



# Learning from Two Masters

The Work of Kathleen Stanford Grant and Carola Trier

as Taught by

Jillian Hessel



TEACHERS' MANUAL

## Note from the Author

This DVD was originally shot at a 5-hour Instructor workshop taught at Jennifer Stacey's Pilates Studio in San Francisco, California in 2000. It has been digitally re-mastered and edited up to the best available standards that modern technology can muster. I apologize for the imperfect sound and camera angles, but hopefully, whatever this DVD lacks in technical quality is more than made up for in its instructional value for Pilates teachers.

One further note: As often happens in live workshops, we did not cover as many exercises as planned. Therefore, the Universal Reformer work ends rather abruptly with Semi-Circles, which is not a conventional closing exercise. Carola Trier always liked to finish the Reformer work with Long Spinals, as long as the client was strong enough, and not too fatigued. Please try them out to end your next Reformer workout!



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## TEACHERS' MANUAL

## Disclaimer

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## Dedication

*This Teachers' Manual is dedicated to the memory of Carola Trier who passed away on October 28, 2000, during the editing of this work. Without her inspiration and support, I would have become a very different teacher. She will live on in my heart and in my teaching always.*



## Introduction by Jillian Hessel

In 1973 at the age of eighteen, I moved to Switzerland to perform with the Geneva Opera Ballet. Ballet dancers are like professional athletes, except we don't command the same high salaries. We are tough, competitive and perpetually pushing our bodies to the limit, even if it means working through an injury.

After a serious fall in a dance rehearsal, x-rays revealed that I had a significant double scoliosis, or lateral curvature of the spine. The curvature had evidently developed over time during a growth spurt in my early teen years and the fall had severely aggravated this preexisting condition. My upper back muscles were overdeveloped and strong on the right side and very weak on the left. The condition reversed itself in my lower back: the muscles on the right were undeveloped and weak, and on the left they were extremely strong. All the stronger muscles in my back were now in spasm and my spine was being pulled laterally out of alignment in opposite directions. I was in so much pain that it hurt to take a deep breath and I was truly frightened.

However, since dancers must dance, I continued to perform for eight more years with the help of chiropractors, osteopaths, massage therapists, acupuncturists, anti-inflammatory and pain medications, and even cortisone injections. When I look back on that time now, I wonder how I withstood the ever-present pain. I only knew that I wanted to dance more than anything in the world, and, of course my fellow dancers all complained of aches and pains too. So, I accepted my condition as normal and did whatever it took to keep dancing.

My back condition and pain level slowly worsened over time. There were certain dance movements I became afraid to perform for fear they might

trigger muscle spasms. Finally in 1981 at age twenty-six, a fellow dancer told me about her Pilates teacher, Kathy Grant. She raved about how much Kathy had helped her with her back condition. I began studying with Kathy, and she was my first introduction to Pilates-based exercise. Kathy had studied with and worked for Joseph Pilates himself. I considered myself very fortunate to be learning the work directly from a disciple of Joe, as Pilates himself had died in 1967.

My first impression of Kathy's studio was intimidating. It was very small and filled with all sorts of strange-looking exercise equipment. But oh! The beautiful movements that her clients performed on that equipment was amazing! It was like a combination of gymnastics, yoga, and underwater ballet. I longed to do it immediately, and after all, I was a professional dancer, so why not? All too soon, I was to find out why not.

Kathy took one look at my back and banned me from all the resistance equipment for the moment. She had me lie down on a mat and practice breathing evenly into both sides of my ribcage. This turned out to be quite a frustrating challenge since the muscles in my back were so unbalanced. "You can't even breathe correctly without throwing your spine out of alignment," she would say. "What do you think is happening to you when you dance? You are continuing to strengthen the muscles that are already strong and the weak ones only get weaker! We'll have to rebalance your entire structure if you want to dance pain free."

Kathy and her focused training changed my entire conception of body alignment. She taught me how to work "from the inside out" as we say in Pilates. She was also the first to teach me that I could alter my body alignment by changing my breathing pattern. With Kathy's guidance,

I developed a completely new paradigm with which to observe, translate and process movement. I returned to my dance career stronger, in better alignment, and relatively pain free.

However, paying dance jobs weren't so easy to come by for all the unemployed dancers in New York City. I needed to find a job soon or I wouldn't be able to continue my technique classes (vital to stay in shape for upcoming auditions) or pay for my ongoing Pilates sessions. Kathy came up with a solution: a colleague of hers, Carola Trier, ran a larger Pilates-based exercise studio and was in need of a new teacher. Best of all, Carola was willing to train someone with a strong dance background as long as he or she had a good foundation in Pilates' work. Kathy's lessons had already provided the strong foundation I needed, so with her encouragement, I decided to submit myself to an interview with Carola, and to audition as a teacher for her.

I was even more intimidated at my first interview with Carola than I had been when I met Kathy. Carola was a former dancing acrobat who had escaped from Nazi Germany, and was interned in occupied France during World War II. She eventually immigrated to New York City after the war, where she continued to perform as a roller skating contortionist. After sustaining numerous injuries during her career as an entertainer, she began studying with Joseph Pilates, and eventually began to teach his method of exercise at her own Studio, with his blessing.

Carola was diminutive in size, but a powerhouse in personality. She still had a strong, authoritative German accent when she spoke English. She ran a tight ship in her studio with a clear delineation of "do's and don'ts." For example, she always gave the first session to a new client

herself, which included a posture analysis and an introduction to the specialized Pilates exercise equipment, or "apparatus," as she called it.

So, Carola personally gave me my "first session." She barked commands at me and got me moving at a much faster pace against heavier spring resistance than I had been accustomed to with Kathy. I was grateful for the careful, slow foundation that Kathy provided me – if I'd gone to Carola for my very first lesson, I'm sure I would have hurt myself showing off. As it was, I was challenged to keep up and I became stronger, not injured.

I also figured out quickly that there was no "one way" to teach the work of Joseph Pilates. Both Kathy Grant and Carola Trier had studied directly with Pilates, but their teaching styles were light-years apart. Whereas Kathy seemed to teach intuitively, inventing new variations on traditional exercises for each client, Carola had a very rigid exercise format for most of her clients.

As an apprentice teacher at Carola's studio, my first duties included fetching towels and other exercise props for clients and holding their feet during the Footwork on the Reformer. Carola drilled me relentlessly to refine my teaching cues into short, clearly understandable sound bytes. She taught me how to structure, pace and progress workouts for healthy clients, and since she taught all of the physically challenged clients personally, I was able to observe the special exercises she devised for them. She also coached me on the proper stances to take when giving resistance to a client so that I wouldn't injure myself.

Meanwhile, I continued to do my personal workout sessions in Kathy's studio. Thanks to Kathy's keen eye and innovative teaching approach,

I learned many refinements and modifications of original Pilates exercises that were suitable for my body and my unique physical limitations. Kathy encouraged me to look at each client and to truly “see” into his or her body to prescribe a workout specifically tailored to an individual’s needs. I was so lucky to meet both women and am fortunate to call them both my mentors. To this day I tell all my students that Kathy got me into alignment for the first time in my life and Carola got me truly strong.

I’m happy to present here a detailed Teachers’ Manual and two DVD set designed to work together. Original drawings of each exercise are in the Manual and on the DVD’s to make cross referencing easy.

I’m happy to present here a my revised Teacher’s Manual and the upgraded, extended play DVD, designed to work together for Pilates instructors. Original drawings of each exercise are in the Manual, and also on the DVD to make cross-referencing easy. In this revised and upgraded edition, I have added menu and individual chapter buttons to make navigating from one section to another easier. Modern technology has allowed us to compact what was originally a two DVD set onto a single, extended play disc.

Yours in health, Jillian Hessel  
Los Angeles, California  
May 2009



## Jillian’s Posture Analysis MODELED AFTER CAROLA TRIER

Begin from the feet up. Check to see if toes are straight. Toes should not be gripping the floor. Is one foot more forward than the other? Is one more laterally rotated? Is one foot more pronated or supinated than the other? Weight should be evenly distributed across the forfoot – from big toe to little toe – and balanced with the heel in back to form the tripod of the foot.

