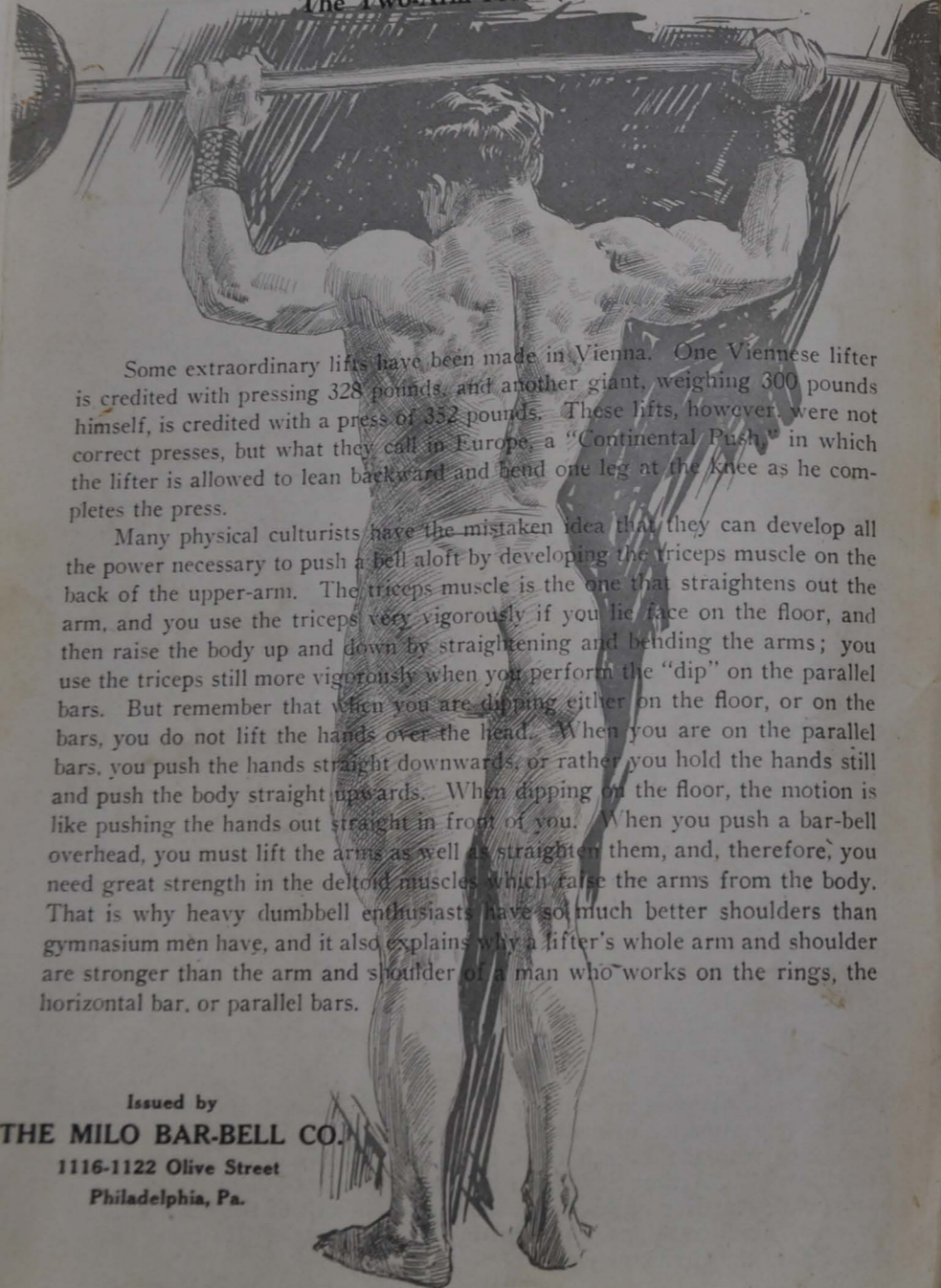


The Two-Arm Press (Continued)



Some extraordinary lifts have been made in Vienna. One Viennese lifter is credited with pressing 328 pounds, and another giant, weighing 300 pounds himself, is credited with a press of 352 pounds. These lifts, however, were not correct presses, but what they call in Europe, a "Continental Push" in which the lifter is allowed to lean backward and bend one leg at the knee as he completes the press.

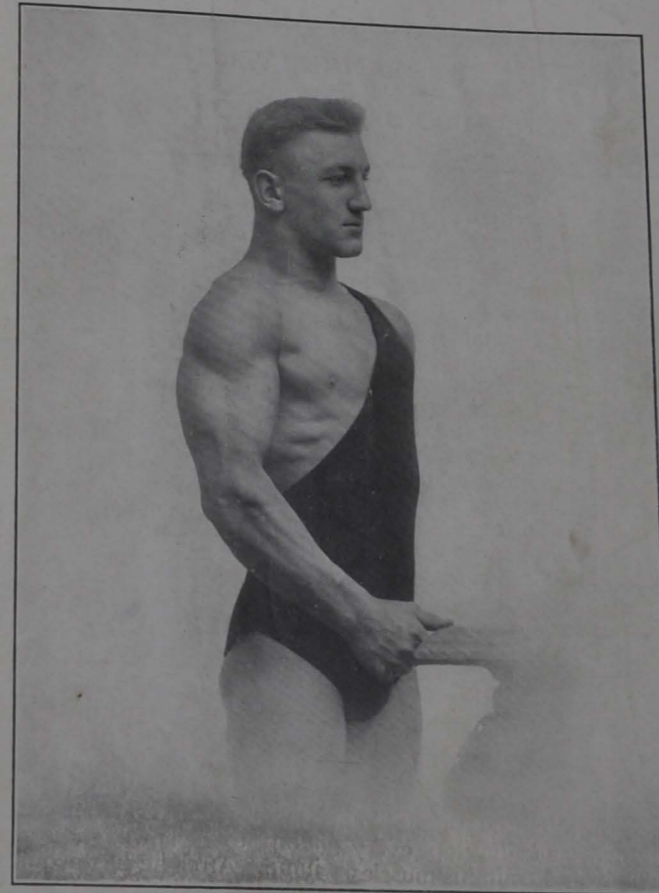
Many physical culturists have the mistaken idea that they can develop all the power necessary to push a bell aloft by developing the triceps muscle on the back of the upper-arm. The triceps muscle is the one that straightens out the arm, and you use the triceps very vigorously if you lie face on the floor, and then raise the body up and down by straightening and bending the arms; you use the triceps still more vigorously when you perform the "dip" on the parallel bars. But remember that when you are dipping either on the floor, or on the bars, you do not lift the hands over the head. When you are on the parallel bars, you push the hands straight downwards, or rather you hold the hands still and push the body straight upwards. When dipping on the floor, the motion is like pushing the hands out straight in front of you. When you push a bar-bell overhead, you must lift the arms as well as straighten them, and, therefore, you need great strength in the deltoid muscles which raise the arms from the body. That is why heavy dumbbell enthusiasts have so much better shoulders than gymnasium men have, and it also explains why a lifter's whole arm and shoulder are stronger than the arm and shoulder of a man who works on the rings, the horizontal bar, or parallel bars.

Issued by
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 Philadelphia, Pa.

"STRENGTH"

JANUARY, 1916.

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HENRY SINCOSKY

(See article on pages 18 and 19)

Issued by
THE MILO BAR-BELL CO.
 1116-1122 Olive Street
 Philadelphia, Pa.

"STRENGTH"

JANUARY, 1916

Development First

An Argument in Favor of All-round Body Building

By ALAN CALVERT

Proprietor

THE MILO BAR-BELL COMPANY

This editorial is written principally for my pupils, but it may also interest some of those who are contemplating taking up heavy dumbbell exercise as a means of body building.

When I train a pupil I always require him to spend two or three months at the body building exercises in my First Course, and then after he has attained a certain degree of strength and muscular development, I start him at real lifting. I find that a good many of my pupils have the idea that lifting is the all-important thing for one who wants to obtain development and consequently they start at once, and will almost daily make test lifts to see how much they can raise above the head, instead of spending their time on the developing exercises as they should. By practicing this way a pupil will temporarily hinder his own development.

In heavy dumbbell exercises it is essential that the ambitious pupil shall first strengthen and develop every part of his body and train his muscles until they are accustomed to contract against heavy resistance. The pupil also learns the best positions to adopt when exercising;—that is to say, those positions which throw the work upon the proper groups of muscles and allow the pupil to exert his strength to the utmost.

