



ANTON MATYSEK
A Grand Pose by a Great Athlete
(See Article on Pages 20 and 21)

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"STRENGTH"

JULY, 1916

My Most Important Work is Body-Building for Amateurs

By ALAN CALVERT

Proprietor

THE MILO BAR-BELL COMPANY

My business would be pure pleasure, except for one thing: In almost every article I write I try to make it as plain as possible that I am **not** in the business of training professional "Strong Men"; that my **real business is taking the average man, or boy, and, by a few months' training, turning him into a perfect physical specimen.** Notwithstanding all this, I don't suppose there is a day passes that I don't receive half a dozen letters in which the writers start off by saying: "I don't want to be a professional Strong Man, but I *do* want to be very much stronger and better developed than the average," etc., etc.

I know how the impression is created. In the last few years I have been very successful in developing wonderful physical specimens, and many of these marvels have been among the record-makers in the weight-lifting game. Though you might not believe it possible, there are actually concerns who are advertising that they prepare physical culturists to take *my* course. The idea is a very simple one. These other concerns call the attention of people to the wonderful effects of my system, and then they offer to sell a course of light exercise which will put a man in shape to start under my training. Of course, this is tremendously flattering to me; no one could ask for a more perfect acknowledgment of the value of his work as a trainer and developer of men. But let me make it most emphatically plain that no one has to take a course to put himself in shape to enroll with me. I attend to that part of the business myself. Any man who is strong enough to exercise with a pair of 5-lb. dumbbells is strong enough to start immediately at my course—no previous experience is necessary.

Every bar-bell that I make can be adjusted to suit the strength of the weakest muscles of the weakest man or boy, and as I consider each and every case individually, I see to it that the pupil is started with weights that he can handle easily, and I show him how to gradually increase those weights and to build up a powerful and symmetrical body. Everyone who buys a bar-bell from me gets, free of all cost, two or more courses of instructions. The *first* course consists of **body-building exercises**, in which the pupil uses the bar-bell apparatus adjusted to very moderate weights. After some weeks, or months (according to the individual) of this body-building work, the pupil starts on the second course in what we call the Standard Lifts—**then**, and **not** before, does a pupil do real weight lifting, and the pupil has to report to me and show me that he has acquired a certain degree of strength and development before he is directed to start at the real lifting.

I **do** teach weight-lifting, *but only after I have prepared the pupil.* Some of my pupils are professionals—but very, very few of them. But you must bear in mind that these same professionals were once *amateurs*, and that when they came to me they were *undeveloped* amateurs.

If you want examples, I can tell you, for instance, that after Joe Nordquest made his world's record in May, he received a very good offer to turn professional, and is at present exhibiting professionally at Coney Island. He writes me that he has met hundreds of my pupils who have come up and introduced themselves to him. Matysek, another star, who owes his development to my training, also turned professional. There may be one or two more cases, but then theatrical managers and amusement brokers are

"STRENGTH"

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always on the outlook for any stars in any line. If the star baseball player on a college nine shows wonderful form, then half a dozen of the big league managers pursue him with contracts, and so far as I can find, the world don't think any the less of a college star because he turns professional for a few years. For every college baseball player that becomes a professional, there are so that do not. For every one of my pupils that becomes a professional there are *hundreds* that do not. I could tell you about dozens of my advanced pupils who have had offers from theatrical managers, but who declined them because they lift purely and simply for the love of the sport, and use heavy dumbbells and bar-bells because they find that such a system of exercise produces permanent results in a shorter time than any other system will.

I show the pictures of my advanced pupils in this magazine because I believe that my readers like to see pictures of the *finished* product. I have thousands of pupils, and, if I cared to, I could produce a bulky volume filled with nothing except letters from enthusiastic pupils telling me of the gains they have made in size and strength, the general improvement in their health, their entire satisfaction with the bar-bells I sold them, their pleasure in training, etc., etc. I get so many of those letters that I no longer consider them remarkable in any way.

About the weights: Nine out of ten people have seen heavy dumbbells in only one place, and that is on the stage. Consequently, as soon as they see a man using a heavy dumbbell they think that that man must be a professional Strong Man. In the same way, if they know that a man is using a heavy dumbbell they immediately think that he always exercises with at least 100 pounds, and that his one aim and idea is to go on the stage.