Do both kneecaps track evenly over the center of the feet? Does one leg bow, hyperextend, or rotate medially or laterally more than the other?

## Side View

View the spine from the side. There should be a slight anterior curve in the lumbar spine, a slight posterior curve in the thoracic spine and a slight anterior curve in the cervical spine. Check the knee joints for hyperextension or flexion. Is the pelvis in neutral position with the **anterior superior iliac spine (A.S.I.S.)** and pubis in one coronal plane? Shoulders should ride in a direct vertical line over the hips and the earlobe should be in a vertical line over the shoulder. The line of the jawbone should be in a straight transverse plane, parallel to the floor.

Check both sides. Is one side of the ribs more prominent than the other? The scapulae should lie flat against the ribs and should not be visible from the lateral view.



## Jillian's Posture Analysis (CON'T)

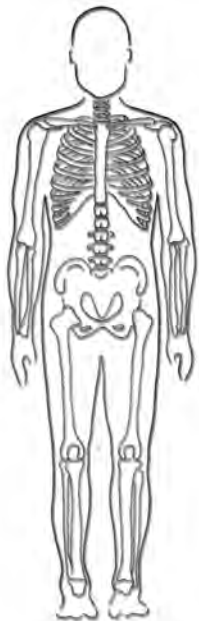
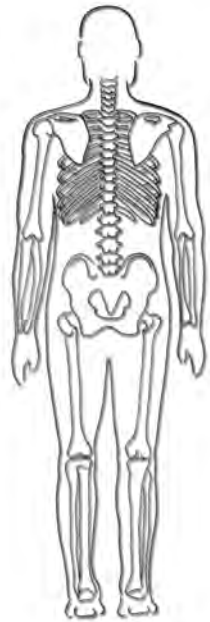
### Posterior View

Press the hands into the waist and downward to locate the top of the iliac crests. Is one higher? If yes, this would indicate either a leg length discrepancy, or a laterally tilted pelvis. Palpate the A.S.I.S. Is one more anterior/posterior? If yes, this would indicate a rotated pelvis.

Observe the indentation at the waistline and ribcage (the "window" of the arm) Is one more indented than the other, and if so, is one higher? If yes, the thoracic and/or lumbar spine may be laterally rotated.

Are the shoulders and scapulae level with one another in the transverse plane? Have the client do a slow lateral arm raise overhead. Observe the scapulae as they rotate upward and then return to the start position.

Scapular movement should glide smoothly and bilaterally without overuse of the upper trapezius as the arms move overhead.



### Anterior View

Check the placement of the head. The chin should be aligned vertically over the sternum, navel and pubis. The shoulders should be level.

How do the arms and hands hang from the shoulders? Is one hand more anterior or posterior to the torso, or is one arm more adducted or abducted? Palms should face each other, not backward.

## Jillian's QUICK Posture Check

Stand behind the client. Place your palms on the shoulders and press down gently but firmly. The posture should remain stable. If it is unstable, it is out of alignment. Give the client some cues to realign the posture and press down on the shoulders again. There should be an improvement in stability, and you will have pinpointed the areas the client needs to work on while exercising.

To test if the client has retained muscular memory of the newly-aligned posture and to further assess any structural imbalances, have the client perform a slow "meltdown" of the spine as you observe from the back view. Cue the client to keep the knees bent softly, drop the chin to the chest and allow the spine to roll down one vertebra at a time until the entire torso is rounded over with the arms hanging limply. Observe the flexibility of the vertebrae during the movement. If there is a significant difference in muscular development on one side or if the spine is



laterally rotated, this may indicate scoliosis. Cue the client to roll back up to standing, stacking the vertebrae from the bottom up. The knees may straighten as the client arrives in vertical alignment, but not before! Does the client return to ideal posture or to a habitual unbalanced posture? Do this assessment at least twice to confirm your observations.



# Fundamentals

The Fundamental exercises presented here are an amalgam of the Pre-Pilates Matwork I learned from Kathy Grant and Carola Trier, plus a bit of invention and embroidery of my own. Kathy always taught her students what she used to call “Warm-ups,” and currently calls “Before the 100.”

Carola always performed a Posture Analysis with her first time clients, and then introduced the Ribcage, or Posterior/Lateral Breathing, before starting the client with Footwork on the Universal Reformer.

Since “Learning From Two Masters” was filmed almost ten years ago, I have named my own brand of warm-ups the B.E.A.M. Fundamentals. B.E.A.M is an acronym, which stands for Breathe, Energize, Align, and Move. Whatever you choose to call them, I believe the Fundamentals provide an absolutely essential foundation and introduction to ALL Pilates students.

When people ask me why we do the Fundamentals, I often cite the story of an acrobat from the Cirque du Soleil who once came to my studio. He was only in town for a day and wanted desperately to take a class, so we invited him into an intermediate level Matwork class.

Even though he had no previous Pilates training, he was of course in superb physical condition. However, he was performing eight shows a week and nursing several small stress injuries. His body had begun to unconsciously compensate for the injuries in many subtle ways. Also, since he did not yet grasp the underlying principles of Pilates exercise, he would initiate movements incorrectly by using the more dominant superficial muscles of his body. For example, when he performed Roll Overs, he engaged his hip flexors to bring his legs overhead, rather than a posterior pelvic tilt initiated in the deepest abdominal muscles. He still looked great, but he was cheating!

The moral of this story is that all students will benefit from learning the Fundamentals first. Once mastered, the Fundamentals help the student to experience what working “from the inside out” entails. New skills such as proper breathing technique, awareness of alignment, and lower and upper body stabilization are often difficult for beginners to grasp. Physically trained and fit students will sail through the Fundamentals quickly, while less responsive students will need to spend more time focusing on recruiting obscure muscles they never knew existed. Either way, the Fundamentals form a vital underpinning to prepare each student to move on to more complex exercises in the Matwork and on the apparatus.

## Glossary

**Powerhouse:** Mr. Pilates coined this term to define the muscles comprising the 3-dimensional band of support around the core center of the body. “Use your Powerhouse” always means to engage the abdominals and may sometimes include the lower back muscles and/or the gluteal muscles as well. “In modern times, many Pilates teachers have also added the pelvic floor muscles to the Powerhouse cue. 1st Generation Master teacher Ron Fletcher has always said, ‘Work from the pee-pee up!’ so maybe this cue is NOT so new after all...”

**posterior pelvic tilt:** In Pilates exercise, this movement is performed most often in the supine position and is fundamental in initiating many classic overhead exercises such as Roll Overs and Jackknife. To perform correctly, engage only the transverse and oblique abdominals on an exhalation and tilt the pubic bone up to the ceiling without engaging the buttocks or lower back muscles.

**A.S.I.S.:** The anterior superior iliac spine are the two hip bones located at the front of the pelvis. My nickname for them is the “headlights.”

**“sitting bones:”** The base of the pelvic bones under the buttocks muscles. The technical term is ischial tuberosities.

**scooped abdominals:** These are the abdominals of choice in Pilates exercise! The key to scooping the abdominals is to contract the deepest layer of muscles (the transverse abdominals) first to initiate an exhalation. The result is a flat abdomen that does not protrude. “Scooping” may occur in the neutral spine position or may also help to initiate a posterior pelvic tilt.

**“pooched” abdominals:** “Pooched” abdominals occur when the more superficial rectus abdominus muscle is contracted with little or no action from the transverse abdominals which lie beneath. The result is a hard belly, but it the abdominal wall will bulge or “pooch” out.

**toes tucked under “on the walk:”** I use this expression to describe the foot position on the Reformer for exercises such as Knee Stretches, Upstretch and Lunges. It denotes all five toes flexed at the metatarsals and balanced across the transverse arch of the forefoot. Pay special attention to the fifth metatarsal or “pinkie” toe here. Often students place too much weight on the big toe and this not only compromises the stability of the exercise, but also inhibits muscle recruitment all the way up the lateral leg.