Frequently a pupil will write to me

and say that he is capable of handling more weight than I prescribed for him to start with, but the pupil overlooks the fact that if I told him to **use as much weight as he could** in the first exercise, he would probably be exhausted before he got to the eighth or ninth exercise. He also overlooks the fact that a man can, for example, make more muscle by lifting 50 pounds correctly a half dozen times in succession, than by lifting 70 pounds once—if 70 pounds is his limit. Let us make another comparison that every athlete will understand. Suppose you wanted to excel at high jumping. The proper method of training for that sport is to put the cross-bar about four feet from the ground and then make a dozen successive trials at 4 feet 1 inch, 4 feet 2 inches, and so on up until the bar reaches 5 feet. The jumper practices this way two or three times a week, and then **after he has acquired the proper form**, he will, once or twice a week, make test jumps to see how high he can possibly jump. After he has acquired experience and ability he may start his daily practice at 4 feet 6 inches and clear the bar at every inch between 4 feet 6 inches and 5 feet 6 inches. But you will note that almost every good jumper includes in his training quite a number of jumps at moderate heights.

Now if a jumper who is able to clear

5 feet 6 inches went to the training ground, placed a cross-bar at that height, and jumped over it once or twice, he would not make much progress, nor would he gain much development in his legs and back. If he put the bar 6 inches from the ground and jumped over it 50 times, he would be equally foolish, because that work would be too easy for him; but by following the accepted method of training, that of making successive jumps at moderate heights, the athlete obtains both strength, muscular development and ability as a jumper.

Now this applies as well to lifting and to heavy dumbbell exercises. I know of no greater mistake than for a beginner, who has had no experience at all, to take a heavy bar-bell which he has just received, and immediately start out to see how much he can lift. In the first place, he isn't accustomed to the work, and may overwork some muscle and make himself very sore. In the second place, he will, in all probability, fall into incorrect habits of lifting which will make it hard for him to learn the correct way later on.

On the continent of Europe, where lifting has always been a great sport, (and where most of the very strong men come from) they always make a beginner work for a while with moderately heavy bar-bells and dumbbells before they teach him the Standard Lifts. In England they have recently adopted the same method of training.

Formerly, if an Englishman weighing 140 pounds became interested in lifting, he would study lifting very carefully and practice hard and try to lift as much as he possibly could; **but all the time he would try his hardest to keep himself weighing 140 pounds** so as to be able to lift in that class. It never seemed to occur to him that, if before he started lifting, he worked for three or four months to build up his body by using bar-bells and dumbbells, he might very possibly become so much bigger and stronger that he would weigh 160 or 170 pounds and could lift in those classes, and

moreover, become a very much stronger man at 160 pounds than he could be at 140 pounds. After Saxon appeared in England the English methods of training changed. They devoted more time to body-building exercises and all-round lifting instead of specializing on a few lifts. The consequence was, that in a very short time England commenced to produce lifters who could compare with men of same weight from any other country.

Often a pupil will write me and say: "How soon are you going to start me lifting? I feel that I am through with the First Course" and I will reply to him: "You will never be through with the First Course. There are exercises in that First Course which nothing else can replace." Just as a great pianist spends a certain amount of time every day in doing five-finger exercises in order to maintain his skill at its highest point, so an experienced "strong-man" spends a certain amount of time at body-building exercises to maintain his development, and keep his body in the best possible condition.

I hear frequently from advanced pupils who bought bells from me five, six and even eight years ago, and who religiously practice the body-building exercises a couple of times a week. Some of my greatest stars tell me that they have never practiced the lifts to any great extent, but they have been gradually increasing the weight they handle in the developing exercises, until now they can handle bar-bells weighing 150 to 200 pounds, without exertion, and when they do try one of the Standard Lifts, especially one which requires pure strength, they are able to make most remarkable records. A notable example of this kind is Waldon Adams, of Tacoma. Mr. Adams cares very little about lifting, but he cares a lot about muscular development and strength. Few men can compare with him in development, or can equal him in lifts which require pure strength.

RUFUS SWAINHART

(For other pictures of Mr. Swainhart see pages 22 and 23, STRENGTH for November, 1915.)

Wooster, Ohio, February 9, 1916

Mr. Alan Calvert, Propr.,
The Milo Bar-Bell Co.

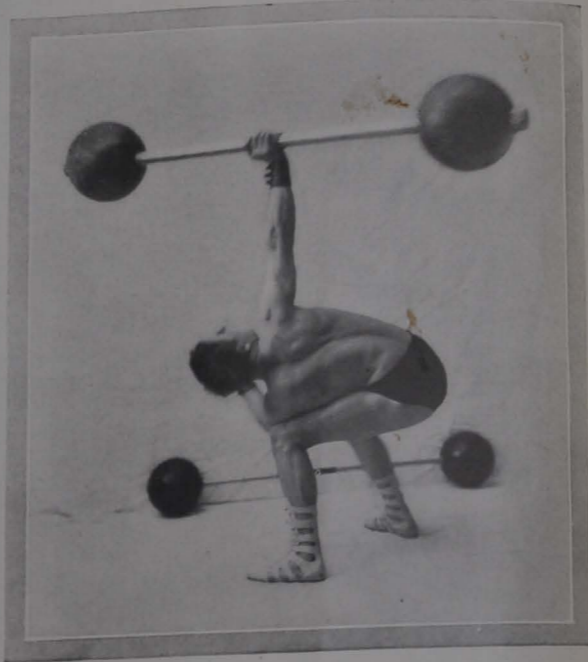
Dear Sir:

About three years ago, I bought a Milo Triplex Bell from you. I have never practiced regularly and have never accomplished any feats of which I am proud; but I have made some lifts of which I am not ashamed.

When I took up weight lifting, I was a very slender youth. I practised for four months, at the end of which time I was able to press 175 pounds with one hand. I accomplished this feat when at the age of eighteen.

Then it was about a year before I used my weights again. I had been firing on the railroad and did not get a chance to practise, owing to the irregular hours accompanying such work. Now, as I have changed my occupation to the machinist trade, I find time to practise at my favorite game—weight lifting.

Following is a table showing my measurements when I began exercising with the weights, also one showing my measurements at the present time:



	At Beginning	At Present
Neck	14½ in.	17 in.
Upper Arm Flexed	13 "	15 "
Forearm	11½ "	12½ "
Chest (Normal)	37 "	42 "
(Expanded)	39 "	44 "
Hips	36 "	39 "
Thigh	21 "	23½ "
Calf	13½ "	14¾ "
Weight	140 lbs.	165 lbs.
Height (Barefoot)	5 ft. 8½ in.	

I have lifted 225 pounds in the Bent Press. I am sending you some pictures of myself. I mean to continue at lifting, and expect to make further improvement.

In the Bent Press, the man snapped the picture before I was ready. The bell in this lift weighed about 215 pounds. In making this lift I was at a tremendous disadvantage. The floor was shaky and covered with oil cloth, which as you know, would be very slippery. Then on this we spread a sheet; this, of course, would not help it any. Besides this, the floor sloped so that my toes were downhill.

Then I am used to lifting barefoot, or in shoes without heels. The strapped sandals have heels and very smooth soles. This threw me clear out of balance. The photographer cautioned me not to let the bell fall, and I knew very well that if the bell came down with a crash it would wreck the building.

Three different times I lifted the bell to my shoulder, and with great difficulty in balancing, I began to press it aloft. When I would get my arm about half-way straight, my feet would begin to slip out from under me. Then I had to work fast to get control of the falling bell before it struck the floor. When a fellow has the fear of what would happen if the weight would strike the floor, and has to be ready to catch it any instant, he cannot exert all of his strength in pressing; but I finally succeeded on my third attempt.

When I first began to wrestle I received advice, dictation and criticism from every direction; from experienced and inexperienced boxers, fighters, wrestlers, instructors, etc. These kind (1) friends told me not to touch weights at all. They explained their methods and instructed me to do so and so, this, that and the other thing. I recall very vividly the words of a prominent physical director of Cleveland, Ohio, who said to me: "My sympathy is with the young man who takes up weight lifting. By the time he is 22 or 24 years old he will be in such a 'muscle-bound' condition that he can not help himself."