If you see a man with a bag of golf clubs, it does not mean that he is a professional; in ninety-nine cases out of a hundred it means that he is an amateur who plays golf because he likes it, and because it keeps him in health.

In the same way, if a man buys an adjustable bar-bell it does *not* mean that he has to start right in by pushing up 100 pounds with one hand—and yet two or three of my competitors have been endeavoring to create the impression that that is the way I train my pupils.

As a matter of fact, when a pupil starts in his course with me, I prescribe the amount of weight he must use in *each* of the developing exercises in the first, or body-building, course of instructions. For these exercises he adjusts his apparatus to very moderate weights, and the weight in each case is in proportion to his size and strength, as shown by his measurements which are submitted to me. Years of experience has enabled me to lay out a course in a way that enables a pupil to get big results through the most pleasing kind of exercise. A man's height, weight, age, and present physical condition are taken into consideration, as well as his measurements; quality as well as size of muscle is always considered. I believe that my experience as a trainer is valuable to my pupils, because by my ability to prescribe the proper starting weights, I guard my pupil against overdoing through using too much weight, and also guard him against wasting any time by starting with a weight which is too light for him.

Why do my pupils get such wonderful results? Mainly because I train the whole body. A man cannot build up a big muscular development unless his digestive and assimilative organs are put into a very vigorous condition, and the only way to do that is to improve the circulation of the blood around these organs, and to improve the tone of the organs themselves by giving vigorous but graded exercise to the great muscle groups of the back, sides, abdomen, hips and thighs. These muscle groups are so large and powerful that it takes a fairly heavy amount of resistance to bring the muscles to their full and proper development. That is where most light-weight systems fall down; they give the pupil a little mild exercise for their arms and shoulders—result: a slightly increased circulation in those parts of the body, without the slightest effect on the internal organs.

I dislike exceedingly to spend my time writing an editorial like this one. I publish the **Strength** magazine for the pleasure of my pupils and correspondents, but at the same time there are such a large proportion of people who, through sheer force of habit, associate heavy dumbbells with professional Strong Men, that I felt that it would clear up the matter if I stated the real facts.

After all is said, the most important thing of all is to train the whole body. In this number I have articles about the arms and about the muscles of the back and the

shoulders, and some of my new readers may think that the arms and shoulders are the only things that count in a Strong Man. A year ago I was writing a series of articles dealing with the immense importance of having strong legs and a strong waist. No man can be really strong and really athletic unless he has a springy, well knit, well shaped and well developed pair of legs.



On this page you will find two sketches. These were drawn by my friend, Mr. Clyde J. Newman, artist and athlete. Mr. Newman also drew for me the wonderful arm on the front cover. Like all experienced users of heavy bar-bells, Mr. Newman recognizes the importance of leg strength, and as an artist he knows full well that unless a man possesses a fine pair of lower limbs he will not look like a vigorous athlete.

According to Mr. Newman, the foundation of a good carriage is a fine pair of legs. Mr. Newman also says that his observation is that the average man's underpinning is like a pair of match sticks, and he is firmly convinced that bar bell exercise is the quickest and easiest means of developing the legs.

The small of the back is the keystone in the arch of a man's strength. You simply have to be strong there. A strong back is a well-known sign of vigor and endurance.

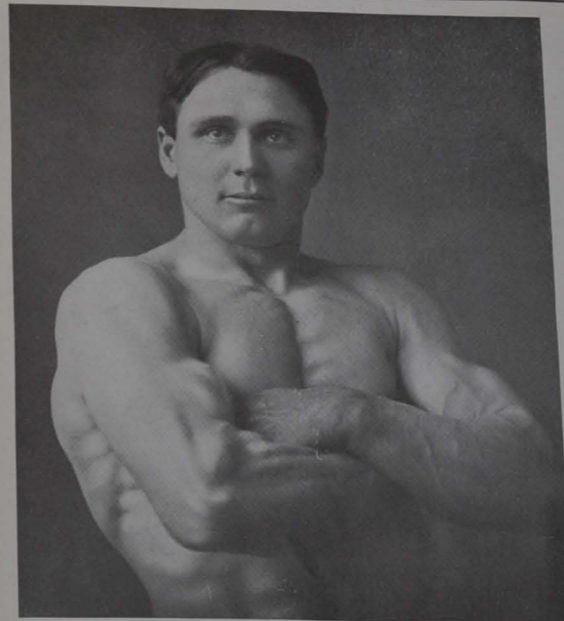
Look at the accompanying picture. WHICH WOULD YOU RATHER BE: THE MAN WHO HAS NOT SUFFICIENT STRENGTH TO WALK UPRIGHT—OR THE MAN WHO HAS "STRENGTH AND TO SPARE?"