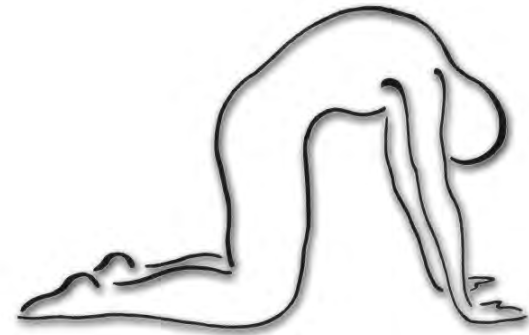


## Seated Ribcage Breathing

**START POSITION:** Seated (on a pillow, if necessary, to lengthen the spine up out of hips). Legs crossed. Exercise band around the ribcage and crossed in front.

**Rounded Over** – Round the back over and breathe slowly and deeply, in through the nose and out through the mouth. Expand the band laterally on the inhalation and initiate the exhalation with the lower abdominals and pelvic floor muscles. Relax the shoulders and neck extensors and focus on **posterior lateral** breathing.

**Sitting Tall** – Roll to an upright and tall seated position. Breathe in through the nose and out through the mouth. Inhale for 4 counts and exhale for 4 counts, performing 4 sets. Inhale for 4 counts and exhale for 5 counts, performing 4 sets. Inhale for 4 counts and exhale for 6 counts, performing 4 sets. Then perform 10-15 sets of quick percussive breaths, inhaling for 2 and exhaling for 2, contracting the lower abdominals and pelvic floor to exhale forcefully.



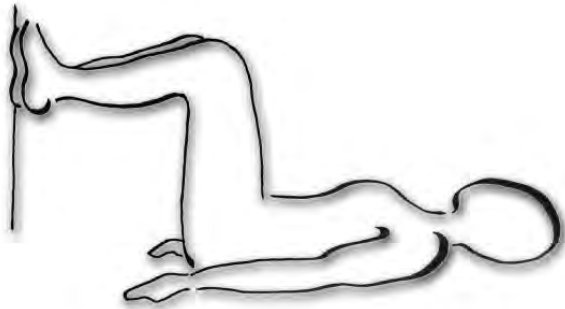
## The Cat

**START POSITION (see Rest below):** Kneeling, buttocks close to heels, forehead on the mat, arms stretched overhead with palms down.

Exhale, drawing the abdominal muscles up into the spine and rising onto all fours while flexing the torso (Halloween Cat). The shoulders should be vertical over the wrists and the hips vertical over the knees. Inhale, reversing the curve in the spine (Old Horse). Repeat Halloween Cat to Old Horse several times. Return to Rest position to finish.



## Rest



## Pistons

**START POSITION:** Lying supine in neutral spine with knees bent, feet flat on the floor hip width apart. Beginners may place the feet on a wall. Place a pillow under the head or cervical spine to help maintain neutral alignment.

Inhale and exhale in the start position to ground your center. Inhale once again, and then start the next exhalation **without movement**. As you complete the exhalation, lift one foot slightly off the floor or wall. Do not overuse the hip flexors, shift the pelvis, or “pooch” the abdominals. Replace the foot on an inhalation. Perform 4 lifts with one foot, then repeat with the other foot. Progress to 2 lifts with each foot, performing 2 sets. Then perform single lifts, 4-6 repetitions. Finally, remove both feet from the floor or wall simultaneously. Perform 4 repetitions. Remember to begin each exhalation before any movement occurs so the pelvis remains stable and the lower abdominals stay smooth and flat.



## Ribcage Drop

**START POSITION:** Lying supine in neutral spine with knees bent, feet flat on the floor hip width apart. Palms on the front of the ribcage.

Inhale and feel the lateral expansion of the ribs. As you exhale, engage the lower abdominals to avoid “pooching” and drop the front of the ribs down into the floor. Continue to drop the ribs as you complete the exhalation.



## Ribcage Arms

**START POSITION:** Lying supine in neutral spine with knees bent, feet flat on the floor hip width apart. Left palm on the right ribcage, right arm resting long at the side of the body.

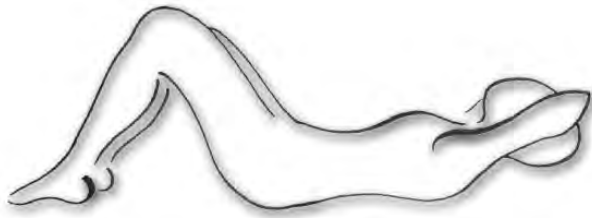
Inhale in the start position. On the exhalation, perform the Ribcage Drop on the right side of the body, stabilizing the right shoulder blade down the back as you raise the right arm until the fingers point straight to the ceiling. Continue moving the right arm in small increments back toward the floor overhead, moving only on the exhalation. Focus on the Ribcage Drop and stabilize the right shoulder down to prevent overuse of the upper trapezius. Return to the start position, moving incrementally and only on the exhalation, engaging the lats to bring the arm down to your side. Repeat with the other arm. Finally, raise both arms while holding a Roll Up bar or exercise band. Keep the bar horizontal at all times.



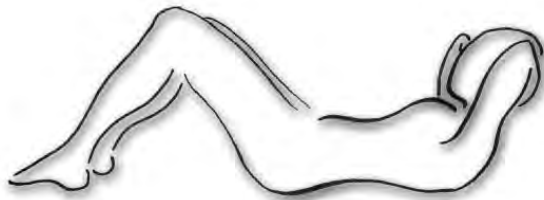
## Heels Lowering

**START POSITION:** Lying supine in neutral spine with abdominals scooped and knees bent, letting lower legs hang relaxed. Hands resting on upper thighs, heels close to buttocks.

Inhale as you lower the heels toward the floor while maintaining scooped abdominals, without changing the neutral spine. Exhale and perform a posterior pelvic tilt, pressing the small of the back into the floor using the abdominals, not the lower back muscles. Use the hands on the thighs to resist active hip flexion and keep the legs relaxed at all times. When this exercise is done correctly, a quiver in the lower abdominals on the exhalation is normal.

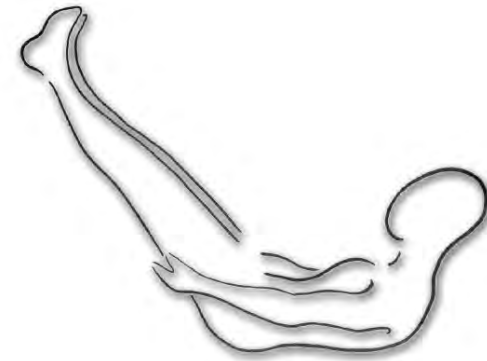


## Head Float & Rib Curl



**START POSITION:** Lying supine in neutral spine with knees bent, feet flat on the floor hip width apart. Hands interlaced at the base of skull with elbows wide. Eyes focused on a spot directly above on the ceiling.

Inhale in the start position. Engage the lower abdominals on the exhalation and perform Ribcage Drop as the head and shoulders float off the floor. Look straight at the ceiling and maintain a neutral pelvis position at all times. Inhale as you hold the Head Float position. Exhale and focus on sliding the lowest rib toward the A.S.I.S., curling the upper body until you are looking at your knees. Inhale and return to neutral. Keep the neck and upper shoulders relaxed at all times. The head should remain heavy in the hands. Perform 6-8 repetitions.



## Carola's Double Leg Stretch

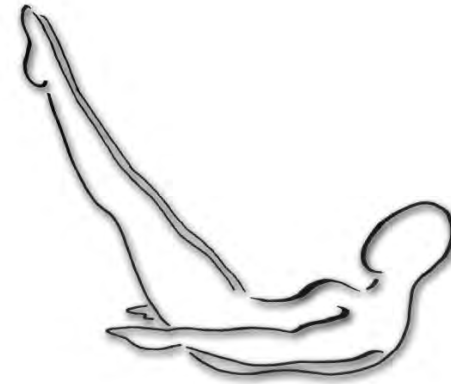
**START POSITION:** Lying supine with knees to chest, legs parallel, feet flexed. Hands holding behind the upper thighs, elbows wide. Head resting on pillow, shoulders down

Inhale in the start position. Exhale and extend the legs with flexed feet at a challenging angle, raising the upper body off the floor into a Rib Curl. Inhale while holding this position, then exhale sinking the lower belly deeper into the floor. Relax the neck, shoulders, and pectorals. Inhale as you return to the start position and perform 2 more sets in parallel. On the last inhalation, open the knees and bring them toward the armpits so the legs open into a "V" position. Perform 3 more sets extending the legs into a laterally rotated position while flexing the feet. The last repetition of this exercise may transition directly into Breathing 100's for more advanced students.