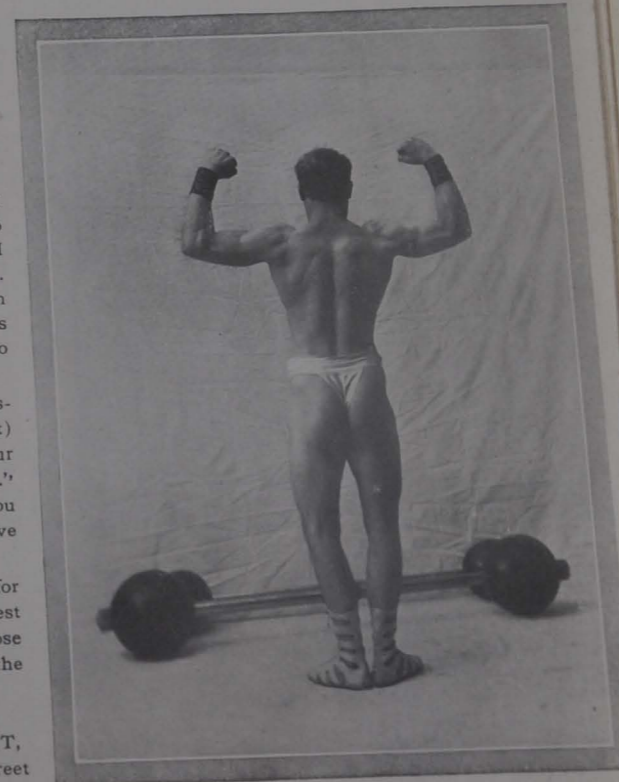
To all these kind advisers, I answered them saying: "You do as you please, and I will do as I please. I know what I am doing. I am going to keep right on training under Alan Calvert's instructions." I have stuck to it and am making good.

Now many come to me (especially before a wrestling bout) and say: "Practice with your weights and you will GET him." While others remark: "My, you are the strongest man I have ever seen."

Thanking you very much for your kindness and interest shown in my case, I will close for this time, wishing you all the success possible.

Very gratefully yours,
RUFUS SWAINHART,

613 E. South Street



ONE ARM PRESS

Who Holds The Records?

In London, in 1889, an Alsatian was performing under the name of "Samson, the Strongest Man on Earth," and was hurling nightly challenges to anyone who thought they could vie with him in strength. A noted sportsman had



The above picture is reproduced from an old photograph of Sandow taken about 1890 or 1891. He was then at the height of his strength and did all his best lifting at that time, including his record Bent Press of 271 pounds. It should be noted that these records were made about ten years before anyone ever heard of such a thing as a grip dumbbell.

der Weyde of London; the original photograph is wonderful, as it makes Sandow look like a very perfect bronze statue. As to the figure, no need to comment

heard of a tremendously powerful young weight lifter then touring Italy, and sent for him to come to London and take up Samson's challenge. Eugene Sandow, then a youth of 22, appeared in answer to the summons and first defeated Samson's pupil, Cyclops, and then in a special match overcame Samson himself. Samson's specialty was breaking chains and ropes, bending iron bars, etc., but Sandow easily duplicated Samson's feats, and then did some bar-bell lifting that amazed the spectators and Samson himself.

Sandow's most striking feat was the lifting aloft of a 250-pound bar-bell, using what we now call a right-arm Bent Press. The lift was new to Englishmen then, and it amazed them to see a man push 250 pounds slowly overhead with one hand, as at that time there was apparently not a man in England who could make a two-hand lift with that weight.

Sandow in 1890 was doubtless the most graceful and finished lifter then alive. The picture on this page shows him as he was then. This photograph was taken about 1890 by the most famous photographer in the world—Van

on its beauty—it is beyond praise; but what is important to us is the condition indicated by the *shape* of the muscles—they look as though they were accustomed to hard work, as indeed they were, because Sandow was kept pretty busy from 1889 to 1892. He was the lion of the hour. He appeared at the theatres and athletic clubs, gave numerous exhibitions, and slowly increased his one-arm press record until he finally reached 271¾ pounds. That was in 1891. Numerous other "Strong Men" were attracted to London, among them Apollon, the French Hercules, and Louis Cyr, the Canadian marvel. Both of them challenged Sandow, but he wisely evaded a match; wherefore his disappointed foes stated that the Bent Press was Sandow's only good lift, and that he was afraid to compete in an all-round match, which was probably true, because both Apollon and Cyr outweighed Sandow by scores of pounds, and in an all-round lifting contest they would have simply lost him.

Cyr desired to prove that even in the one-arm Press he was stronger than Sandow, so early in 1893, he appeared before a large crowd of experts and lifted with his right hand a dumbbell weighing 273¾ pounds. First, he lifted it to his thigh, then swung it to his shoulder, and then pressed it aloft. This record stood several years.

Meanwhile, Sandow's inspiring beauty and strength had made weight lifting a major sport in England. Hundreds of young men took it up, and many first-class lifters were developed. The English have always been masters of form (correct style) in athletics, and it did not take them long to master the intricacies of the Bent Press; but they passed a rule that records should count only when the bell was lifted from ground to shoulder with one hand, and then pressed aloft, whereas the lifters of Austria and Germany were accustomed to lifting the bell to the shoulder with both hands, then letting go with the left hand, and pressing it up with the right. In consequence of this rule, no Englishman came near Sandow's record for a long time, the best being Elliott's 235 (in competition). Elliott was a thundering big man 6 feet 2 inches high, with a 17-inch arm, and 27-inch thigh, and it would be interesting to know how much he lifted when he brought the bell to the shoulder with two hands.

Although Sandow's best certified lift was 271 pounds, he always claimed around 320 pounds in his theatre programs, but in his various books he never made any serious claims to have beaten his official record of 271 pounds.

This theatre business we all understand; it is a survival of the circus type of advertising, which makes every circus the "Greatest Show on Earth," magnifies a modest half dozen elephants into "an enormous herd," and so on. (Well do I remember a bitter disappointment of my youth. The fences were covered with the glaring announcements of an approaching circus, the most thrilling picture of all being a horse airily walking along a very thin tight rope. As soon as we reached that circus, we looked eagerly for the tight rope, and finally discovered a 10-inch square timber wrapped in rope, and along this timber they slowly coaxed the poor blindfolded beast.)

The vast majority of professional "Strong Men" are fine fellows—but they make tremendous claims in their announcements. It is a fixed tradition in theatre circles that no "Strong Act" will take unless the "Strong Man" claims to lift hundreds and hundreds of pounds. The theatre manager believes that his audiences will not be thrilled unless they believe that something extraordinary is being done. The performer claims big weights simply because it is the custom to do so—they have no intention to deceive. The actor who is playing the part of a banker uses "stage money," and would be righteously insulted if you accused him of intentionally deceiving the public. Most "Strong Men" feel the same way about their lifts. There are only one or two who try to pass



A picture of Anton Matysek which was taken in December, 1913, when he was making an unsuccessful attempt to break John Y. Smith's amateur record of 218 pounds. The picture shows that he was overbalanced, and he had to drop the bell, and was unable to complete the lift. Later I suggested that Anton change his style in the Press, and this resulted in his making a 241 6-10 pounds Press at the Y. M. C. A. in April, 1915. Matysek has frequently beaten 250 pounds in practice.

money if he would press 245 pounds, and this brought the reply that the lifter was very busy, that he would need several weeks to train, but couldn't spare the time, etc., etc. All of which you can verify by referring to the files of "Health and Strength" (London) for 1913-1914, and which proves the foolishness of trying to convert stage claims into athletic records.

Meanwhile, numerous German lifters were specializing on the Bent Press, and in 1900 their best representative came to London. This was the famous Arthur Henning, better known in lifting circles as Arthur Saxon. Saxon at once signalized his advent in England by offering to Bent Press 300 pounds at any time or place. He accepted vaudeville engagements, gave two performances a day, and at each performance would raise with right arm above the head a bell guaranteed to weigh more than 300 pounds. His claims were regarded as the usual exaggeration, but it did not take long for Saxon to prove that he was in earnest. This man is a peculiar individual. One of the great German trainers in speaking of Saxon, said: "He is a great lifter, but he is not record-hungry." This appears to be more or less true. The only record that Saxon appears to care about is the Bent Press record, and this he has securely in his grasp. He is a star at any kind of one-arm lifting, and ranks very high as a two-arm lifter.

Some people consider Saxon the best all-round lifter in the world. Saxon does not appear to be a very large man, but he stands 5 feet 10 inches, weighs about 210 pounds, has a 46-inch chest, 17-inch upper arm, 25-inch thigh, etc. With his enormous strength he combines the highest degree of science. All the English and German record books give Saxon a record of 336 pounds in the right arm Bent Press, but he has often lifted more than this in public, although on such occasions there had been no officials appointed, and the formalities were not complied with.

