

# Figures That Do Not Lie

By MAE L. KELLY, Instructor in Physical Training

"Oh, wad some Pow'r the giftie gie us  
To see oursilves as others see us."

**T**HE FAMOUS author of these lines did not live in this day, hence he could not know that such a power would sometime exist and that women might see a part of their bodies at least "as others" see them.

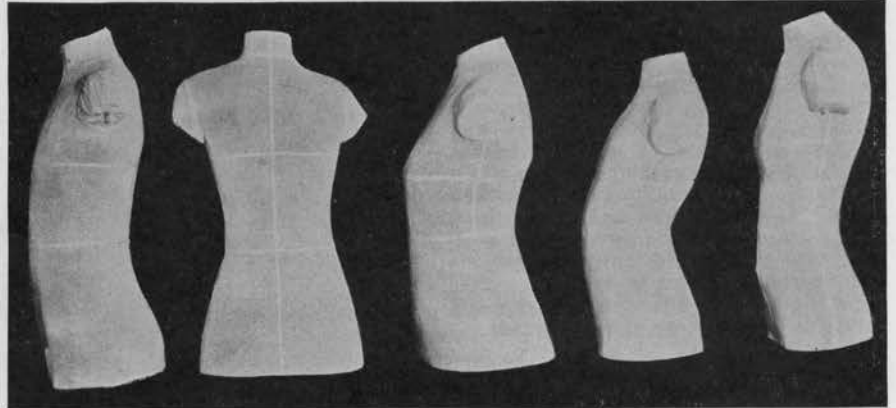
Most of you have probably not realized all the possibilities of self-revelation which dress forms have, but if you will allow them to speak for themselves a new field of vision will be opened to you. Of course, you have sized up pretty carefully your own form in regard to its measurements, the amount of material required to construct a dress, and no doubt have excellent ideas as to the style of garment that will be most effective in concealing the ugly humps on your back, your flat chest and your bony neck.

But it is the form itself that I want you to consider. And if you haven't a dress form, strip off most of your clothes and examine yourself carefully before your mirror. What is it that your body tells, what does it express? Is it saying to the world that you are a slouch, tired and dejected? Does it say that you are an exaggerated concealed person? Does it say that you are a meager knobby little soul trying to creep thru life with a crutch? Are there rolls and billows of puffy fat to declare you a fat slob, indolent and lackadaisical? Admit the truth. What does your body tell about you? And does it tell what you want it to?

If you are no worse than No. I in the above picture, there is much hope for you. No. I is a typical example of the average young woman of college age. After comparing her with the other forms, you will probably consider her quite perfect, and I am thankful to say there is much hope for her. Please look at her critically for a moment, however. You will note that she is on the downward path to No. IV. She stands with all her body weight on her heels, and the small of the back is beginning to bear the weight of the trunk instead of the broad firm pelvis where the weight rightly belongs. In order to compensate for the tipping backward of the trunk, the head is poked forward causing a bump on the back of the neck, and the abdomen is made prominent.

Now if No. I would only walk with her weight on the balls of her feet, instead of on her heels, and practice standing, walking and sitting tall with her chest always forward, she would never have to worry about the possibility of getting into No. IV's class.

And what of No. IV? She has much the same type of posture as No. III, without the mechanism to uphold it. The abdominal organs are having a horrible struggle for room. The back at the most swayed part aches and aches all the time and is a source of constant fatigue and pain. How one longs to push in the abdomen so as to pad out the hollowed back and make it broad and flat and strong. Then to get hold of the long chest bone and pull it forward, incidentally flattening the sharp shoulder blades



I

II

III

IV

V

so that the beauty of the back will no longer be marred by their angular edges.

If No. IV would once allow her abdomen to be pushed in, her chest brought forward, and her whole body swayed forward from her ankles, she wouldn't look as tho the sole function of her stomach was to act as a prop for her clothes. True she might feel for awhile as tho she were going to land on her nose, but if she would only have that sensation, instead of defiantly meeting people with an imposing stomach, how much better looking she would be, and how much more comfortable!

If you are like No. IV, you will have more to do than that, however. It is queer, but the people with large hollows in their backs so often lie on their backs with their legs straightened out, flat. This is the very worst thing they can do. To correct hollowed backs they should lie on their backs, but with their knees bent. These exercises, taken from a back lying, bent knee position, will strengthen the abdominal muscles which will in turn help to hold the internal organs in place and flatten the back and abdomen.