# Matwork

This is a short class of classic Pilates Matwork exercises which completed the morning session of our one-day workshop. Time restrictions limited the variety of exercises included here. However, there are certain guidelines that I like to follow when designing a well-rounded Matwork class.

1. Balance the exercises incorporating forward flexion and back extension so that students are not left in one position too long.
2. Include a variety of exercises seated upright, prone, supine, and side-lying.
3. Introduce simple spinal rotation (as in Spine Twist) before more complex exercises involving rotation and forward flexion (as in The Saw). Note that this is contrary to the original order of classic Pilates Matwork.
4. Finish class with a return to the upright standing posture so students can test their balance and integrate the work they've completed into their vertical alignment.
5. Remind students to integrate the Fundamentals into the classic Matwork and have fun!

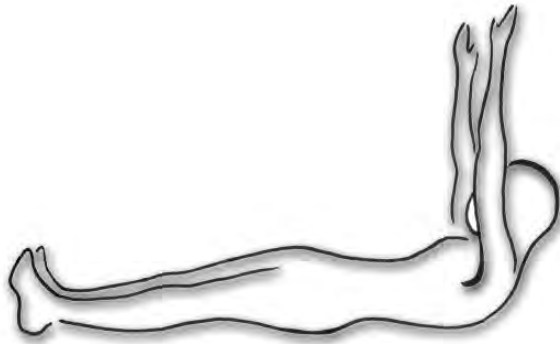


## Breathing 100's

**START POSITION:** Lying supine with the knees folded into the chest, feet softly pointed. Arms stretched long at the sides, palms down.

Inhale in the start position. On the exhalation, extend the legs as low as possible without “pooching” the abdominals or arching the back. Simultaneously, reach the arms long along the body, palms hovering just off the floor while engaging the abdominals to bring the head and shoulders up into the Rib Curl position. Be sure to exhale completely as you arrive at the top of the movement. Relax the pectorals and the neck, and draw the shoulders down away from the ears. Set the timing for the exercise with percussive vertical movements of the arms. No locked elbows! Breathe in for 5 counts and out for 5 counts in time with the arm beats, initiating the downward movement of the arms with the lats. Perform 10 sets. To finish, return to the start position.

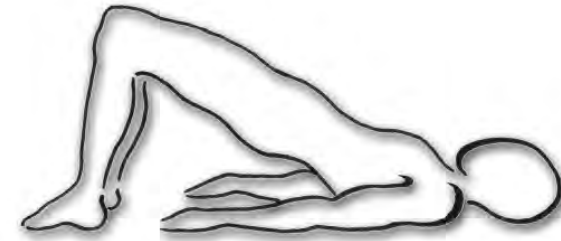
**START POSITION:** Inhale in the start position and imagine length through the spine. Begin the exhalation in the lower abdominals, allowing the contraction to travel up into the ribcage abdominals to bring the head and shoulders into the Rib Curl position. Lengthen the arms out of the shoulder joints, lifting the palms about two inches off the floor. Then roll back to the floor in the next inhalation, and repeat the Rib Curl on the exhalation. Perform 3-5 repetitions. Do not tense the head and neck muscles prematurely as you move into the Rib Curl. Support the head and neck with the hands folded behind the base of the skull, if necessary. Listen to your body and don't rush to do 10 complete sets.



## Roll Up

**START POSITION:** Lying supine, holding the Roll Up bar just off the floor overhead without popping the ribs out.

Inhale and extend the arms straight up to the ceiling, activating the lats to keep the shoulders down away from the ears. On the exhalation, scoop the lower belly and tilt the pubic bone up to the ceiling, lifting the head and shoulders to “look through the window.” Continue to roll the spine up to a rounded seated position with the arms extended in front and parallel to the legs. Inhale as you roll the spine to an erect seated position with the straight arms at a 90° angle to the torso. Exhale as you round the torso into a “C” and roll vertebra by vertebra back to the start position. As you raise the arms overhead to the start position, be sure to close the front of the ribs to prevent overarching the torso. Perform 6-10 repetitions.



## Pelvic Press

**NOTE:** This fundamental exercise is presented here as a preparation (or alternative exercise) for Roll Overs, which follow.

**START POSITION:** Lying supine in neutral spine with knees bent, feet flat on the floor hip width apart. Arms stretched long at the sides, palms down.

Inhale in the start position and visualize length through the spine. On an exhalation, perform a posterior pelvic tilt. Engage the buttocks muscles and continue into a full press, articulating each vertebra individually as you peel the spine off the floor. Inhale at the top of the press and exhale to roll down. Perform 4-6 repetitions. Beginners may move incrementally to carefully articulate the spine, moving only on the exhalation. It may take several exhalations at first to roll completely through the spine, but eventually it should be done smoothly and evenly on one breath.



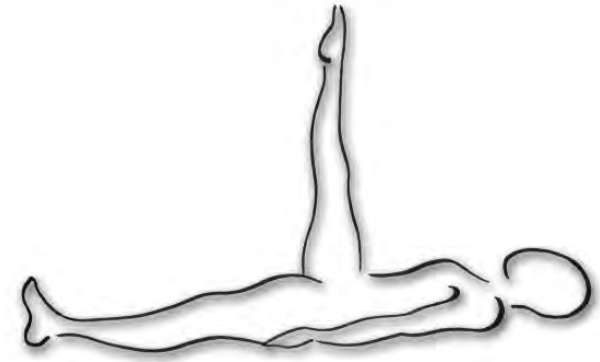
## Roll Overs

**START POSITION:** Lying supine with arms stretched long at the sides of the body, legs together straight up at a 90° angle to the torso. If necessary keep the knees slightly bent.

Inhale and curl the torso off the floor letting the legs carry overhead. Open the legs to hip width and roll down on the exhalation. Sustain the exhalation as you roll down and control the descent of the spine, vertebra by vertebra. Perform 6-10 repetitions and then reverse the leg pattern, rolling over with legs open and rolling down with legs together. The breathing pattern remains the same. Perform 6-10 repetitions and then slowly lower straight legs to the floor without arching the back or “pooching” the abdominals.

**OPTION FOR BEGINNER:** This exercise may be modified by using the breathing pattern for Pelvic Press on the previous page. By articulating the spine only on the exhalation, the beginner will perform the Roll Overs with more precision and control.

**OPTOIN FOR ADVANCED:** Circle the legs down away from the body at a more oblique angle (greater than 90°). Do not overarch the back or “pooch” the abdominals.



## Leg Circles

**START POSITION:** Lying supine with a pillow under the head. Arms stretched long at the sides of the body, palms down. Right leg is straight up, the foot pointed. Left leg is in a direct line under the left hip reaching through the heel, foot flexed, buttock engaged. Both legs are in parallel alignment.

On the inhalation, cross the right leg towards the left hip and circle it down and away from the body. Using a quick percussive exhalation and a strong contraction of the abdominals, complete the leg circle back to vertical. Perform 10 full leg circles in one direction and then reverse direction. Switch legs and repeat. Stabilize the pelvis throughout the exercise!

**OPTION FOR BEGINNER:** Bend the circling leg slightly if the hamstring is tight, or use an exercise band around the foot to help support the leg throughout the range of motion.





## Rolling Like A Ball

**START POSITION:** Seated in a rounded ball shape, arms wrapped around the outside of the legs, hands grasping the ankles. The knees are slightly open and the head is dropped gently forward. The feet are softly pointed, and not touching the floor.

Perform a quick, percussive inhale in the balanced Start Position. Exhale in two parts: as you roll back onto the shoulder blades, AND as you roll back up to the balanced Start Position. Perform 10 repetitions.