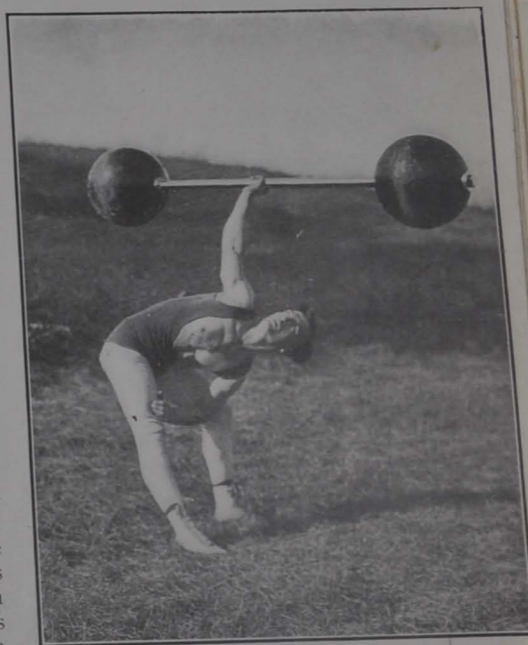
In the November number of STRENGTH, I mentioned the old Scotch athlete, Donald Dinnie. Dinnie was about 70 years old when Saxon first came

off their stage claims as real records, and the fact that such men always absolutely refuse to make any real lifts off the stage prevents any serious consideration being given to their claims. After Sandow was here in 1893, it became the custom for every stage lifter to claim a Bent Press of 300 pounds or more, and nobody questioned them, but when one of these exaggerators (?) moved to England a couple of years ago, he found quite a different condition. His claim of a 300 and odd pounds Press was greeted with polite enthusiasm, and he was asked (through the sporting papers) to give an exhibition 300-pound Bent Press. He declined—"out of condition." They said, "Oh, well, press 285 pounds." He again declined. Then they got to betting him he couldn't press 275 pounds and finally a leading athlete offered to present him with a sum of

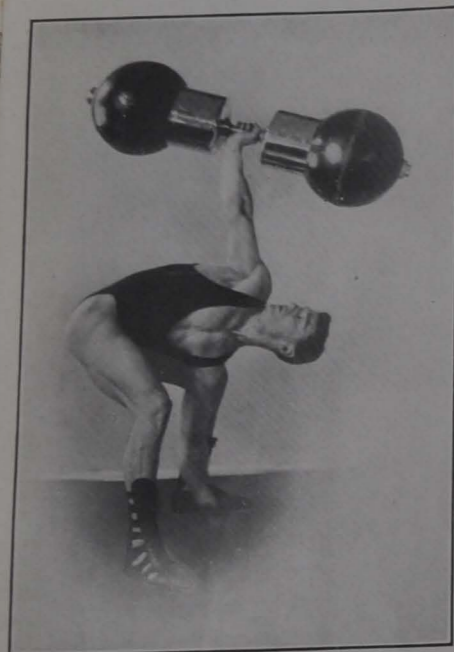
to England, but he was still in the athletic game, and was regarded as a great authority on feats of strength. He wrote to the papers and stated that Saxon's claims were false—that none of the professionals could lift more than 235 pounds with the right arm, and that a 300-pound claim was merely talk. Shortly afterward, Saxon's vaudeville tour brought him near Dinnie's home. He called on Dinnie, and announced that he was there to make good. Dinnie had a few bar-bells, but the heaviest weighed 230 pounds, and he gave that to Saxon, telling him to lift it, and not expecting him to ask for more weight. Saxon looked around, saw a 56-pound weight, tied it to the handle of the 230-pound bar-bell, and with this very awkward 286-pound weight he made a perfect press, converting Dinnie from a detractor into one of his warmest admirers. Wherever he went in England, Saxon would call at the local gymnasium, and make an exhibition lift. In one place he lifted 312 pounds, the weight consisting of a 150-pound bar-bell with eight or ten small dumbbells tied to it. They tell a story in Germany that at one time Saxon made a Press of 368 pounds, but this lift has never been verified.

Saxon first came to America in 1909, to appear with Ringling Circus. He was accompanied by his two brothers. Before the first public performance the circus proprietor invited all the Strong Men in New York to watch a private performance by the Saxon brothers, and at that performance Saxon lifted a bell weighing 312½ pounds. The bell was weighed by the lifters present, and I believe that all admitted that it was the first time they had ever seen more than 300 pounds raised with the right arm. Oscar Matthes, one of the fathers of lifting in America, tells me that he saw Saxon lift 318 pounds at the Y. M. C. U. in Boston. Saxon's two younger brothers are both good performers at the Bent Press lift. I believe that Herman Saxon has pressed 260 pounds, and Kurt Saxon has pressed 245 pounds. Neither one of them is as big or as strong as their older brother.

Saxon's success led to another revival of lifting in England, and it also brought about a revolution in training methods, as the amateurs commenced to see that a man who did not specialize, but who practiced all kinds of lifts, developed every part of his body, and therefore had a better chance to make a high



Robert Snyder posed to show his style of making the Bent Press. Anyone familiar with the lift will tell you that Snyder has an almost perfect method. He has gotten his arm straight under the bell, and is just about ready to bend the right leg and bring his body to a crouch directly underneath the straight arm. The bell is a 14-inch exhibition affair which I made for Snyder. It weighs 150 pounds empty, and was not heavy enough to make Snyder exert himself. Snyder weighs only 125 pounds, and he has pressed more than 190 pounds. Snyder is undoubtedly the best lifter in America in the light-weight class. I will show you more pictures of him in my next issue.



Front view of McMahon making a One-Arm Bent Press with a 14-inch Exhibition Bell. This picture was taken in our showroom. McMahon held the bell steady long enough to enable the photographer to get a good picture, then he lowered the bell to the ground, turned around, and again lifted the bell and pushed it overhead so that the photographer could get the back view shown on page 24 of this number. There is a marked similarity between McMahon's style and Swainhart's style.

168 pounds. Before long I will publish an article about Smith in this little magazine.

The next best public performance by an American lifter is the 255-pound left-hand Press made by Joseph Nordquest, in my presence. (For description of that lift see the March, 1915, number of this magazine). Nordquest has done much better in practice, and as John Y. Smith has retired, I think I can safely predict that Nordquest will be the next record holder.

Anton Matysek, early in 1915, pressed 241½ pounds under official conditions in the Y. M. C. A. at Baltimore. Several other of my pupils have made as big lifts as this in private.

Owen Carr, of Portland, Ore., and Noah Young, Jr., of Los Angeles, Calif., are pressing 240 and 250 pounds in practice. I have a number of pupils who will do as well shortly. It is only in the last eighteen months or so that I have started a movement to specialize this lift, and I think that within twelve

months we will produce a lifter capable of raising 300 pounds above the head with one hand in a one-arm Bent Press. Moreover, I believe the lift will be made by an amateur.

record in the one-arm press than if he specialized on that lift alone. Thomas Inch, of London, weighing in the neighborhood of 200 pounds, pressed, in 1913, a bar-bell weighing 304 pounds. Aston, another Englishman, weighing only about 175 pounds, pressed 301 pounds. Much of Aston's success was due to his early training by Inch. Both of these men are very strong, and scientific to the last degree.

AMERICAN RECORDS

If you will turn to Spaulding's Almanac (the Annual for 1915) you will see that John Y. Smith, of Boston, is credited with the American Amateur Record in the one-arm Bent Press—218 pounds. Smith made this lift when he was an amateur, and it was by no means his best lift. Later on he pulled clean to the shoulder with the right hand, and then pressed a bar-bell weighing 225 pounds; with his left hand he did 218 pounds. Smith acquired such fame as a Strong Man that he appeared in vaudeville with a partner. Smith kept up his training and made records as a professional of 275½ pounds with his right arm, and 247 pounds with his left arm. In these lifts he stood the bell on end, rocked it into position with both hands, and then pressed it aloft with one hand. So far as I know, this 275½-pound lift of Smith's is the biggest press that was ever done by an American lifter—amateur or professional. When he made these lifts, Smith only weighed

months we will produce a lifter capable of raising 300 pounds above the head with one hand in a one-arm Bent Press. Moreover, I believe the lift will be made by an amateur.

Among other American lifters who have pressed 250 pounds are "Young Sandow," who appeared for many years with Otis Lambert in Vaudeville, and Arthur Nordquest, older brother of Joseph Nordquest. I sold Arthur Nordquest his first heavy-weight bell nearly twelve years ago.

Rolandow, of New York City, has a great reputation as a master of the Bent Press, but if my memory serves me right, Rolandow has not made a lift in public in a great many years.

