

PHYSIOLOGY

Ice Cream, Hot and Cold, Eaten To Test Body Effect

► A BIG dish of cold ice cream will, as you may have guessed, cool you but the same amount taken either lukewarm or very hot will not warm you, at least as measured by the temperature of the skin on your fingers.

The very hot, cold and lukewarm ice cream was eaten in exactly five minutes in large and small portions by 16 healthy young men in studies reported by Drs. Austin Henschel, Henry Longstreet Taylor and Ancel Keys of the University of Minnesota at the meeting of the Federation of American Societies for Experimental Biology in Detroit.

Object of the studies was to learn how hot and cold foods or drinks taken internally affect the body.

The large portions weighed about 14 ounces, the small ones about three and a half ounces. Temperatures of the mixture were about 17 degrees, 78 degrees and 149 degrees Fahrenheit. Barium sulfate had been added to the standard ice cream mixture, so that the doctors could tell by X-ray whether the temperature differences affected the activity of the stomach. There was no change in this as measured by the time it took the stomach to empty.

The sugar concentration in the blood increased by almost twice as much half an hour after the cold ice cream as after the melting variety.

Finger skin temperature went down several degrees within 10 minutes after the cold ice cream and was not back to normal for almost an hour (50 minutes). The melting and hot ice creams had no effect on finger temperature.

Blood pressure and pulse rate both went up while the young men were eating the big portion of cold ice cream but returned to normal within two minutes after they had finished eating. The small portion of cold ice cream had no effect on blood pressure, pulse or skin temperature.

Science News Letter, April 30, 1949

Science Service Radio

► LISTEN in to a discussion on "Making Oil from Coal" on "Adventures in Science" over the Columbia Broadcasting System at 3:15 p.m. EDT, Saturday, May 7, Dr. W. C. Schroeder, chief of the Office of Synthetic Liquid Fuels, Bureau of Mines, will be the guest of Watson Davis, director of Science Service. Dr. Schroeder will tell about the two new coal-to-oil plants, the forerunners of a new basic industry in the United States, which will open the next day, Sunday, May 8, at Louisiana, Mo., less than 100 miles above St. Louis on the Mississippi River.

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● **Special Offer to Readers of Science News Letter**

● **T**HE method of rhythmical design presented by Joseph Schillinger links together on a mathematical basis music, design and all the graphic arts. In his method, Schillinger reveals the fundamental mathematical laws of structure underlying plant and animal life, and the applications thereof in the art forms of developed cultures of the past. In my opinion his achievement is a genuine and valuable contribution to the study of esthetics and to art education. Because the laws which he formulates are mathematically fundamental, Schillinger's method is applicable not only in the analysis of existing works of art and of musical compositions, but offers a definite and workable procedure for architects, painters, composers, sculptors, and designers in the industrial fields.

● "While in no way interfering with or limiting the imagination and feeling of the artist, it replaces the 'trial and error' method with one that is logical, easy of application, and as precise and sound as the structure of nature itself."—*Prof. C. J. Martin, Teachers College, Columbia University.*

● "ESTHETIC realities, states the original and intriguing mathematician, Joseph Schillinger, are in no way discontinuous with physical realities. Schillinger possesses for his affirmations and prophecies a base in technology and artistic experience. Bertrand Russell announces the gospel and Schillinger designs and constructs the machinery of its applications."—*Dr. Horace M. Kallen, Art and Freedom.*

● **THE MATHEMATICAL BASIS OF THE ARTS** ●
● **By Joseph Schillinger** ●

● "THE AUTHOR'S goal is, in his own words, 'to disclose the mechanism of creatorship as it manifests itself in nature and in the arts.' We are convinced he has achieved that goal. All the arts, like Architecture, must be built. And toward their building — perhaps as a guide in their planning and certainly as a corrective of their creator's mortal errors of execution, a knowledge of the MATHEMATICAL BASIS OF THE ARTS is of profound importance."—*Rockwell Kent.*

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