

It's the Shape You're In



(Andre Dienes photo.)

Tailored morning suit by Molyneux. Graceful carriage that makes it successful, by the model.

Figure Decides Whether or Not You're in Style

By ANTOINETTE DONNELLY

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IF YOU do not "walk in beauty" it certainly will not be because we do not keep after you about it. It may not help your peace of mind to learn that we intend to keep after you walk more. *Why?* Because it is the Waterloo still left to be conquered by women who would be lovely.



1 The slouch, with propelling knees, arms swinging.

You are good at makeup. You know clothes. You're aware of dietary measures, too, and the latest nail and toe tints. You are familiar with skin care, and your hair certainly is a decorative asset. But so many, many girls and women walk incorrectly, which is just too bad.

The other day one of the leading dress authorities hit the nail on the head when she said: "Fashion is *what* you wear. Style is *how* you wear it!" Please pin up that little maxim to read as you prime yourself for conquest on job, man, or parade. Say it over: "Fashion is *what* you wear. Style is *how* you wear it!"

Get the knack of thinking not in terms of *what* shall I wear today, but *how* shall I wear it? Then you are on the way to posture that is going to mean something to your clothes. You are going to look a million times smarter on a budget that you can easily afford. You do not have to pay so much for your clothes if you carry them well.



3 The posture to copy—tail tucked in, toes ahead.

We hate to be everlastingly nagging on this subject, but we can't help it, because we see so many girls and women who would be lovely did they recognize carriage for the beauty that lies within it. Instead we see young ones "deb-slouching" along with knees bent and arms swinging ahead of them, as if needed to row them along; the curved back and the drooped head resulting as in profile No. 1. You see them stand, as in profile No. 2, with swayback, abdomen protruding, double chin in the making, and rounded shoulders. Dress that figure in an import, in your mind's eye, and what have you? You answer. You know. Mentally slip the costume on profile No. 3 and you have something, the something every one may have who learns *how* to carry herself well.

2 The way round shoulders, double chin, and bulges are made.

Figure out for yourself how you would look in silhouette and form-fitting bathing suit, as illustrated. Are you one of the round-backed, round-shouldered, abdomen-protruding, sway-backed, bustle-reared women seen here, there, and everywhere attempting to make a hit with a new spring wardrobe? We plead for the side view habit of figure analysis and the supercritical eye. Studying yourself in the long mirror full face is deceptive. You are too apt to concentrate on the face, but get a slant on the back and side view. That's what lets you see how others see you. Here



(Georges Saad photo.)

Chanel designed this white brocade organza gown for summer evenings, but the girl who wears it must hold herself tall for the right effect.

your smile can't dazzle or your pearls distract.

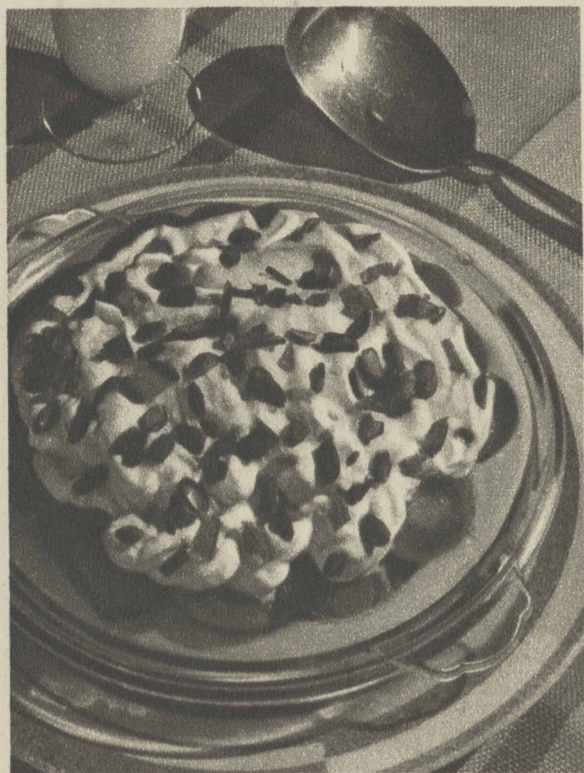
When you get a good profile view, and you see what you are doing to ruin the dress effect with the swayed-in waistline, the bulges above and below it, you're no woman if you don't pull in your abdomen, lift your chest up, your head ditto, pull in your derriere, and give yourself an air that will put you over attractively. Pull yourself up tall. Pull your head up tall so that the hat will look like something. Get behind your veiled coquetry, if veil you wear, with a come-on air, not with the head-drooping collapse that's totally lost on observers. Pull yourself up tall. Feel tall and light, easy, and graceful on the feet. Not rigid of mind or muscle, remember; just stretched tall. This lifts everything. Your chest goes up, your stomach flattens, your back straightens.

Don't, we beg, look the bent and toil-worn sister with sagging midriff and shoulders bent. Don't chuck the chin forward, the rest of you following a few

inches behind (and this is a common sight). Don't swing the arms. It makes you appear to be going in many directions. And that arrogant bustle walk, which looks as if you were bent on getting there from the middle up, the rest of you left away behind. Tuck your rear hipline in as if some one were about to paddle you back there. That's the trick of eliminating the rear bulges. And don't bend the knees!

And your feet. Don't let them get away from you. Keep them going straight, with toes pointed ahead. You can't get the spring of youth, the light and airy grace your frock needs, with feet turned out. They trip you on your road to conquest. Just one posture reform trick in the morning is urged. Before the dress goes on, line yourself up against the wall, flat, flat, flatter of back, so that the whole backline is flattened against the wall. Then a tall, tall pull from soles up to top of head, and you have it when you walk away from the wall.

Variation on a Luncheon Menu



A great pile of whipped cream, generously sprinkled with chopped pistachio nuts and ground caramelized sugar, tops this rich "company" dessert. There are apricot halves hiding under the whipped cream, and the basis of the dish is a rich cream pudding that's not at all hard to make. It's called nougat fruit cream.



Lengthwise halves of banana and two spring onions add a new note to this salad bowl. The greens are chicory, lettuce, watercress, and endive, and there are tiny whole radishes and sliced cucumbers, too.

By MARY MEADE

"SOMETHING crisp and something creamy, a little sweetness, a bit of tart, and everything tasty" are the magic words you must mumble—or at least keep in mind—when concocting the perfect luncheon.

You can always depend on a salad bowl for that something crisp. Chicory, endive, watercress, lettuce, and all the tempting greens now on the market are the basis of the salad. Use any one or a combination of them, only be sure that they

are crisp, cold, and dry. Toss them up ever so lightly with French dressing. Use a chilled bowl and serve on chilled plates. Be careful not to bruise the leaves—a gourmet we know of uses a camel's hair brush to paint each leaf with a thin coating of dressing! When you've become expert at the rite you can do your tossing at the table.

For variety add crisp radishes, sliced cucumber, or quartered tomatoes to the bowl. Fresh

fruits—any that seem most mouth-watering at the moment—will add flavor and color accent.

Incidentally, the salad dressing will be all the tartness your meal will need.

The creamy food might be a creamed soup or vegetable, but since a salad bowl is practically a lunch in itself, a milk dessert of the type pictured at the left will be a better choice. My department has mimeographed

copies of this recipe which we will be glad to send you on receipt of a self-addressed, stamped envelope. Address your requests to Mary Meade, Tribune Tower.

To complete the luncheon serve a hot bread with the salad bowl, dainty cookies with the dessert, and a thin soup for appetizer.

Checking off on our fingers, we've included the crisp, the creamy, the sweet, and the tart, and if you've followed directions carefully it'll be tasty.

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