1. Bring the knees up to the chest and rotate them around in a circle, going both left and right.
2. Imagine a bicycle in the air and pedal with the feet in the air over your chest.
3. Breathe using the abdomen. Take a large breath, raising the abdomen. Hold the breath and draw in the abdominal muscles. Hold the muscles firm and slowly breathe out.

But I haven't finished diagnosing the case of No. I. You have often overheard dressmakers telling about someone having one hip larger than the other and one shoulder lower? Doubtless you supposed that the natural way to be, because her mother or her grandmother had been that way. Now that is not so at all. If people would stand on two feet or stand tall when they stand on one foot, in place of slumping on one side as practically everyone does, they would have absolutely symmetrical shoulders and hips. No. II is the back view of No. I. Notice the one high shoulder, and the enlarged hip. And the remedy is so

simple! It is surprising to know the many bad spinal curvatures caused by this same carelessness. Isn't it a pity that human beings will actually allow themselves to mistreat so necessary and irreplaceable possessions as their own valuable bodies?

Perhaps you have always secretly admired the straight shoulders of No. III. She illustrates the usual imposing figure of the overweight. Hers is the "Well, what are you going to do about it" attitude, and her walk is heavy and strutting. Because her supply of nervous energy and muscular power is great, No. III has heeded the instruction of misinformed but well meaning advisors to "throw your shoulders back." What happens? In a flash, ten to twenty pounds of additional flesh seem to be attached immediately to her body. Her hips become larger, bumpy pincushions appear on her shoulder blades, and her chest seems more domineering than ever.

Now look at No. III and try to imagine the weight swayed to the balls of the feet, the knees slightly relaxed, the hips drawn down and in, the shoulders relaxed and the figure stretched up tall as tho in anticipation of using a wisp of a cloud for a veil. Can't you see the bumpy flesh pulled out into graceful curves? And the chest is only well developed, presenting a gracious front.

If you are a No. III, stand in front of a mirror and drop the trunk forward from the waist, trying all the while to relax. Shift the weight onto the balls of the feet, but let the heels remain on the floor. The knees are relaxed slightly. The next step is the gradual drawing down and in of the hips. All the time the back remains rounded. When the abdomen is well in and the hips down and forward to the proper angle, raise your chest and stretch up tall. The shoulders should remain relaxed. All attempts to push the shoulders back are taboo. You will be amazed to see the pounds vanish and the smooth curves appear by merely swaying the weight to the balls of the feet, stretching up tall and keeping the shoulders relaxed.

By the way, here is a discovery. It is only the people with superfluous flesh who really have the nervous energy to consistently hold such a tiring position

as throwing the shoulders back. The poor, skinny ones simply cannot do it. The worst of it is, the thin frail ones, with their dropping shoulders, receding chests and sagging backs are the very ones to cause parents and teachers to hurl the unwise shoulder command. Consider No. V.

It does seem that No. V is just the one to need the command "throw your shoulders back." Her stomach isn't very strong, she probably doesn't drink much milk or eat plenty of vegetables and fruits as she should. I imagine she has always been underweight, tired and discouraged. And when told to straighten up she could only try and then slump back to the old comfortable slouch position. She is long and thin with precious little surplus energy to squander. She could never bear the nervous strain involved in keeping the shoulders taut.

What shall we do for No. V? To feed her well is the first step. Hers is the fatigue posture and the remedy for this is plenty of nourishing food and sleep. This exercise of a famous actress should be her daily duty. Clasp the hands behind the back. Raise the arms as high as possible. Keep the head back, chin in. Do twenty to thirty times every day. Watch the shoulder blades and the bone on the back of the neck begin to disappear. See how the bony grottoes in the front of the neck are filling out with nice pads of fat.

No. V's shoulders may never quite return to normal, but if her chest is high, her head back, her abdominal muscles taut, her shoulder blades out of sight,



The Winged Victory of Samothrace.

she may well be proud of her poise.

Many authorities on the physical charms of women testify that a woman first begins to show her age between her shoulder blades. How numerous, these days, are the old looking young women of twenty. A straight back and a walk

abounding with vim and elasticity will do much to forestall slow but sure time.