By the way, note the cleverness of this sketch of Mr. Newman's. He makes three legs do for two men. According to the way you look at the picture, the centre leg is either the right leg of the front man, or the left leg of the man in the rear, and, moreover, it is the correct size and proportion in each case.



JOHN Y. SMITH



Here is a wonder for you! A man 50 years old, who, after years of retirement from active athletics, appears at an athletic club, makes wonderful records in lifting, and thereby wins a bet made years before.

Smith's name may be new to my younger readers, but most of the Physical Culture veterans will probably recall Smith's record-making efforts of a dozen years ago.

There are some people who apparently believe that a man cannot gain in strength and size after he passes his 25th birthday. John Y. Smith is proof to the contrary. Smith never attended a gymnasium until after he was thirty. Light exercise never appealed to him. He was strong and ambitious, and the big bar-bells and dumbbells fascinated him. Of course, at first his lifts were moderate—very moderate if we compare them with his record lifts. After some months' strenuous training he was able to make a one-arm press with

Smith at the time he was making his best lifts. The sharp outlines of his muscles show that he was trained to the minute. Back of his right arm we see protruding the edge of the mighty muscle on his upper back.

175 pounds, which was a trifle more than he weighed himself. From that time on he went on the good old principle of "Every little bit added to what you've got makes just a little bit more!" His strength increased, not by leaps and bounds, but steadily and evenly, and his lifting records kept pace with his growing strength; it was a bad week that did not see a pound or so added to his one-arm lift.



This picture was taken a couple of months ago, and is a wonderful display of muscle for a man 50 years old. The shape of the muscles show plainly why Smith has retained his strength. In most men of 50 the muscles have lost their distinct outlines, and have become infiltrated with fat. Smith's muscles at 50, while tremendous in size, are as clean-cut as the muscles of a youth. Few men half his age can show such development.

From the very beginning of his career, Smith had enjoyed the friendship of Oscar Matthes. This Mr. Matthes is one of the world's greatest enthusiasts about feats of strength—he might well be called one of the "fathers of lifting" in America. (I will tell you all about him another time.) Mr. Matthes gave Smith the benefit of all his advice and experience. Smith himself loved the exercise. He practiced diligently, and soon it became apparent that there was not another American lifter of that time who could compete with him, so with Matthes' encouragement he proceeded to go after the famous 273 1/4 pound lift of the gigantic Louis Cyr. Soon he was pressing 268 or 270 pounds every time he practiced, and on two or three occasions at the



This is a picture taken about fourteen or fifteen years ago. It shows Mr. Smith in the act of pressing aloft with the right arm a dumbbell weighing 185 pounds. He was accustomed to lift this bell from the floor to the shoulder with one hand, and then push it aloft. He could repeat the whole feat three times in succession. This picture is very valuable in two ways: First, because it is a splendid illustration of Smith's style in lifting, and second, because it gives a wonderful display of the muscles which lie across the upper back and shoulders. Notice how the right half of the latissimus dorsi muscle, and the right half of the trapezius muscle are flexed into a compact mass, and that the right arm is resting on that mass of muscle and being supported by it. As Smith bends further over, his arm will leave the side and be straightened out as the bell is pressed up. All the champions at the one-arm Press have this great development across the upper back. Without such development no one can hope to excel at pressing bells aloft with one arm.