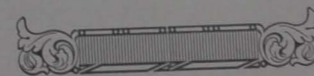
It is not the purpose of this article to write a description of the Bent Press lift. It is sufficient to say that the lifter raises the bell with one hand, or both hands, to the shoulder, and then slowly straightens the lifting arm, bending the body over to the side as he does so—so as to put himself into position to exert the full strength of the muscles which straighten the arm. There are a general set of rules which govern the lift, but each lifter will develop his own individual variations.

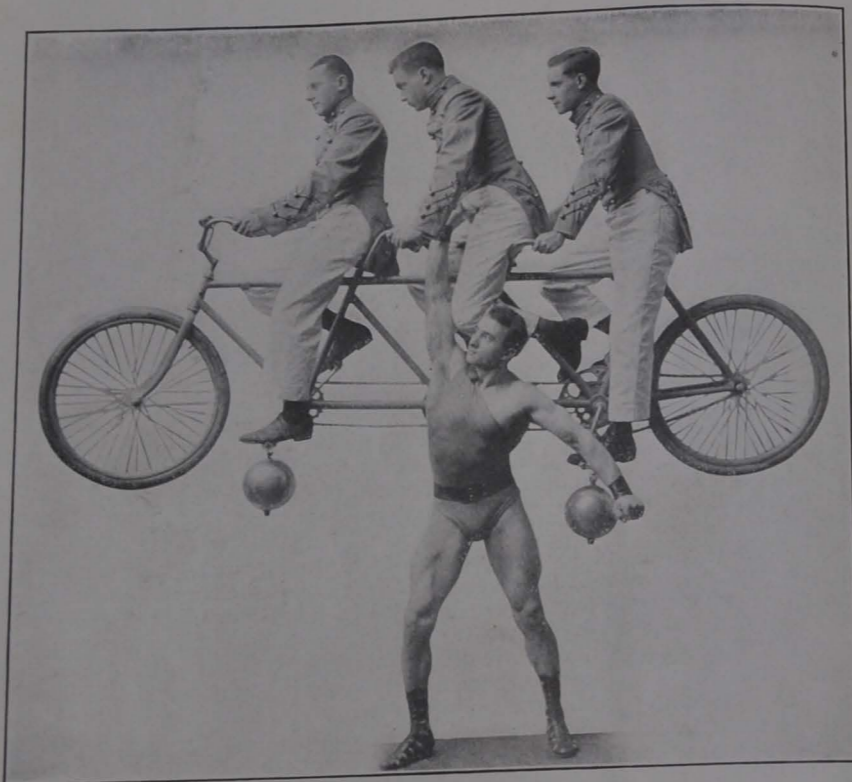
The Bent Press is a lift that requires strength, skill, nerve, and suppleness. It is a lift suitable for a man of any size, because it puts a premium on strength. It takes a big, heavy man to excel at two-arm lifting, but in one-arm lifting the amount a man can lift is governed by his strength. Look at the various pictures illustrating this article, and the article on "Triceps Development." Note this: Every athlete here pictured excels in the Bent Press, and each and every one of them is remarkable for the development of his triceps muscles, and the deltoid muscles on the points of the shoulders.

Look at the picture of Sandow on page 6. He has the right arm half bent and the biceps on top of the upper arm is flexed and looks big and powerful, but you can easily see that the main part of the arm is the triceps which forms that long, sweeping curve on the under side of the upper arm. In the picture of Matysek on page 8 you can see the triceps muscle bulging out right above the line of the side. In the picture of McMahon on page 24 the triceps muscle on the back of the upper arm is the most prominent thing in the whole picture.

The practice of the Bent Press lift develops powerful triceps, broad and finely shaped shoulders, and it also gives immense power to the sides of the waist. Perhaps some of you in examining photographs of Greek statues, or on seeing the statues themselves, have noticed that the old Greek sculptors indicated only two lines of muscle: they outlined clearly the pectoral muscles on the front of the chest, and they also outlined clearly the muscles at the sides of the waist. The only set of modern athletes who equal the Greek statues in this side-muscle development are weight lifters, and particularly those weight lifters who practice the Bent Press lift.

When a man makes a Bent Press lift with a fairly heavy bell, he brings into action the muscles of the arm and shoulder that are doing the lifting, also the muscles of the sides, of the back, and of the thighs. No man who has a weak spot can make a good record in the Bent Press. You have to be strong all over to shine at that game.





AN EXHIBITION FEAT

Anton Matysek walking along while supporting with his right hand a triplet bicycle and three men and two kettle-bells, total weight about 500 pounds. A trained lifter, like Matysek, can support an enormous amount of weight on a straight arm. I am publishing this picture because many of my readers have probably never had a chance to see an exhibition feat of this character, and also because it shows Matysek off to great advantage. Note how large his chest looks compared with his square, trim waist, and observe how the strain of carrying this great weight brings out the muscles on his thighs.

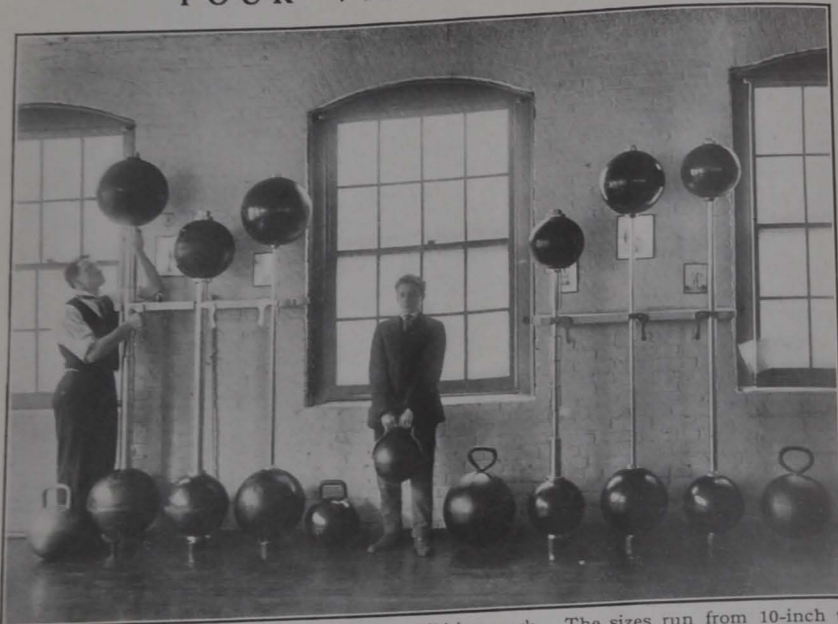


BACK DEVELOPMENT OF A FOURTEEN YEAR OLD BOY

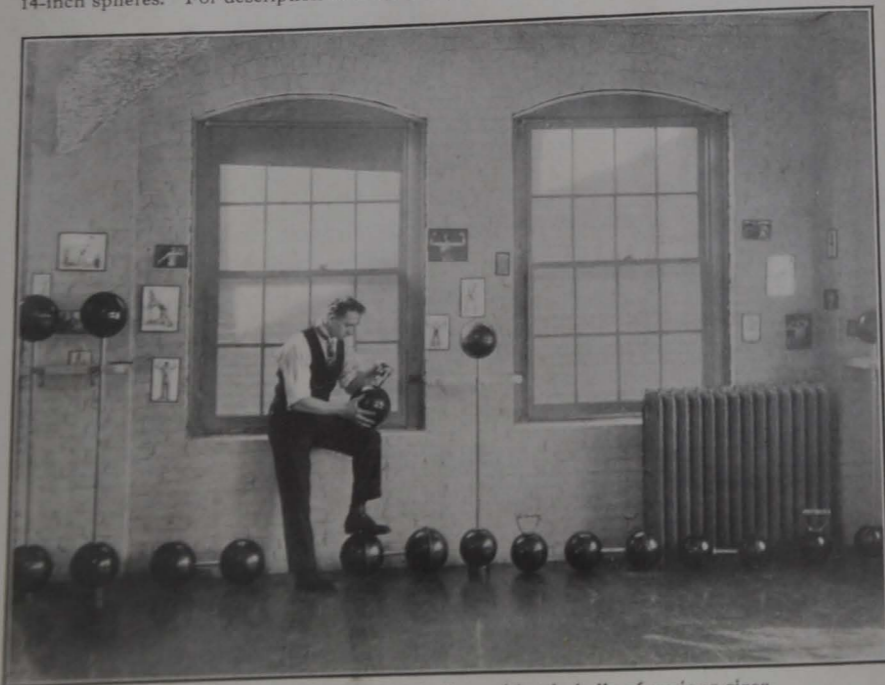
This is a picture of Waldo Snyder, age 14, younger brother of Robert Snyder whose pictures are shown on pages 9 and 22. Young Snyder has had the benefit of his elder brother's coaching, and has been practicing for some months with bar-bells adjusted to moderately heavy weights. Very few full grown men after years of light exercise, can show as much muscular development as young Snyder displays in this pose. The size and power of the muscles of the upper back are especially noticeable.

