

## How to Do the New Dances on Ice Skates

An Instructive Series of Lessons  
by Mr. Irving Brokaw, the  
Foremost  
Figure Skater of America



Charlotte, the World's Most Famous Woman Skater, Now at the Hippodrome, Posing Specially for This Page. This Illustration Shows the Position in the Left Outside Loop Just Before the Loop Is Made.



Charlotte Executing the Second Curve of the Left Outside Forward Three, One of the Simplest of the Elementary School Figures.



Mr. Irving Brokaw and Charlotte in an Advanced Spiral Figure. Both Are Skating on the Right Outside Edge Backward.

### No. 3 How to Make Threes, Double Threes and Loops

By Mr. Irving Brokaw

A Champion Figure Skater of America, Author of "The Art of Skating," Etc.

THE third School Figure is known as the "Three." It consists of a turn in the natural direction from an edge forward to the other edge on the same foot backward, or vice versa. The diagram of this figure is illustrated in Figure 1 on this page.

The turns must be skated exactly opposite each other on the long axis designated as AA on Figure 1. The transverse axis BB, passes at right angles to AA midway between the turns. The second curve should be approximately the same size as the first, in order to bring the skater nearly to the starting point.

The official programme for Threes is as follows:

- No. 7 starting ROF, LOF
- No. 8a starting ROF, LIB
- No. 8b starting LOF, RIB
- No. 9a starting RIF, LOB
- No. 9b starting LIF, ROB

The abbreviations used are as follows: R, right; L, left; F, forward; B, backward; I, inside, and O, outside.

No. 7 of the official schedule is the first subdivision of the Threes—the ROF Three—LOF Three—and is made as follows:

Starting on the right outside forward edge, begin to rotate the shoulders for the turn. Do not hold the left shoulder back as if you were going to skate a plain circle eight. The left shoulder is brought forward to get the shoulders in the necessary twisted position to make the turn. It might be said that the twisting of the shoulders forces the skating foot to make the Three. Thus we see that the carriage of the shoulders for the curve of the Three before the turn is just the opposite from the carriage for the outside forward circle eight. The turn is made on the forward part of the blade, with a kind of "snap." Directly after the turn, the shoulders and balance foot should be in a somewhat spread-eagle position, the body erect and the arms held out about waist high.

It is necessary to sink well on the skating knee immediately after the turn, opening out the knees and spread-eagling the balance foot, in order to hold the second curve in preparation for the following outside forward Three.

The ROF Three—LIB Three, LOF Three—RIB Three (Nos. 8a and 8b) are made as follows: The forward Three is made as above described, but the print is held out well near the end of the inside backward curve and before beginning the inside backward Three on the other foot, and in order to place the inside backward Three properly on the axis AA, it is necessary to glance at the turn on the forward Three.

The inside backward Three should be begun on a well-rounded curve, and for that reason it is necessary to turn the heel of the skating foot well out, so as to bring again on a sharp edge, with the arms held well back and the gaze directed over the skating shoulder.

The turn of the backward Three must be made on the heel. To facilitate this get far upon the heel of the skate just before the turn. When the turn has been made, the

balance foot is dropped behind and across the print.

The RIF Three—LOB Three, LIF Three, ROB Three (Nos. 9a and 9b) are skated as follows: Starting on the right foot, the balance foot is held over the print and the shoulders rotate for the turn. Here again turning the shoulders and the carriage of the balance foot held outward across the print behind force the skate to make the turn, the unemployed arm following the direction of the motion. To hold out the second curve well, the balance foot swings past with a sort of "snap." The head faces over the unemployed shoulder and is held high, which helps to attain a well-rounded curve.

The LOB Three, the second half of the figure, is begun with the balance foot in front as in the regular outward backward plain circle. The rotation of the shoulders as the turn is approached tends to bring the balance foot around, but it should be kept in front until the turn. The shoulders must be twisted around strongly in approaching the turn, so that while the turn is being made the skater may take a hasty glance at the skating heel; this brings the skater's centre of gravity over the turn and makes it easier to execute. This brings the balance foot around naturally in front, which is the normal position for the finish of an inside forward curve.

A few general remarks regarding "Threes" may be helpful. The forward Threes are made on the toe and the backward Threes on the heel of the skate.

The balance foot need not be moved in making the turn in any of the Threes. A quick glance at the toe of the balance foot while making the forward Threes and at the heel of the balance foot while making the backward, when approaching the turn, will facilitate skating these figures. The latter applies especially to the outside backward Three.

For both outside and inside forward Threes, the balance foot stays behind when approaching the turn; in the outside backward Three, it stays crossed in front, and it may stay in front for the inside backward also, but if that position cannot be easily held, it is quite permissible to leave the balance foot behind after the turn.

