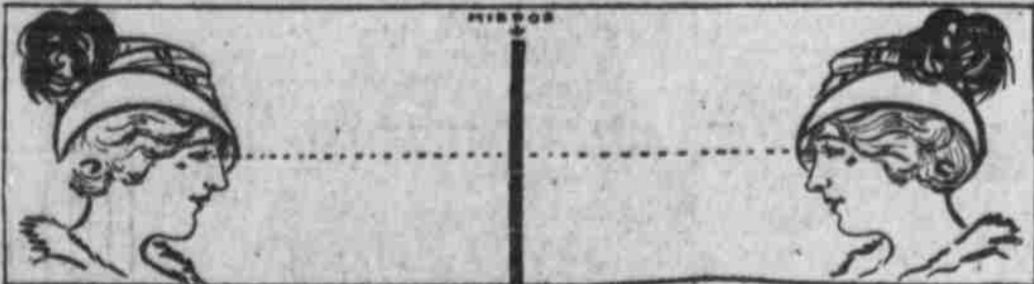


## Why A Woman Never Sees Herself As Others See Her



"When a woman looks at herself in the mirror she does not see herself as others see her. Her image is reversed and also it is something seen at twice the distance between her eyes and the mirror."

**Various Scientific Reasons, Which Are Greatly Complicated by Veils, Which Prevent You From Ever Knowing Just How You Appear to Your Friends**

NO woman ever sees herself as others see her. When a woman looks in the mirror she thinks she knows just how she appears to others, but this is not so.

Especially is she deceived if she thinks she knows how she appears to others when she is wearing a veil.

This whole matter is complicated one, and involves many factors of light, shade, color and the anatomical fact that the right side and the left side of the face are never the same, and also involves some principles of physics and optics.

Veils produce curious optical illusions. If a woman is wearing a veil with a vertical stripe—those running up and down—she will appear to herself in the mirror much thinner than she really is. So all fat ladies, to look well to themselves in the mirror, should wear veils with vertical stripes. The reverse is also true. Very thin women should wear veils with horizontal stripes. Bear in mind that this does not make the wearer actually look to other people fatter or thinner as the case may be. But she looks that way to herself. It is also true that if you are fat, and your friends wear veils with horizontal stripes, you will appear to them fatter than you are entitled to look.

There are also several other reasons why a woman does not see herself as others see her when she looks at herself through her veil.

The first fact that is very evident is that one has to look through two veils to see the face beneath—that is the imaged face. Now, what effect could that have? Let us see.

The veil on the wearer's face is very close to the eye, and, consequently, the wearer looks through a certain small hole or mesh in the veil. Let us start from here and see what effect this has on any view—that of gazing at it through a very small hole. The easiest example of such is that of looking through a keyhole. The view has a certain "frame" around it that gives the effect of a painted picture in the first place. In the second place other objects are shut out to some extent, and so a comparison of charms between the actual view and its surroundings cannot be as full as usual.

Therefore, from the keyhole effect we may conclude that women see things through veils with holes in them in a rather rosy hue, or rather they are forced to look at anything they see in this manner under unusual conditions and thus figure out that the things seen are really of greater beauty than they would otherwise think.

Then there is an effect due to the hazy condition brought about by the acts as does the pinhole camera.

It must be understood that the eye is a regular camera and has a combination of lenses which throw

an image of anything seen upon the retina. But the sharp definition of things seen depends on a great many things, for the eye has what is known as spherical aberration, just as have lenses. Now, the smaller the hole through which light comes to a lens from an object the more sharply defined is the image on the retina. So the effect of this tiny hole would also be to sharply define the image of one's self in the glass—so there would seemingly be no slouchy look.



**HOW A VEIL'S PATTERN AFFECTS THE WAY A WOMAN LOOKS TO HERSELF.**  
On the Left, a Veil with Vertical Stripes Which Make a Woman See Herself in the Mirror Thinner Than She Really Is. In the Centre, One with Horizontal Stripes Which Make Her Image in the Mirror Look Stouter. On the Right, a Figured Veil, and Above, One of the New Lamp Shade Veils, Both of Which Have a Curious Psychological Effect on a Woman's Opinion of Herself.

general effect of the veil. The device of softening a view on the stage by placing a big meshed net in front of it is familiar to all of us. Now, a big mesh far away is the same as a small mesh close to the eye. So the view is softened to some extent. That is the view elsewhere than the one gotten directly through the small hole in the veil directly in front of the eye. Then this small hole also lets parts about the image—everything would look more or less trim and neat.

And, added to the effects explained above, would be the general effect of a veil on a person's face. As this serves generally to hide any sharp blemishes or peculiarly marked com-

plexion the general result ought certainly to make almost any woman be pleased with herself on looking at her veiled image in a mirror. She often flatters herself when she views herself through a veil.

But there have yet to be taken up the factors of color, design and size of mesh. Differently colored veils have individual effects of such obvious nature that they need not be discussed to any extent here. The color has the general psychological effect of the same color on the eye seen or used anywhere else—red, for joy, etc. And then the effect on the wearer of being in a coy seclusion gives to her a rather coquettish turn of mind. This is almost necessarily so, for it

enables the wearer to indulge in certain facial expressions which cannot be seen and which might mean almost anything. Then her identity is very hard to establish when her face is behind even the thinnest veil. In fact, the most deceptive masks ever worn at a masked ball were those forms made to fit about a half inch in front of the face, but covering the face, and made out of ordinary fly-screen wire painted different colors.