320

FOUR VIEWS IN OUR



Bar-Bells and kettle-bells for stage and exhibition work. The sizes run from 10-inch to 14-inch spheres. For description of these bells, SEE OUR FOLDER 17.



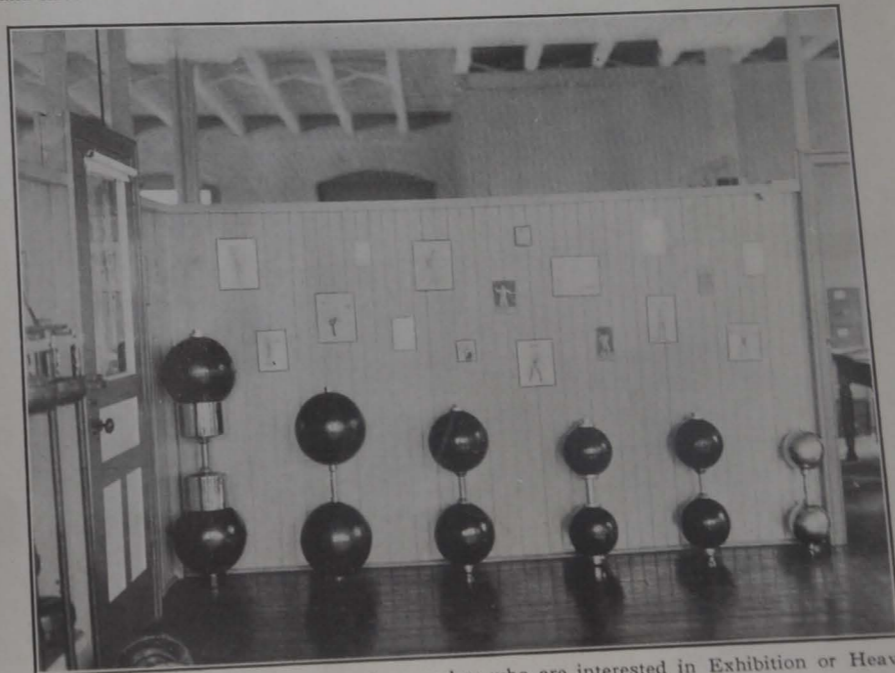
Milo-Triplex Bar Bells, dumb bells, and kettle-bells of various sizes.

321

NEW SHOWROOM



A few shot-loading bells and a lot of plate bar-bells, dumbbells and kettle-bells of all styles and sizes.



Exhibition dumbbells. Those of my readers who are interested in Exhibition or Heavy

FRANK M. SMITH

Brownwood, Texas

Mr. Alan Calvert, Propr.,
The Milo Bar-Bell Co.,
Philadelphia, Pa.

Dear Sir:

I have now practiced over one and one-half years with my Large Size Milo Triplex Bell, and I am well satisfied with the results of this work.

My measurements are:

- Weight, clothed 168 lbs.
- Height 5 ft. 9 in.
- Wrist 7 in.
- Forearm 13 "
- Upper Arm 15½ in.
- Chest (Normal) 42 "
- (Expanded) 44 "
- Waist 31 "



- Thigh 22 in.
- Calf 16 "
- Ankle 9 "

I have never tried to make any records at the Standard Lifts, but I am able to press 95 pounds in the Military Press. I think that I shall try to specialize on some lifts in the near future.

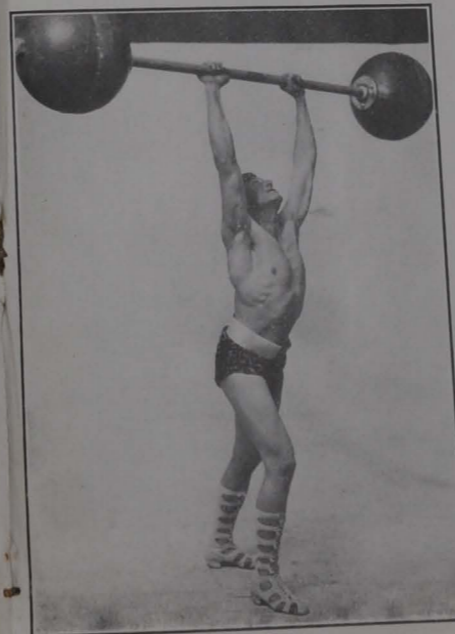
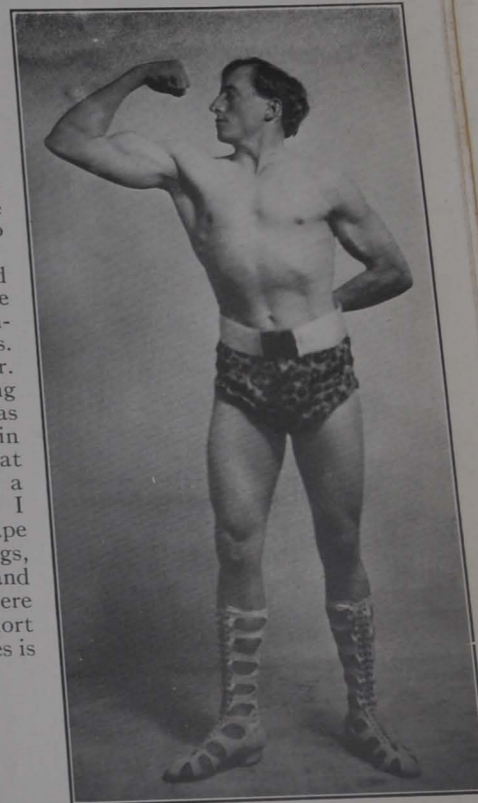
Yours truly,
(Signed) Frank M. Smith, Jr.
1208 Main Ave.

Some of my readers who are not posted about weight lifting may think that 95 pounds is a very small lift for a man of Mr. Smith's size and development. To these



readers I would explain that the "military-press" is the most difficult of all the one-arm lifts. To press 95 pounds in military position is a very creditable feat. Saxon's record in that lift is only 128 pounds, while Sandow's record is about 120 pounds. Mr. Smith has never trained at all for record lifting, and his ability to raise 95 pounds in military position shows that he is possessed of enormous strength. Ninety-five pounds in military position is equivalent to a Bent Press of 210 or 220 pounds.

Mr. Smith developed very rapidly and took up exhibition work and he has done more practicing along the line of sensational exhibition feats than at the standard lifts. To my mind, the peculiar thing about Mr. Smith is the fact that, notwithstanding that his measurements are very good, he has the appearance of being at least 6 feet in height; whereas big muscles and great breadth of shoulder often tend to make a man appear short when photographed. I presume that this is on account of the shape of his muscles. He has long arms and legs, consequently the muscles on his arms and legs look long. I have often said that there is no such thing as "long-muscles" or "short muscles". The length of a man's muscles is



governed by the bones to which they are attached. It is a well-known fact that the length of a muscle often compensates for lack of girth. If you see muscles that are at the same time long and powerfully developed, you will find exceptional strength in the owner of those muscles.

Mr. Smith has splendid chest development. In the photograph which shows him lifting an exhibition bell above his head, you will note the great depth of his chest. Lifting a bar-bell over the head with both hands in this manner tends to increase the size of the chest itself, as well as to build up the muscles on the shoulders and upper back. In the front view picture, where Mr. Smith is holding his arms at his sides, you can see the great breadth of his chest as compared with the breadth of his waist.

