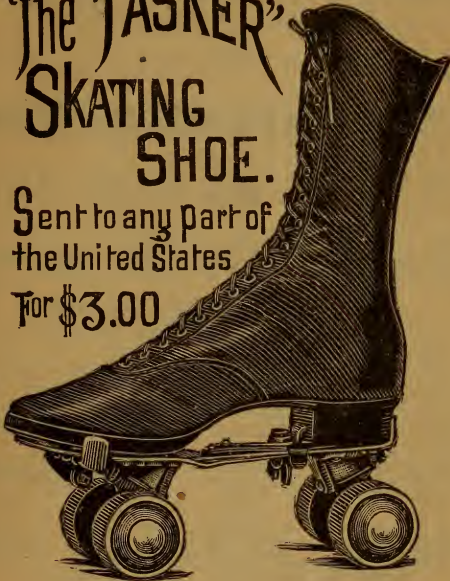
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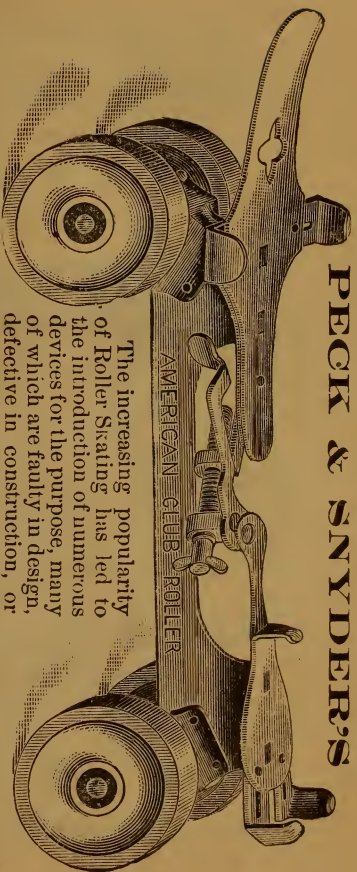
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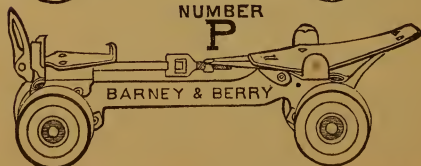
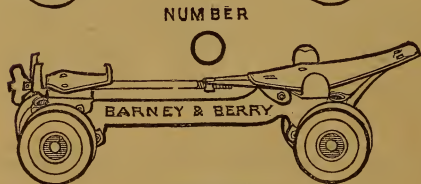
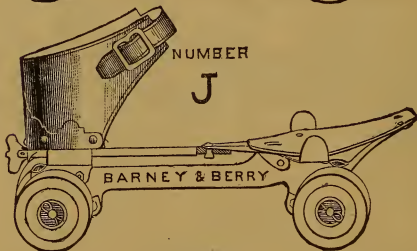
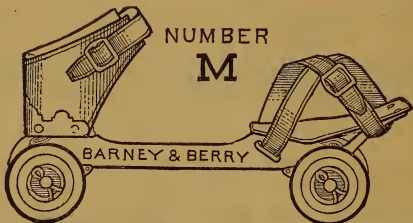
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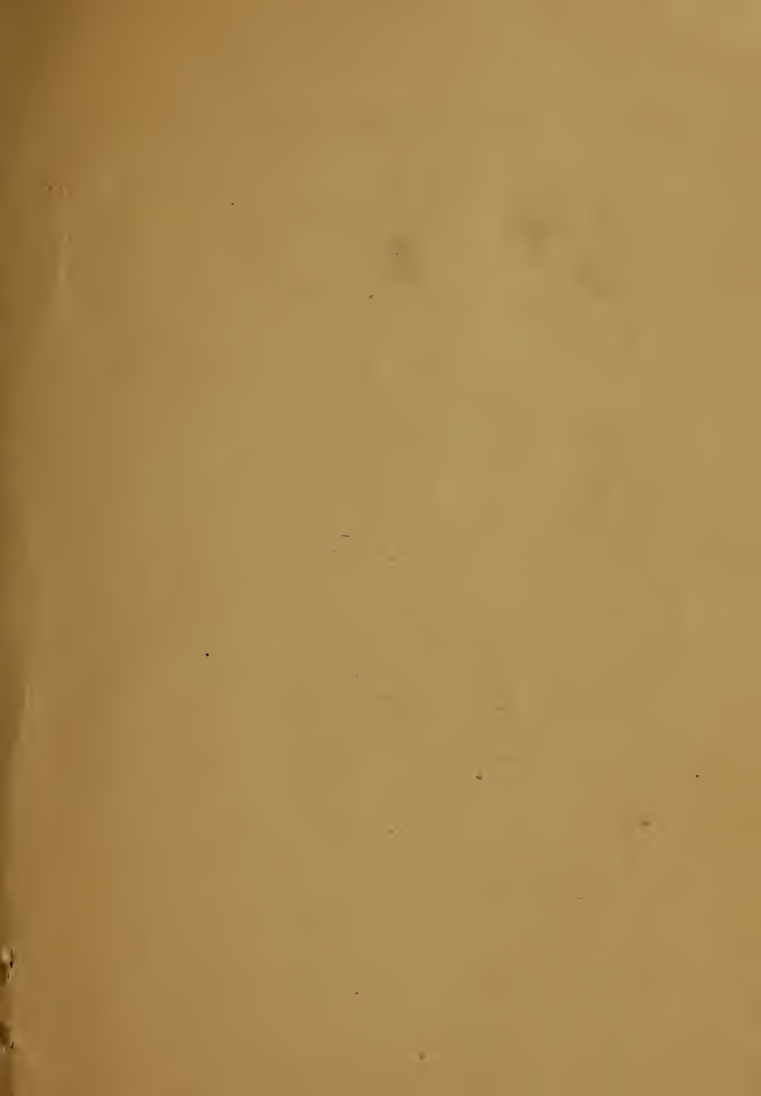


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