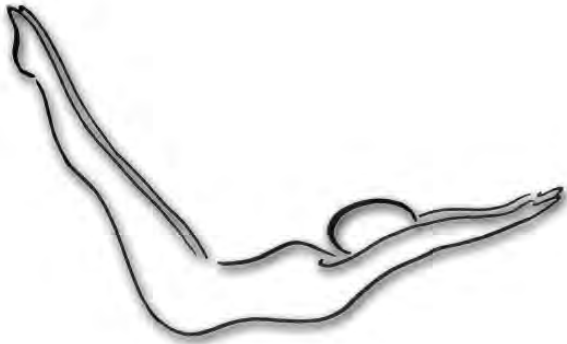


## Single Leg Stretch

**START POSITION:** Lying supine with the right knee folded into the chest, right hand to right ankle, left hand to right knee. Left leg is straight and raised high enough off the floor to maintain scooped abdominals, the foot softly pointed. Upper body is rolled up into the Rib Curl position.

Switch the position of the legs, inhaling as the legs pass one another and exhaling as the right leg fully extends and the left knee folds into the chest. Simultaneously, switch the hands so that the left hand goes to the left ankle, the right hand to the left knee. Then, switch legs and hands back to the start position, inhaling as the legs pass one another and exhaling as the left leg fully extends and the right knee folds into the chest. Perform 4 sets with pointed feet. Then perform 4 sets with flexed feet, extending strongly through the heels.

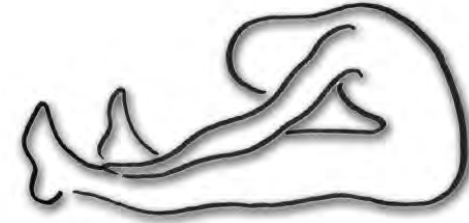
**OPTOIN FOR ADVANCED:** Perform a third set of “Criss-Cross” with the hands interlaced behind the head and twist to bring the opposing shoulder and knee together while focusing on the obliques. There are many breathing patterns that may be used for this exercise. Be creative!



## Double Leg Stretch

**START POSITION:** Lying supine in a rounded ball shape, the upper torso in a Rib Curl position. Arms wrapped around the outside of the legs, hands grasping the shins. The knees are slightly open and the feet are softly pointed.

On an inhalation, extend the arms and legs away from the torso clasping the thumbs together. Holding the inhalation, sweep the arms wide to the sides, engaging the lats to keep the shoulders down away from the ears. Initiate the exhalation from the lower abdominals and continue circling the arms around as you use the Powerhouse to draw the legs back into the start position, hands to ankles. Use long, sustained breathing in this exercise for both the inhalation and exhalation. Perform 6 repetitions.



## Spine Stretch

**START POSITION:** Seated, sitting tall up out of the hips with legs straight and opened into a small “V.” Sit on a pillow if necessary to achieve an erect spine.

Inhale in the erect start position. On the exhalation, roll down slowly through the spine vertebra by vertebra beginning with the head, then the shoulders, ribs, and waist folding forward. Scoop the abdominals and anchor the sitting bones to the floor. As you inhale, re-stack the vertebrae, one on top of the other, until you’ve returned to the erect starting position. Perform 10 repetitions.



## Sine Twist

**START POSITION:** Seated, sitting up out of the hips with legs straight and together. Feet flexed with energy originating in the Powerhouse reaching out through the heels. Arms extended to the sides at shoulder height, palms forward. Energy reaching out of the palms from the center of the chest, shoulder blades dropped down the back “into your back pockets.” Energy reaching up through the spine from the “sitting bones” through the crown of the head. Sit on a pillow if necessary to achieve an erect spine.

Double inhale through the nose, rotating the upper body to the right side, while keeping the “headlights” of the hip bones pointing straight ahead. On an exhalation, engage the oblique muscles to return to the start position. Repeat to left side. Perform 5 sets.

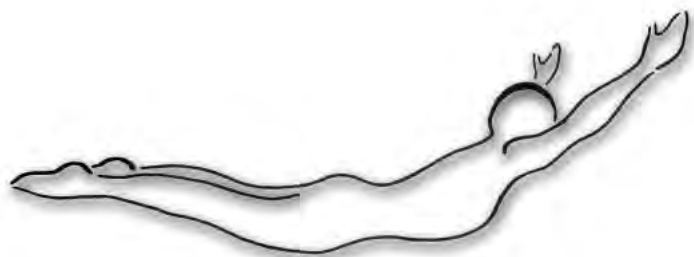


## The Saw

**START POSITION:** Seated, sitting up out of the hips with legs straight and opened into a small “V.” Arms are extended to the sides, palms down. Sit on a pillow if necessary to achieve an erect spine.

On a quick inhalation, rotate the ribs around to the left, keeping the right sitting bone rooted to the floor. On the exhalation, engage the oblique muscles to lean forward at an angle and “saw” the outside of the left foot with the right hand. Inhale and sit up tall in the spiral, still rotated around to the left. Exhale to return to center and then repeat to the right. Perform 5 sets.

**OPTION FOR BEGINNER:** At the outset, there may not be enough flexibility in the torso to actually “saw” the hand to the opposite foot. It is important to keep the legs from opening too wide and better to “saw” the air than to force too much rotation and lose proper form in this exercise.



## Swan Dive

**START POSITION:** Lying prone, elbows bent off the floor with the palms on the floor under the shoulder joints. Feet together, toes softly pointed, Powerhouse engaged.

Inhale and engage the upper arms and back extensors to lift the upper body to hover off the ground, keeping the line of the neck long. Keep the elbows “magnetized” to the sides of the body and pulling downward toward the waist to create the longest possible distance between the ears and the shoulders. Exhale, and dive the nose toward the floor, lifting the straight legs off the floor by engaging the hamstrings and buttocks. Perform 5 sets slowly, and then gradually increase the speed and range of the dive. When ready, extend the arms out to the sides of the body like a bird with outstretched wings, or bring the arms overhead in a high “V” without hiking up the shoulders. Perform 5 sets quickly, and then push back into Rest Position to stretch out the back.

**OPTION:** For those with an anterior tilt to the pelvis or tight, painful back extensors, place a pillow or folded towel under the hips in the prone position to minimize the anterior tilt. Allow the legs to separate slightly on the dive. Emphasize the **lengthening** action through the top of the head and through the toes rather than arching the spine. Do not attempt the quick dive repetitions unless the client is pain-free and strong in the slow ones.



## Rest



## Side Leg Kicks

**START POSITION:** Lie on the side with the left elbow, shoulder, and hip aligned with the back edge of the mat. The head is supported by the left hand. The right hand may be clasped behind the head with the elbow open or propped on the floor in front of the chest. Torso is in neutral spine, legs flexed forward from the hips with knees straight. Feet are flexed and in parallel position, even with the front edge of the mat.

Keeping both legs parallel, lift the right leg to hip height with the foot flexed. Swing the leg front as you inhale. Point the foot as you arc the leg back on the exhalation. Be sure the leg traces a steady arc in both directions, reaching long out of the hip. Practice side imprinting by lifting the left ribcage off the floor slightly as the leg passes to the back and lowering it to the floor as the leg swings front. Perform 10 repetitions and then flip to the other side in a smooth transition and repeat.

**OPTION:** For students with delicate necks, keep the neck in neutral alignment by placing a pillow or folded towel between the left ear and left upper arm.



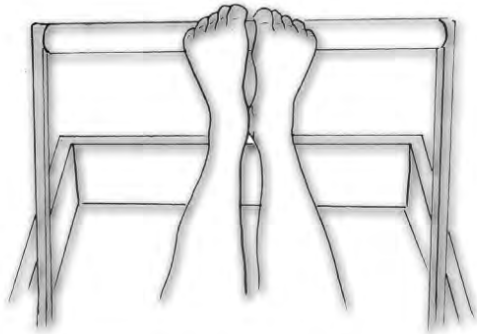
## Rise

**START POSITION:** Toes tucked under “on the walk,” knees bent in a low squat position. Arms outside of the knees, fingertips lightly touching the floor. The chin is dropped and relaxed toward the chest.