HENRY SINCOSKY

The readers of "Strength" will remember Henry Sincosky as the young man who competed with Matysek in Baltimore at the time that Matysek made his record. Sincosky weighs only 150 pounds, but on that occasion he made a Bent Press of 167 pounds, although he had not trained for the match. A couple of years ago, Henry spent eight months practicing with barbells and dumbbells, and this work produced the development shown in these pictures. As one man who saw him remarked "The muscle is laid on Henry in slabs." He

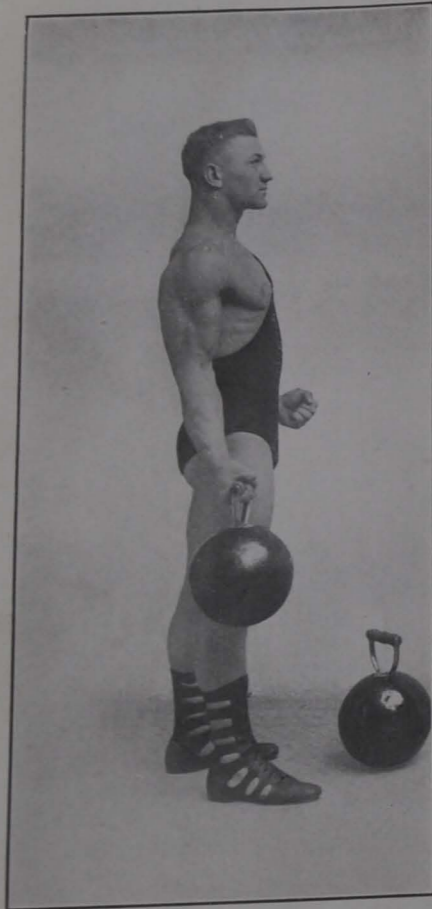


Fig. 1.

visited Philadelphia about a month ago, and consented to pose in some pictures with Matysek and McMahan, and as a result I got some of the finest group pictures that I have ever seen. Three of the pictures on these pages are enlargements from those groups. In the pictures on page 18, Henry was more or less of a spectator, but even when he is standing or

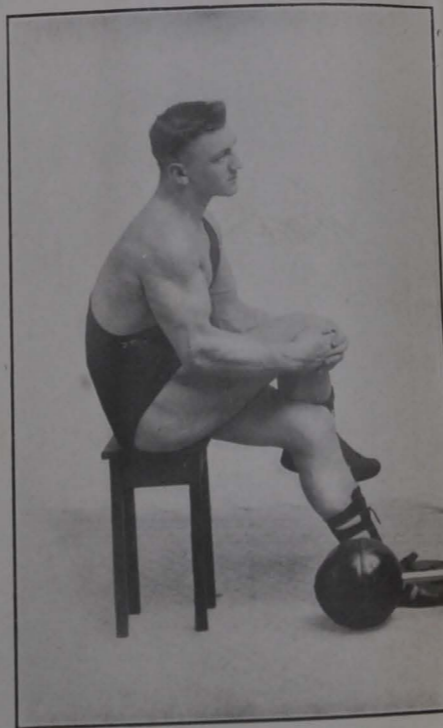


Fig. 2.

sitting at rest, his muscles are pronounced.

Figure 1 shows the beautiful right arm tapering from the shoulder to the wrist.

Figure 2 gives another view of his arm.

Figure 3 shows him in the act of making a Straight Press with a Milo Triplex dumbbell.

Figure 4 is a view of his arm, shoulder and upper back muscles.

The most striking picture of all is on the front cover. Henry has a way of flexing his arm muscles which makes the triceps appear as though they would bulge right through the skin. While in Philadelphia he told me that he had not been able to practice since last Spring owing to the fact that his position compelled him to travel around a great deal. Nevertheless, he took off his coat, and at the second attempt pressed a 172-

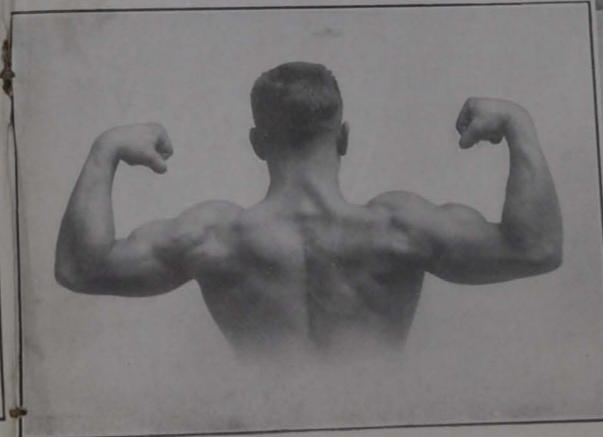


Fig. 4.

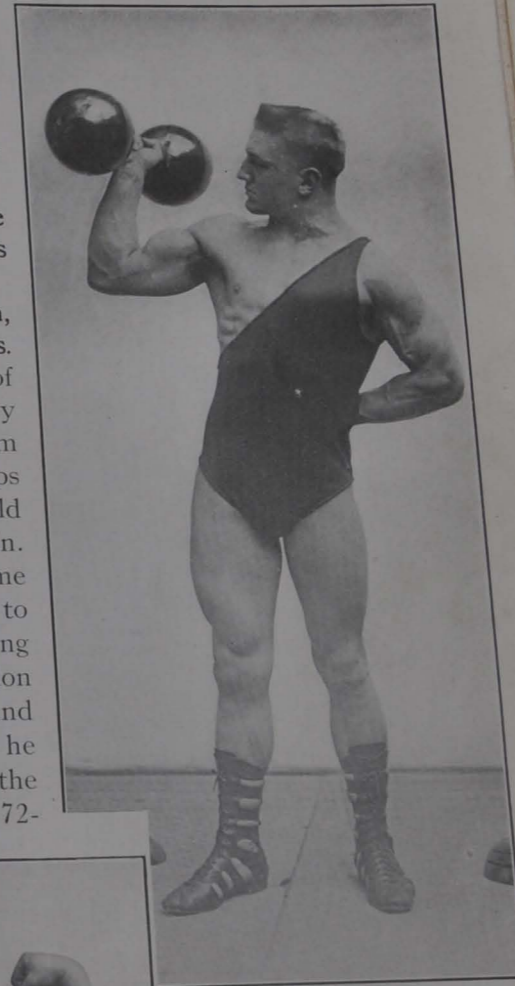


Fig. 3.

pound bar-bell (the second bell from the left, top picture on page 14.)

There have been few men who have developed muscle as quickly as this youth has.

More About Arm Development The Triceps Muscle

By Alan Calvert

Several months ago I wrote a series of articles on back and leg development for the "Strength" Magazine and many of my readers asked me whether I considered arm development unimportant. In the last three numbers of "Strength" I have been writing articles about arm development and I wonder whether some of my new readers are thinking that I don't care anything about back and leg development.



LAUNCESTON ELLIOTT for several years amateur champion lifter of England. He won both the one-arm and two-arm lifts at the first revival of the Olympic games in Athens. Elliott started lifting at the age of sixteen. Many people claim that lifting stunts the growth. Elliott is an argument to the contrary. He stands 6 feet 2 inches, and has a 17-inch arm, 52-inch chest, and 27-inch thigh.

muscle is divided into three parts; two of the heads are attached near the top of the upper arm bone and the third head is attached to the edge of the

I am a great advocate of **all-round development** I believe that **symmetry means strength** and that a man cannot be really strong unless he is harmoniously developed from head to heel. This article is only one of a series I intend to write about every part of the body and I am starting with the arm muscles.

In this article I want to call my readers' attention to the great importance of the triceps muscle of the upper arm. I have often noticed that most physical culturists say "biceps" when they mean the upper arm. Now the biceps is only part of the upper arm; being that muscle which bends the arm, that is, brings the forearm close to the upper arm. The biceps, when in full contraction, rises up in a large lump in the centre and is therefore the most prominent muscle of the whole arm, that is, prominent in most people.

The biceps muscle, however, constitutes less than 40 per cent. of the bulk of the perfectly developed upper arm. The other big muscle of the upper arm is called the triceps. It is on the back of the arm opposite the biceps and works in opposition to the biceps. The biceps bends the arm and the triceps straightens the arm. The name biceps means "two heads," and the name triceps means "three heads." The triceps

shoulder blade. At the bottom the muscle is fastened to the forearm bone by a broad, flat tendon.

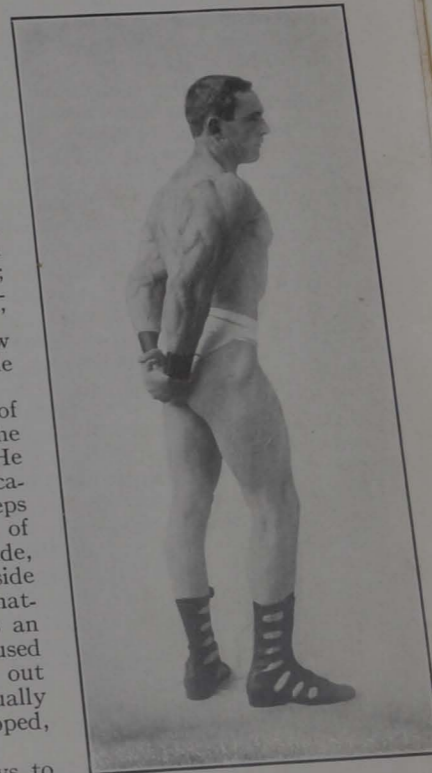
If you will examine the arm of the ordinary athlete, of a workman, or anyone who has done fairly hard work, you will find that almost invariably the biceps muscle is sharp and well defined, whereas the triceps muscle is not nearly so well developed. In gymnasts the whole arm is generally fairly well developed because the gymnast has usually done a certain amount of work on the parallel bars and that kind of work develops the triceps muscle.