Ugly forms besides bringing pain, discomfort and annoyance to their owners are the cause of much wasted energy. If there were only some method of measuring lost energy, I believe that the amount necessary to start most people walking from a heel standing position would vie with the energy expended in cranking all the Fords in the world!

And consider the busy dressmaker. Did you ever watch her tense puckered face smooth out into a genuine smile of relief as she transferred her attention, after desperate attempts to conceal hideous bumps, to the joyous pastime of adroitly revealing graceful sylph-like curves?

Now before we finish, take a glimpse of the old but always young and perfectly poised figure of the Winged Victory of Samothrace. What buoyancy and life she expresses. What strength and beauty her body displays. Here is energy and ease, power and poise. She typifies womanhood, victorious. Should this figure start to move forward, even on her feet, it would seem as tho she had wings because not a particle of adjustment would be necessary before her body machine was started. She is ready to glide forward in any direction, with all possible smoothness and grace.

If you are rich enough, provide yourself with a small statue of this perfectly poised creature, or barring that, at least have a picture of her on your most conspicuous wall and every day go to her for inspiration and instruction in posture. I can offer you no better model!

## The Cooking of Meats

By P. MABEL NELSON, Associate Professor of Home Economics

CHARLES LAMB tells us that the art of roasting meat was discovered accidentally many thousand years ago when a swineherd carelessly burned down his house containing a litter of pigs. The pigs were burned to a turn and made delicious eating.

However true the story may be, we know today that cooking renders meat more palatable, and much more pleasing in appearance. It also serves to destroy animal parasites, if any are present, and thus render harmless, organisms that might otherwise cause serious alimentary disturbances. This increase in palatability of cooked meat is due to the loosening and softening of its tissues and the development and improvement of its natural flavors.

The flavor is due to nitrogenous extractives present and the quantity of these depends mainly upon the age of the animal and the character of its food. Pork and mutton are deficient in such extractives and what flavor they possess is due largely to the fats they contain. As a result condiments are often used in their preparation. The flesh of birds and most game is very rich in extractives, hence its high flavor. The flesh of young animals tho more tender is not so highly flavored as that from more mature animals.

Various methods of conserving the nitrogenous extractives and so improving

the natural flavor are used in the preparation of meats for the table. In the United States roasting or baking, broiling, stewing and frying are most usual, tho other common methods as steaming, braising, par-broiling and sauteing are occasionally used.

In correct roasting or baking, the meat is placed in an open or covered pan in a well ventilated oven and maintained at a given temperature for a certain length of time. The particular temperature and length of time necessary are dependent upon several factors, such as the kind, size and shape of the piece of meat, the age, and degree of fatness or leanness of the animal, and the character of the finished product required. This last condition refers to the degree of heating of the interior of the roast, rare, medium rare, or well done. Practically all of the heat comes to the joint as "radiant" heat, and the fibres of the meats are cooked in their own juice. For this reason, roasting, broiling, or frying in deep fat, if properly done, are more satisfactory methods of preparation than boiling. The juices and nitrogenous extractives are very largely retained in the meat itself instead of being withdrawn into the broth, and a product of much higher flavor results.

There are at least three well recognized grades of roasted meat: rare or underdone, medium rare, and well done, so

designated from the appearance of the interior when cut. The exterior appearance is much the same regardless of the inner condition. It is usually well browned, somewhat glossy from the mixture of melted fat and semi-carbonized substance with which its surface is bathed, and well puffed up by contraction of outer fibres.

A cross section of a rare roast shows the three distinct changes which occur in roasting. One of these changes is seen in the center where the dull, bluish red characteristic of the raw meat has changed into the bright rose red of rare meat. This shades into a lighter pink toward the outer portions which in turn changes into a dark gray in the layer immediately underlying the outer browned crust. The ideal standard for rare meat requires that the larger portion of the roast shall have been heated only enough to effect this first change to rose red, so that the outer brown crust and the intermediate gray layer shall be as thin as possible. Under these conditions there should be a liberal amount of bright red juice.

In well done meat if the cooking is continued for a sufficient length of time, instead of being distended, the meat shrinks noticeably. The whole interior is found to have become brownish-gray in color and the juice is scanty and

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