Slowly rise from the squat position while reaching the heels toward the floor until the torso hangs in a forward fold. Keep the knees slightly bent and be sure the knees track correctly over the center of each foot. Position the hips in a direct vertical line over the ankles. Breathe, relax the upper body and hang like a rag doll. Engage the Powerhouse and slowly roll up to a standing position, stacking one vertebra on top of the other as in the Spine Stretch exercise. When you reach a centered vertical posture, straighten the knees, extend the arms out to the sides and rise to the balls of the feet. Breathe, relax the shoulders, and maintain this balance for several seconds.

# Universal Reformer

Apparatus design and spring tensions vary from one manufacturer to another. Proper resistance and equipment setup accordingly varies with each person, depending on height, weight, flexibility, strength and fitness level. The springs and apparatus settings presented here are merely guidelines. Teachers should always use their detailed knowledge of each individual client to choose the most appropriate Reformer setup.



## Footwork

**SETUP:** Springs – 2 heavy, 1 medium. Headrest may be up or down with a rolled towel or pillow under the cervical spine to achieve optimal alignment of the head and neck.

**START POSITION:** Supine on the carriage in neutral spine. Feet on Footbar. Arms extended long at the sides of the body, palms up or down.

Perform 10 repetitions of each of the original Footwork positions.

- 1) The Pilates “V”
- 2) Parallel prehensile, toes wrapped around the Footbar
- 3) Parallel on the heels
- 4) Parallel prehensile, heel drop and relevé

Inhale as you extend the legs, engaging the gluteal and hamstring muscles as well as quadriceps. “Wrap” the lateral hip rotators around the head of the femurs on full extension and engage the Powerhouse as you exhale to bring the carriage home. Use props if necessary to obtain correct alignment of the legs. When performing all of the parallel Footwork, be sure the fifth metatarsal, or “the root of the toe” as Carola called it, is in contact with the Footbar. A 2/3 to 3/4 relevé, rather than a forced arch, is more strengthening for the foot and recruits additional muscle up the lateral leg. Beginners may experience foot cramps.

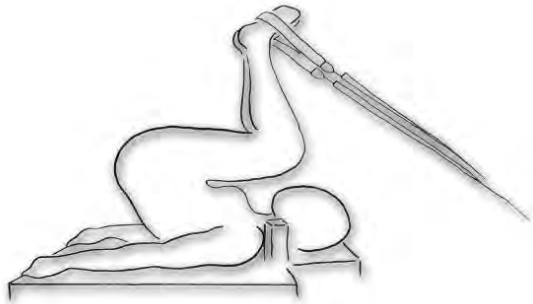


## Spine Lift

**SETUP:** Springs – 1 medium, 1 light. Headrest down.

**START POSITION:** Supine on the carriage with feet in footloops, knees open and shoulder width apart. Hands holding the ropes or straps just above the footloops, elbows inside the knees.

Inhale in the start position. On the exhalation, peel the spine upward off the carriage, vertebra by vertebra, by contracting deeply in the lower abdominals. Relax the arms and shoulders and do not move the lower legs or feet in the air. Roll the sitting bones upward in a smooth, curving motion toward the heels. Inhale at the top of the motion and then roll down, vertebra by vertebra, on the exhalation. Perform 3-5 repetitions.

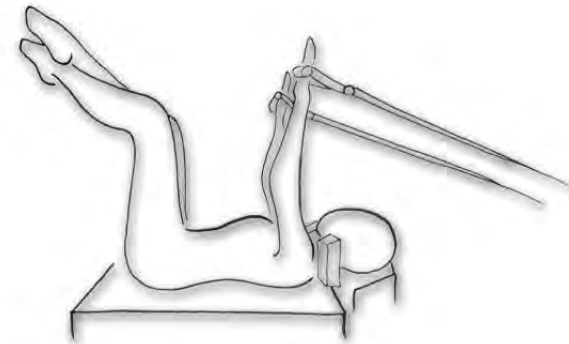


## Short Spinals

**SETUP:** Springs – 2 heavy. Headrest down. Footbar down.

**START POSITION:** Supine on the carriage in neutral spine, knees and hips flexed into the torso. Knees open to the armpits, but no wider. Feet in the footloops. The arms are extended long at the sides of the body, palms down.

Inhale, extending the legs in the air at a challenging angle toward the Footbar, but not so low as to cause the belly to “pooch” or the back to overarch. Exhale, initiating a posterior pelvic tilt by scooping deeply in the lower abdominals, tilting the legs overhead, rolling the spine up onto the shoulders, keeping the legs straight. Be sure to resist the recoil of the springs as you roll up by using the abdominals from the pubis all the way into the upper ribs to control the carriage. Inhale, holding the hips in place and bending the knees open toward the armpits. On the exhalation, roll back to the start position, vertebra by vertebra. Perform 3-5 repetitions.



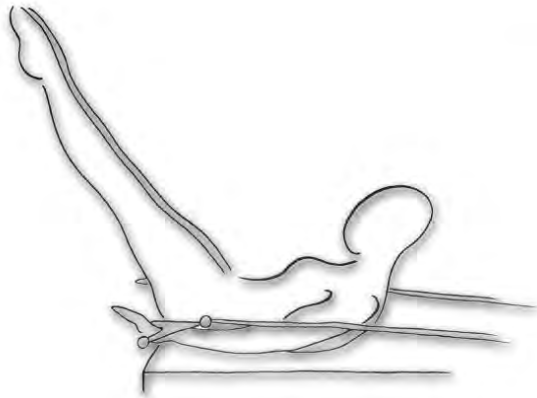
## Arm Arcs & Circles

**SETUP:** Springs – 2 medium. Headrest up.

**START POSITION:** Supine on the carriage in neutral spine, the shoulders an inch from the shoulder rests. Knees bent and in a vertical line over the hips. Feet crossed at the ankles, lower legs raised slightly above the line of the knees to prevent “pooching” the abdominals. Hands holding the handles in a direct vertical line over the shoulder joints. Lats are engaged to keep the shoulders from lifting toward the shoulder rests throughout the movements.

Inhale in the start position. On the exhalation, engage the abdominals to stabilize the body and the lats to sweep the palms down to the carriage. On the inhalation, **resist the recoil** of the springs and keep the shoulders down as you return to the start position. Perform 3-5 repetitions. Cross the other ankle on top. To perform lateral Arm Arcs, extend the arms out to the sides in a “T” position. On the exhalation, laterally adduct the arms down toward the hips. Inhale and return to the “T,” resisting the recoil.

For Arm Circles, link the Arm Arc movements. Begin with arms straight up, sweep the palms to the carriage, laterally abduct the arms to the “T” position, and then circle back to the start position. Integrate the arm movements into smooth, steady arcs. Stabilize the abdominals as the range of motion increases and drop the scapulae “into your back pockets” to prevent shoulder elevation. Perform 3-5 repetitions in each direction.



## Breathing 100's

**SETUP:** Springs – 1 heavy, 1 light. Headrest up. Footbar down.

**START POSITION:** Lying supine on the carriage in neutral spine with the knees folded into the chest, legs parallel, feet softly pointed. Hands holding the handles in a direct vertical line over the shoulder joints.

Inhale in the start position. On the exhalation, engage the abdominals to bring the head and shoulders up into the Rib Curl position. Simultaneously, draw straight arms down to lengthen along the sides of the torso, palms down, and extend the legs as low as possible without “pooching” the abdominals or arching the back. Relax the neck, throat and pectorals, and draw the shoulders down away from the ears. Set the timing for the exercise using percussive downbeats with the arms. No locked elbows! Breathe in for 5 counts and out for 5 counts in time with the arm beats, initiating the downbeat of the arms with the lats. Sink the lower belly as you accent the exhalations. Perform 10 sets. To finish, return to the start position.



## Carola's Jackknife

**SETUP:** Springs – 1 heavy, 1 medium. Headrest down. Footbar down.

**START POSITION:** Supine on the carriage in neutral spine. Legs are extended straight up toward the ceiling at a 90° angle to the torso, feet softly pointed. Hands holding the handles with straight arms in a direct vertical line over the shoulder joints.