It is really surprising how widespread is the belief that the biceps muscle constitutes the whole upper arm. For instance, in many public schools in this country, they make all the boys practice "chinning" themselves on the horizontal bar. This is a biceps exercise; but the boys are never taught such simple exercises as "dipping" on the floor, or "dipping" on the parallel bars, and many of them grow up in the belief that the only important muscle in the upper arm is the biceps.

Thirty years ago Willian Blaikie, author of "How to Get Strong," called attention to the size and importance of the triceps muscle. He pointed out the fact that on the rare occasions when the arm was fully bent, the biceps was prominent, but that over 90 per cent. of the time a man's arm was hanging by his side, and when a man's arm is hanging by his side his arm won't look big and powerful no matter how large his biceps is unless he has an equally well developed triceps. Blaikie used to say: "If you want an arm that fills out your sleeve, and an arm that looks equally well whether you are dressed or stripped, then develop your triceps muscle."

There are a couple of very easy ways to acquire a fair development of the triceps. One is by "dipping" on the parallel bars, the other is by dipping on the floor. In the first case you lower yourself between the parallel bars until the hands are close to the chest, and then you raise the body again by straightening the arms. If you push straight up and down without swinging the body, it is a very severe exercise and a great one to develop the triceps muscle and the pectoral muscles of the chest. If you swing the body in a certain way, you make the work much easier, and consequently get less development.

In the second case you lie face downward on the floor and raise and lower the body by straightening and bending the arms. This is an exercise which everyone knows. I know hundreds of men and boys who have specialized on "dipping" and most of them have fair development of the triceps, but not great



A picture of **ROBERT DALLAS** which was crowded out of our November number. In this picture, Mr. Dallas is displaying his depth of chest and development of his arms. See how clearly the "horseshoe" shape of the triceps is delineated in this pose. By referring to the November number you will see that Mr. Dallas is another one of my pupils who excels at the Bent Press.

development. No one can fully develop his triceps muscle unless he uses it in conjunction with the deltoid muscles of the shoulder and with the muscles of the upper back. All the men who have been most famous for their triceps muscles have exercised with heavy dumbbells and bar-bells. In this article there are pictures illustrating the triceps development acquired by four different lifters.

In previous articles I have often laid stress on the fact that a man cannot become really strong by taking each muscle and developing it individually. In order to acquire strength he must exercise the muscles in groups, which is the natural way. If you want to get the full development of the upper arm you have to move the whole arm. This is especially important in the development of the triceps. In order to develop every part of this muscle the arm must be moved freely. When you push a bar-bell or a dumb-bell over the head or when you lie flat on your back and push a bar-bell up into the air, you develop the outer heads of the triceps but you do not develop the long head which is attached to the shoulder blade. In order to develop this head you have to straighten the arm and then lift it as far behind you as you can. A simple way to develop the inner head of the triceps is to hold the arms straight and to raise them as high as possible behind you, rotating the palms outwards as you raise the arms. By using a moderately heavy bar-bell you can develop the inner part of the triceps in a much easier and quicker way.

Elliott's triceps development as shown on page 20 is very remarkable. Elliott has straightened his arm and hardened the triceps muscle, then he has grasped the left wrist with his right hand and is trying to lift the right arm to the rear against the resistance of the left hand, and this has brought out the full size of the triceps muscle. In this picture, as well as in the picture of Dallas on page 21, and you can readily see the broad, flat tendon running from the elbow half way up the upper arm, and the triceps appears as an inverted "U"—thus, "∩". Many lifters refer to the triceps as the "horseshoe muscle" on account of its shape when fully flexed.



Special Notice

In the first place, this little magazine "Strength" is entirely a complimentary affair. I do not sell it; I give it away. If you will examine the cover you will see that there is no price named. I mention this because several hundred people have written in to me and asked for the subscription price, and I wish to repeat that there is no subscription price. This magazine is just part of the service I give to my pupils and correspondents.

"Strength" is not a monthly publication. From now on I expect to publish a copy every 60 days, that is, 6 times a year. For convenience I call the numbers January, March, May, July, etc., but you will not always receive the copies on time. I have to issue the "Strength" magazine in my spare time and sometimes the publication is unavoidably delayed.

I intend to continue my articles on bodily development. In the March number I will write about the shoulder muscles and in the May number, about the muscles of the upper back. I will illustrate these articles by pictures of my advanced pupils and pictures of some of the most famous foreign "Strong Men."

Perhaps you have a friend who is interested in building up a powerful, beautifully-developed body; if so, I will be glad to put his name on my mailing list and send him copies of "Strength" regularly. You can send in your friend's name, using the coupon on the bottom of this page; or you can give the coupon to your friend and let him mail it in. The place at the center of the coupon is for the name of the new reader, and your name should appear at the bottom of the coupon. **Do NOT put your own name on the top line**, because that would mean that you would get a duplicate lot of magazines. The fact that you have received this copy is proof that your name is already on my mailing list.

Naturally there is no obligation attached to the signing of this coupon. It merely gives some friend a chance to obtain the "Strength" magazine free of charge. I will depend on you to give this coupon to someone whom you positively know is interested in physical culture.

ALAN CALVERT

COUPON

Mr. Alan Calvert,
c/o The Milo Bar-Bell Co., Philadelphia, Pa.

Please put my name on your mailing list and send me a free copy of "Strength" each time it is issued.

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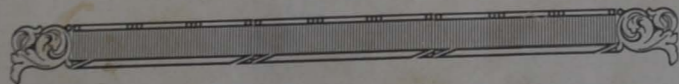
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Charles McMahon

An unusual picture of the Bent Press and a very appropriate one to publish in this issue because it illustrates the article on the "One Arm Press," page 6, and the article on "Arm Development," page 20. Anyone looking at this picture can not fail to notice the tremendous development of the triceps muscle on the back of the arm. The "Bent Press" develops this muscle to the limit. It is by practicing these lifts that heavy dumbbell enthusiasts develop such impressive looking arms.

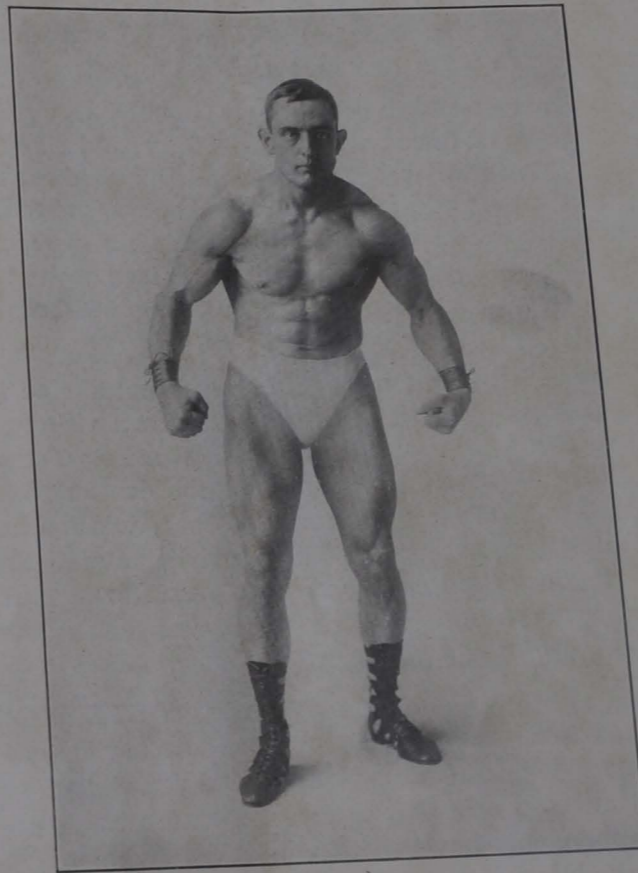


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NOVEMBER, 1915.

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ROBERT DALLAS

(See pages 10 & 11.)

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