The next School Figure is the "Double Three," which is a combination of two of the Threes above described. Figure 2 on this page shows the correct diagram to be skated.

The official programme for the "Double Threes" calls for the following figures:

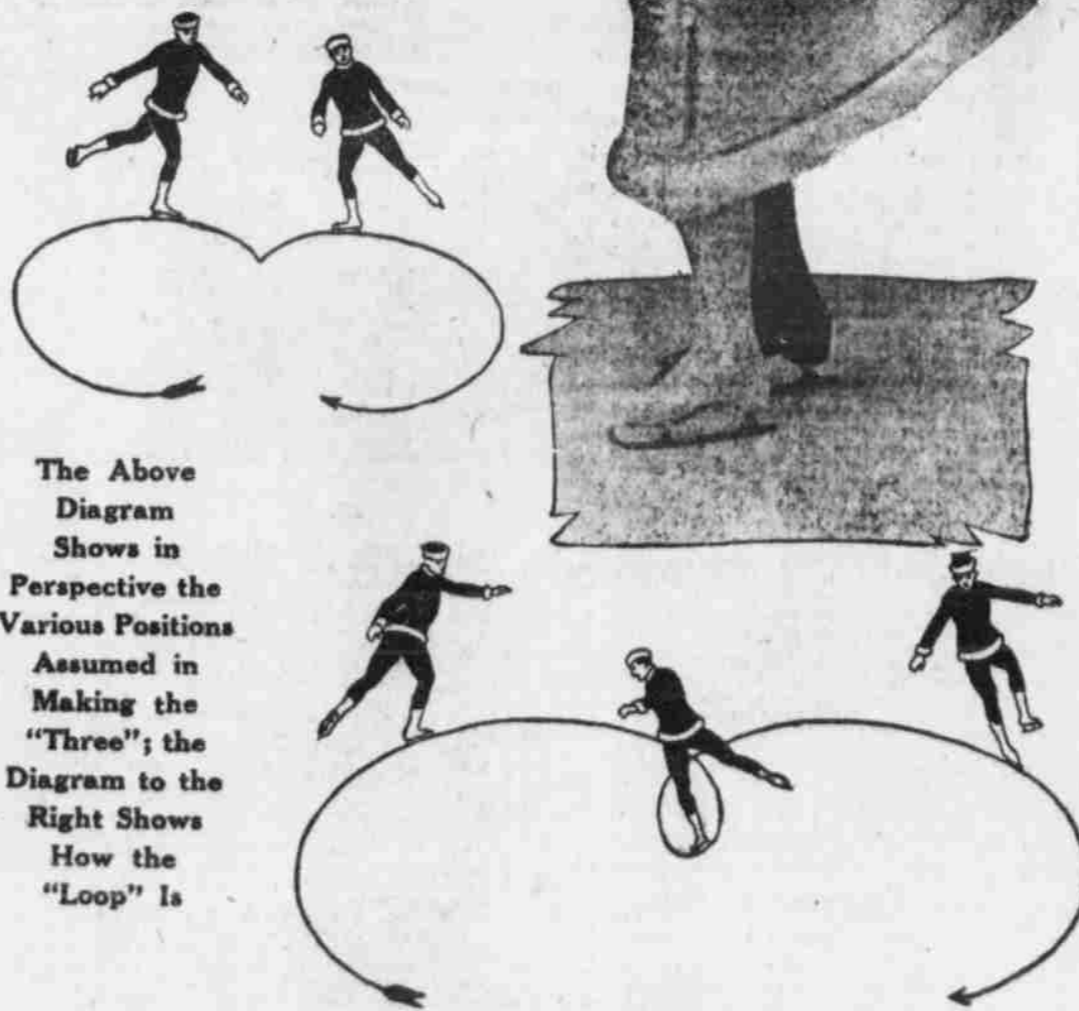
- DOUBLE THREES
- No. 10 starting ROF, LOF
- No. 11 starting RIF, LIF
- No. 12 starting ROB, LOB
- No. 13 starting RIB, LIB

Double Threes are combinations of single Threes and are skated according to their rules.

A Double Three consists of a single Three, with an additional turn, which brings the skater on the starting edge again. Double Threes must always be started upon a good edge, and the first print must be well rounded.

It is essential to place the turns in this figure exactly the same dis-

Mr. Irving Brokaw and Charlotte in an Advanced Spiral Figure. Both Are Skating on the Right Outside Edge Backward.



The Above Diagram Shows in Perspective the Various Positions Assumed in Making the "Three"; the Diagram to the Right Shows How the "Loop" is

tance on each side of the long axis, AA, as well as the same distance but on the same side of the transverse axis BB, and the Three curves in the Double Threes should be of approximately the same length.