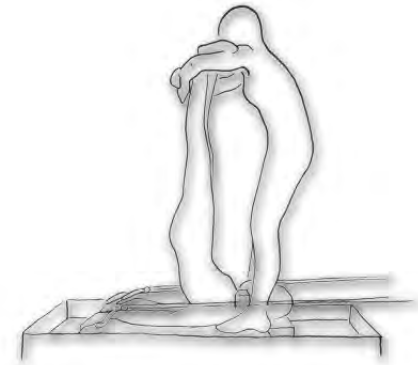
Sweep the arms strongly downward to the carriage on the inhalation. Engage the abdominals as you exhale to initiate a posterior pelvic tilt which carries the torso and legs into a Roll Over. Pike to a shoulder stand – as vertical as possible – as you inhale. Exhale as you roll down, vertebra by vertebra, angling the feet back behind you slightly. Avoid dropping the thighs to the chest by reaching strongly out the ends of the toes. Once the legs and torso have reached a 90° angle, inhale as the arms raise up to the start position, controlling the recoil of the springs. Exhale as the straight legs lower toward the Breathing 100's position. Avoid “pooching” the abdominals and do not overarch the back. Keep the legs in the Breathing 100's position as you repeat the exercise by inhaling as the arms sweep down to the carriage again. Perform 3-5 repetitions. Finish by lowering the straight legs slowly to the Footbar on the last exhalation.



## Carola's Half Jackknife

Perform as Carola's Jackknife above, with this adjustment: On the last exhalation of each repetition, maintain the legs at a 90° angle to the torso instead of lowering them to the Breathing 100's position. This is a good option for clients with an anterior tilt of the pelvis

**OPTION:** While the client is rolling down through the spine, the instructor may gently press **down** on the client's feet while the client resists **up**. This is a terrific massage on a healthy spine!

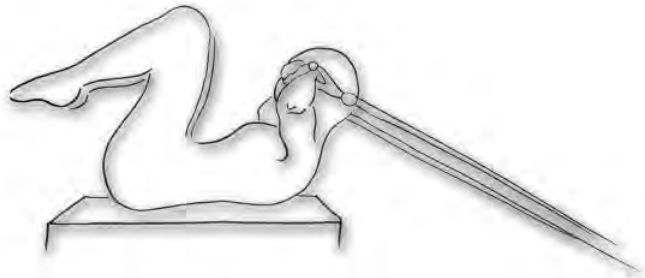


## Assisted Jackknife

**SETUP:** Springs – 1 heavy, 1 medium. Headrest down.

**START POSITION:** Instructor standing on the Reformer carriage with feet straddling the shoulder rests, holding the client's heels. Client is supine on the carriage with shoulders flush against the shoulder rests. The legs are extended up toward the ceiling, feet softly pointed. Hands holding the handles with arms straight in a direct vertical line over the shoulders.

Breathing pattern and movements are similar to Carola's Half Jackknife, with these adjustments: The client rolls up to near vertical on the first exhalation guided but not lifted by the instructor. Once the client has rolled up onto the shoulders, he or she flexes the feet and opens them hip width apart on the inhalation, hooking them onto the instructor's shoulders, upper arms, or forearms. Here, the instructor provides resistance upward as the client rolls down through the spine on the exhalation. Note that the instructor is providing traction by pulling up on the client's flexed feet, rather than pressure down as in Jackknife or Half Jackknife. It is a good idea to remind the client that this exercise is a "pas de deux." The instructor is riding along on the carriage in a precarious position. Both client and instructor need to focus on their shared balance.

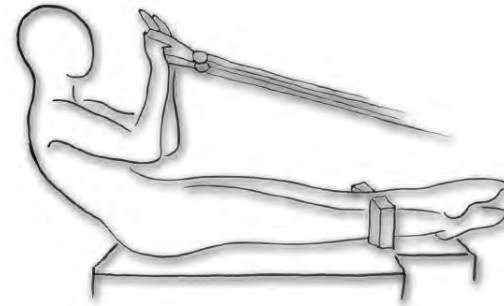


## Backstroke Swimming

**SETUP:** Springs – 1 heavy, 1 light. Second gear. Footbar down. Long Box.

**START POSITION:** Supine on the Long Box, shoulders even with the top edge of the box. Knees are folded into the chest, upper torso rolled up into the Rib Curl position. Arms in “crybaby” position with hands holding handles near the temples, elbows out and the shoulders down.

Inhale, reaching the hands and feet straight up in to the air without moving the carriage. Holding the inhalation, open the arms and the legs into a “V” position while maintaining the Rib Curl in the upper torso. Exhale and roll slightly higher in the Rib Curl while circling the legs and arms closed with the fists hovering over the thighs (this approximates the Breathing 100’s position). Holding the exhalation, roll back to the start position, maintaining the Rib Curl as high as possible. Perform 3-5 repetitions. Holding the Breathing 100’s position on last repetition, scissor the arms and legs laterally open and closed 10 times, exhaling deeply as you close. Finally, roll back folding the knees to the chest and bringing the arms back to “crybaby” to finish.

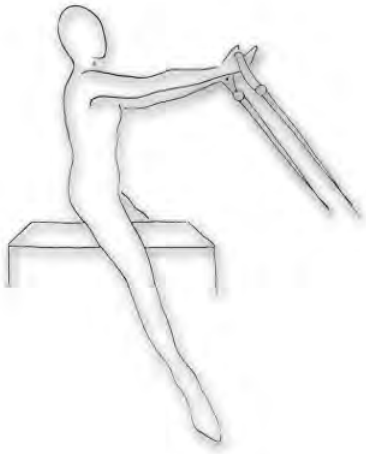


## KSG'S Rowing #1 Facing Back

**SETUP:** Springs – 1 medium. Headrest down. Footbar down.

**START POSITION:** Seated upright facing the back of the Reformer. Legs are extended between the shoulder rests, ankles crossed. Hands are holding the handles, the arms extended straight out from the shoulders at a 90° angle to the torso, palms up.

Inhale in the start position. Initiate the exhalation by scooping the lower abdominals and roll back, vertebra by vertebra, drawing the elbows down and in toward the hip bones. Maintaining the abdominal scoop, perform 5 biceps curls keeping the elbows near the hips, exhaling on each curl. On the next inhalation, unfurl the torso to an upright seated position extending the arms straight up to the ceiling. Exhale as the torso dives forward toward the legs, extending the hands as far as possible over the toes. The straps will lose tension here, but complete the movement. Flip the palms to face behind you, arms extended to a “T” position level with the shoulder joints. Draw the palms together as if to clap hands behind the back. Perform 5 of these rowing actions without hyperextending the elbows. Exhale as you draw the hands together and inhale as the arms open wide to the sides, keeping the **shoulders drawn down** away from the ears. On the final repetition, interlace the hands behind the back and extend the arms high behind you. As you recover, reach the arms around to grasp the ankles (you will lose tension on the straps again). Relax and breathe in the forward fold, scooping deeply in the abdominals. Inhale as you roll up to a tall seated position as in Spine Stretch. Switch the other ankle to the top and repeat. Perform at least 2 repetitions.



## Horseback

**SETUP:** Springs – 1 medium. Long box.

**START POSITION:** Straddling the Long Box, facing the back of the Reformer. Pads under the inner thighs. Hands are holding the handles, arms extended straight out from the shoulders at a 90° angle to the torso, palms up.

Inhale in the start position. Initiate the exhalation by scooping the lower abdominals as you roll back, vertebra by vertebra, drawing the elbows down and in towards the hip bones and flexing the feet. Inhale as you point the toes and sit upright, extending the arms straight up to the ceiling as in KSG's Rowing #1 Facing Back. Squeeze the inner thighs against the box and use the Powerhouse to maintain balance. Holding the inhalation, slowly lower straight arms to shoulder height with the palms up, and reseat yourself with control into the start position. Exhale as you repeat the exercise. Perform at least 3 repetitions.



## Carola's Double Leg Stretch Teaser

**SETUP:** Secure carriage with all springs. Long Box.

**START POSITION:** Supine on Long Box, facing the front of the Reformer. Wing tips of scapulae just off the edge of the box. Torso is curled up in the Rib Curl position and the knees are folded into the chest. Hands are on the ankles, elbows open to the side.