Now, the very large meshed veils really have no particular effect except a psychological one. They only partly cover, but what they do cover they generally cover thoroughly with a more or less solid and large figure embroidered onto the veil. So these

positively to a great extent, or else the temporary mood of the wearer.

To get back to our subject of a woman gazing at her image in a mirror: What does she see there, anyhow, even when she has no veil over her beautiful features? She certainly does not see herself as she actually is in real life, for the sides of her face are reversed, for if she lift her right hand the image lifts the left. Her mirror image then is really not a perfect likeness of herself. What difference does that make? Not as much as might be thought, but still a certain amount.

It is a fact that one side of every person's face is much more expressive and "human looking" than the

other side. In fact, several years ago there came into vogue photographs of people consisting of the right half of their face taken straight and the right half taken in a mirror. These two were pasted together so that the resulting photograph was really not the right and left sides of the person's face, but two right sides, the left side in the photograph being the mirror image of the right side of the face.

Any one with a camera may accomplish this feat with a little patience. Simply take two negatives of the subject in the same position and at the same distance, or just one negative will do, used twice. Then print one negative correctly and the other one with the wrong side of the plate to the sensitive paper. Then split each photograph with scissors directly down the middle and paste the right half of the correct negative to the left half of the reversed one and you have a picture of yourself composed of the two right halves of your face. Now paste the other halves together and compare the two resulting photographs. Always will one be found that is to be desired a thousand times more than the other. This is generally, science shows, the one composed of the right halves of the face.

The "veiled woman" has always been somewhat of a mystery, both in

fact and in story. This is harmonious with what is now known of the effects of veiling the face. It allows a certain stolidity of appearance even to the most nervous. Veiled women should make excellent poker players, rivalling the excellence of the wooden-faced Chinese in this regard.

As an actual effect and not a hypothetical one, the peculiarly figured veils take the prize. The effects here are most certainly on the beholder, and, of course, on the wearer when she beholds herself in the mirror. Suppose that a woman has on a veil with only one little black star on its right cheek? This just as surely is a "beauty spot" as the ones worn in olden times (and sometimes even now) by the belle of the ball. The only difference is that these veil beauty spots may be worn in the streets or at church or anywhere, instead of just at a dance or reception, thereby making the wearer much more dangerous to the opposite sex.

Of course veils have other uses than those outlined above. They are used very often to hold the hair in place or to hold a curl at a certain place on the face—sometimes an artificial curl at that. This, too, has its psychological effect, for it makes the wearer feel just that much more sure of herself, and consequently adds to her prestige in any line.

"The Woman with a Veil on Really Sees Her Imaged Face in the Mirror Through Two Veils. This Fact and the Curious Keyhole Effect Produced by Focusing the Gaze Through a Mesh in the Veil Result in Making Her Appear More Beautiful to Herself Than She Does to Others."



## Good Reasons for Saying "Hail to the Chef"

"HAIL to the chef who in triumph advances!" Why not chef instead of chief?

Nobody ever gives enough credit to the cook. We all enjoy a good dinner, but after it is eaten, and the dishes cleared away, how seldom we think what has been the effect on humanity of the kind of meals that have been eaten three times a day (sometimes less, rarely more) for centuries!

Cooking is one of the principal forces in civilization, and it has played a tremendous part in bringing mankind to the high place it now holds.

The principal reason for cooking our food is to destroy disease germs. For many ages no one knew what caused illness, but now nearly all maladies are traceable to these tiny germs, many of which are found in food, and can be destroyed only by the heat of cooking.

Man, owing to the very complicated machinery of his body, falls a prey to disease more easily than the animals. Consequently food which an animal can take without harm may kill a man. Cooking destroys a large proportion of the parasites, microbes and bacteria in food, thus giving man a chance to digest a diet that otherwise would kill him.

Frequently one forgets that cooking is primarily not intended to make food more pleasant to the

taste, but to make it easier to digest. But when a dish is toothsome it makes the mouth water, or, in other words, it causes a great deal of saliva to flow, with the result that the saliva and food go down into the stomach together, and the food is more easily made available for digestion.

If, however, the cook is anxious to tickle the taste of the man who is to eat her food and thinks more of satisfying the palate of an epicure than of the digestibility of the meal, she is only storing up trouble for the eater.

In order to achieve the best results in the destruction of bacteria, and in the increasing of digestibility, meat and other foods should be subjected first to intense heat, so as to form a retaining skin, as is done in roasting or broiling. Then the heat should be reduced and kept on for a long term, during which the juices gradually soften the muscular fibres. This heat acts as a death-blow to the millions of bacteria which would otherwise have found a place in the stomach of the man or the woman who was to eat it.

From this point of view, therefore, the cook is one of the most important factors in the upward progress of the race from brute to man. Cooks have been as much a benefactor to the race as whole as they have been a boon to the hungry. It is the cook who has borne the banner of progress through all the ages.