This brings us to the fifth School Figure, the "Loop." Figure 3 on this page illustrates the correct diagram for this figure.

The official programme for the "Loop" calls for the following schedule:

- LOOPS
- No. 14 starting ROF, LOF
- No. 15 starting RIF, LIF
- No. 16 starting ROB, LOB
- No. 17 starting RIB, LIB

Loops must be pure oval curves without angles. They must be longer than they are broad, and they must be placed on the long axis, AA in the diagram.

The outside forward loop (No. 14), is skated as follows:

The skating knee is well bent and the arms outstretched at the start, the skating shoulder pointing down and toward the centre of the curve where the loop is to be made. Begin to rotate the shoulders immediately after the strike-off, which must be taken on a very sharp edge, but gently. The balance foot is kept behind. Sink well on the skating knee when approaching the loop and keep the balance foot behind during a little more than half the loop. This movement will be facilitated if the skater looks around over the

skating foot shoulder until the free foot is seen behind, the balance foot working with the curve, that is, out and around.

Let the balance foot swing forward close to the ice and as near as possible to the skating foot when coming out of the loop; then straighten the body rather quickly and bring the employed arm close to the body, for during these movements the loop is finished and the second big curve begun.

The inside forward loop is skated as follows:

The curve before and after the loop is quite short and, therefore, we should not twist our shoulders away from the centre, as we want to curve in as soon as possible.

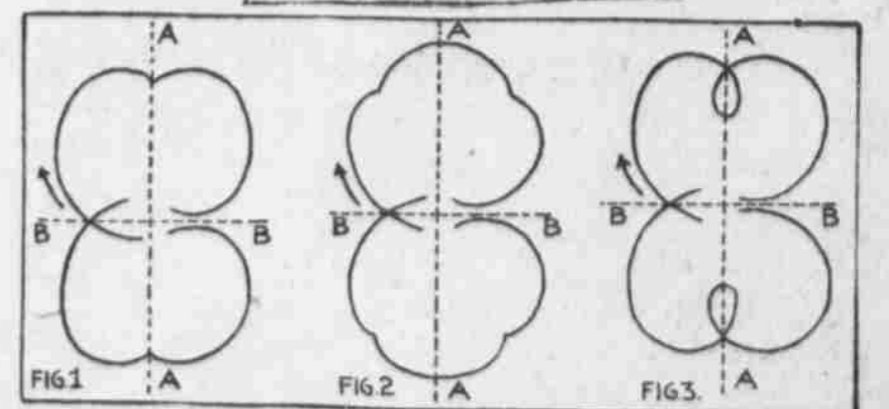
For the RIF loop, for instance, the right shoulder should be well forward and leading at the start, the body being bent strongly forward before the loop is made and the skating knee well bent too. The loop is formed by pressing hard on the heel of the skate. The carriage of the balance leg a little high and outside the print, the motion and swing of the arms, and especially the quick motion of the shoulders before the loop, bring the body round. After the loop, the body straightens and the arms are dropped to the sides, so as to complete a well-rounded curve. There is a tendency to curve quickly forwards directly after the loop, but this can be prevented by stretching out the balance foot across the

print and letting the body rotation be inward.

The ROB loop (No. 16), is started like an OB Three, but very slowly. When executing the loop, the eye should be kept on the heel of the skating foot. The important thing is not to begin to rotate the body before you are in position to make the loop, because the loops must be at the centre of each curve, on the axis and pointing toward each other. The employed arm must be crooked around to help the shoulder rotation and complete the loop. The head is kept turned over the unemployed shoulder after coming out of the loop. The balance foot must be kept well forward until the loop is almost completed, when it should pass the skating foot as close as possible and near to the ice, so as not to interfere with the correct completion of the curve. Forcing the shoulders will cause the balance foot to pass a little outside the print.

In making the inside backward loop (No. 17), it is important to observe that whereas on the outside loops it is the movement of the balance foot shoulder which produces the twist and turn, on the inside loops, it is the pressure of the balance foot, and the movement of the balance foot shoulder is opposite to the direction of motion. On these inside backward loops, it is the unemployed leg held outside the print which causes the skate to take

Charlotte Executing a "Pivot Circle," One of the Advanced Skating Figures With Her Left Toe Serving as a Pivot, She Circles Around It on a Right Outside Edge Backward.



The Correct Diagrams for the "Three," the "Double Three" and the "Loop."

a very sharp edge, and it is this pressing on the blade which largely assists in making the loop, and not so much the rotation of the shoulders, as in outside forward loops.

Get on a good inside back edge at the strike-off and look well over the skating shoulder. The employed arm and shoulder should be thrown back, the arm being stretched well out.