Inhale as you extend the arms and legs into a Modified Teaser position (don't roll all the way up yet). Holding the inhalation, circle the arms and upper body back upside down off the box, opening the arms to the sides to level with the shoulder joints. Exhale as you complete the circle of the arms and travel all the way up into Full Teaser (see illustration above). Inhale as you fold back into Rolling Like a Ball position. Exhale as you roll down **with control** to the start position. Perform at least 3 repetitions.

**OPTION FOR ADVANCED:** Holding the last Teaser, perform 5-10 controlled upper body Teasers, lowering the waist to the box as you inhale and exhaling to return upwards. Then perform 5-10 lower body Teasers, lowering the legs slightly as you inhale and exhaling to return upwards. Finally, perform 5-10 "double whammies," lowering both the upper body and legs down slightly as you inhale and exhaling to return upwards. Inhale as you fold back into Rolling Like a Ball position. Exhale as you roll down with **control** to the start position.



## Knee Stretches

**SETUP:** Springs – 2 heavy. Footbar up. Small Box in front of the shoulder rests for smaller clients.

**START POSITION:** Kneeling on the carriage. Toes tucked under “on the walk” slightly in front of the shoulder rests, balanced across the forefoot.

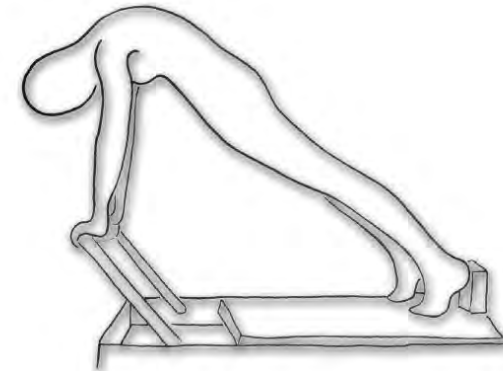
Rounded back with shoulder joints vertical over knee joints, abdominals scooped. Shoulders drawn down away from the ears and neck relaxed. Hands holding the Footbar, shoulder width apart.

**Rounded Back –** Inhale as you kick the carriage out. Exhale as you bring the carriage home. Maintain roundness in the torso. Accent the exhalation and return of the carriage, not the push out. Perform 10 repetitions.

**Neutral or Arched Back –** Release the spine to neutral or arched position without changing the placement of the shoulders or hips. Inhale as you kick the carriage out, maintaining the position of the back. Exhale as you bring the carriage home. Perform 10 repetitions.

**Knees Off –** Walk the toes slightly forward, leaving the heels pressed against the shoulder rests. Establish a strong tripod of balance in each foot. Lift the knees slightly to bring the shins parallel with the carriage and flex the torso into a Rounded Back shape (see illustration above). Inhale as you extend the knees and hips to the straight leg position, without moving the upper body. Exhale as you bring the carriage back to the Knees Off start position. Perform 10 repetitions.

**Single Leg –** Lighten the spring resistance and do Single Leg Knee Stretches in the rounded back, Knees Off position. Perform 5-10 on each leg.

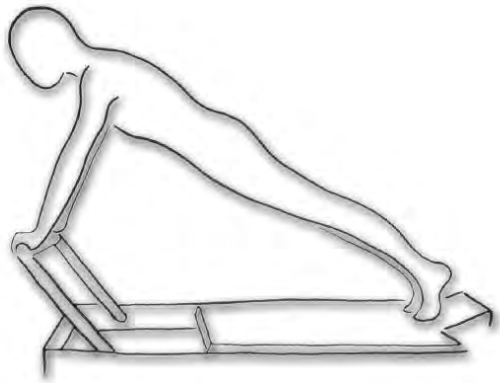


## Upstretch

**SETUP:** Springs – 1 heavy, 1 medium. Footbar up.

**START POSITION:** Standing on the carriage in an inverted “V” position, “sitting bones” thrusting up toward the ceiling. Arms straight, legs straight, torso flexed at the hips and back flat. Hands hold the Footbar shoulder width apart (non-opposing thumb grip). Toes tucked under “on the walk” slightly in front of the shoulder rests, heels braced against the shoulder rests. Shoulders are drawn away from the ears. Head and neck are in a continuous line with the torso.

On the inhalation, push the carriage out as far as possible maintaining the inverted “V” and the upward thrust of the “sitting bones.” Holding the inhalation, drop the hips and pelvis level to shoulder height. Engage the Powerhouse, draw chin to chest and round the upper back to bring the carriage home. To avoid pressure on the wrists, allow the hand grip to roll over the Footbar carefully as you bring the carriage home. Inhale percussively as you pike the hips upward, flexing the torso back to start position. Hold the inhalation as you begin the next repetition. Perform 6-10 repetitions.



## Long Stretch

**SETUP:** Springs – 1 heavy, 1 medium. Headrest up. Footbar may be up or down (down for taller clients).

**START POSITION:** Standing on the carriage. Feet together just in front of the headrest, balanced on the balls of the feet. Hands on the Footbar, shoulder width apart. Carriage is pushed out until the body is at the top of the Push Up position, the shoulders vertical over the wrists. Powerhouse and lats engaged to stabilize the body.

Inhale as you press through the heels to push the carriage out. Maintain a long line in the body. “From the head to the heel, you’re a piece of steel,” as Carola always said. Exhale and control the return using the lats to bring the carriage home.

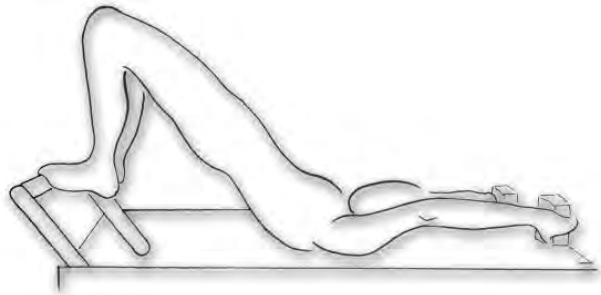


## Carola's Low Lunge with Pole

**SETUP:** Springs – 1 heavy, 1 light. Footbar down. Pole for balance.

**START POSITION:** Right leg in lunge with toes wrapped over the Footbar. Kneeling on the left knee. Left toes tucked under “on the walk” in front of the shoulder rest, balanced across the forefoot. Left heel is braced against the shoulder rest. Knees are in good alignment, hip width apart.

Inhale as you reach through the left heel to push the carriage out. Keep the left hip pressing forward toward the Footbar, buttock engaged. Exhale as you bring the carriage home. Beginners can walk their hands along the frame of the Reformer to facilitate balance. As confidence grows, extend the left arm overhead as the carriage glides home while holding a pole for balance in the right hand. Eventually, perform the exercise with both arms extended overhead. Perform 3-5 repetitions on each side.



## Semi Circles

**SETUP:** Springs – 1 heavy, 1 medium. Headrest up. Footbar may be up or down.

**START POSITION:** Lying supine on the carriage, heels of the hands on the shoulder rests. Feet in the Pilates “V” on the Footbar. Carriage pushed out to where the elbows are straight and the hips are lifted into the Pelvic Press position.

Inhale as you straighten the knees, drawing the buttocks together and pushing the carriage out. Hold the carriage in the extended position, exhaling as you roll down, vertebra by vertebra, lowering the buttocks into the springs. Maintain the exhalation as you bring the carriage home. Holding the carriage in the home position, roll back up to Pelvic Press on the inhalation and then push the carriage out to repeat the exercise. Perform 3 repetitions in each direction.

## Note from the Author

This DVD was originally shot at a 5-hour Instructor workshop taught at Jennifer Stacey’s Pilates Studio in San Francisco, California in 2000. It has been digitally re-mastered and edited up to the best available standards that modern technology can muster. I apologize for the imperfect sound and camera angles, but hopefully, whatever this DVD lacks in technical quality is more than made up for in its instructional value for Pilates teachers.

One further note: As often happens in live workshops, we did not cover as many exercises as planned. Therefore, the Universal Reformer work ends rather abruptly with Semi-Circles, which is not a conventional closing exercise. Carola Trier always liked to finish the Reformer work with Long Spinals, as long as the client was strong enough, and not too fatigued. Please try them out to end your next Reformer workout!



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