Y. M. C. U. in Boston, in the presence of Mr. Matthes, Mr. Hoffman, and the physical director, and other experts, he LIFTED TO HIS SHOULDER WITH TWO HANDS AND THEN PRESSED ALOFT WITH THE RIGHT HAND A BELL WEIGHING 275½ POUNDS. In the same style lift with his left hand, Smith raised 247 pounds. Smith's right-arm press, while unofficial, was the biggest one-arm lift made by an American before Joe Nordquest's time.

He lifted with his RIGHT HAND ONLY, in one motion clean from ground to shoulder, and then pressed aloft, a dumbbell weighing 225 pounds; using ONLY HIS LEFT HAND, 215 pounds.

Smith developed tremendously strong hands and a terrific grip. He could lift with anything he could get hold of: Bar-bells and dumbbells with thick or thin handles, big men, 200-pound sacks of salt, etc.

On one occasion, in order to prove his all-round strength, he walked for 200 yards carrying in his right hand a bar-bell weighing 220 pounds, and in his left hand a dumbbell weighing 200 pounds. Not one man in a hundred can lift a 200-pound bar-bell an inch from the ground if he uses but one hand—so you can figure the strain on the grip to carry two such weights.

Meanwhile, in 1903, Smith accepted a good offer and went on the stage as a professional "Strong Man." He gave it up at the end of a year and retired to private life. He always lived a perfectly clean life, and he kept up his training, and apparently he was at the height of his strength in the period from 1903 to 1906, that is, from the age of 37 to 40 years—a time of life when most runners, jumpers, and boxers are permanently "on the shelf."

About this time he made this bet: An acquaintance, hearing Smith had retired, said to him:

"Now that you have stopped lifting big weights, you will go all to pieces and die soon."

"Nonsense!" replied Smith. "Why, I'll meet you here when I'm fifty years old and I will 'put up' 200 pounds with either hand." And so the bet was made.

In 1911, when 45 years old, Smith emerged from his retirement and gave a wonderful exhibition of lifting.

Early this year, I had some correspondence with Mr. Matthes, who mentioned that Smith would be 50 years old in April, and that he was going to win his bet. That was in February. Smith had not trained since 1912. He weighed 190 pounds, but started to get into condition. Business prevented him from making the attempt in April, and it was not until June that the great occasion took place.

The affidavit on page 7 shows the result. A FEW DAYS AFTER HIS 50TH BIRTHDAY SMITH PRESSED ALOFT 203½ POUNDS WITH HIS RIGHT HAND ON THE FIRST ATTEMPT—AND SUCCEEDED IN PRESSING THE SAME WEIGHT WITH HIS LEFT HAND ON HIS SECOND ATTEMPT. HE SAID THAT IF HE HAD TRAINED A WEEK LONGER, HE COULD HAVE DONE 215 POUNDS RIGHT AND LEFT.

This is not a case of a man "coming back," because as a matter of fact Smith has always been "there." At any time since he became a first-class lifter, Smith has been capable of performing tremendous feats of strength. There is simply no question that strength gained by heavy-weight lifting stays with you. I know a number of retired "Strong Men" 45 years old, and some much older, and each and every one of them has perfect health and the strength of two or three average men.

I have heard of a number of prize fighters, runners and baseball players who died comparatively young, some of them of consumption—but I never knew of one lifter to die in early life.

Most retired weight lifters are like John Y. Smith: stronger at 50 years than the strongest young men in other branches of athletics.

Many of the old-time lifters never used the left arm in the one-hand work, but

Smith never neglected the left arm, nor the left side of his body, and his records with his left hand are very nearly equal to his measurements with the right hand. Any man who trains much with a bar-bell, using it in two-hand exercises, is bound to develop the left side of his body, because the left arm has to take its share of the work. Nature does not mean our left side to be quite as strong as our right side. It is not an accident that almost all of us are right-handed.

Smith announces that he intends to lift for years to come. More power to him!



This picture, which was taken about 1903, shows Smith just completing a right-arm Press with a living weight; the top man probably weighs 165 pounds. Smith is holding him aloft with great ease. Smith was lifting daily at this time, and was certainly in splendid condition. No one can fail to observe how well-knit he is. His weight was then about 168 pounds—all solid muscle of the highest quality. In this picture there is not the slightest attempt to display the muscles, and yet we get a great impression of strength from the way he stands, and the ease with which he holds his partner aloft.

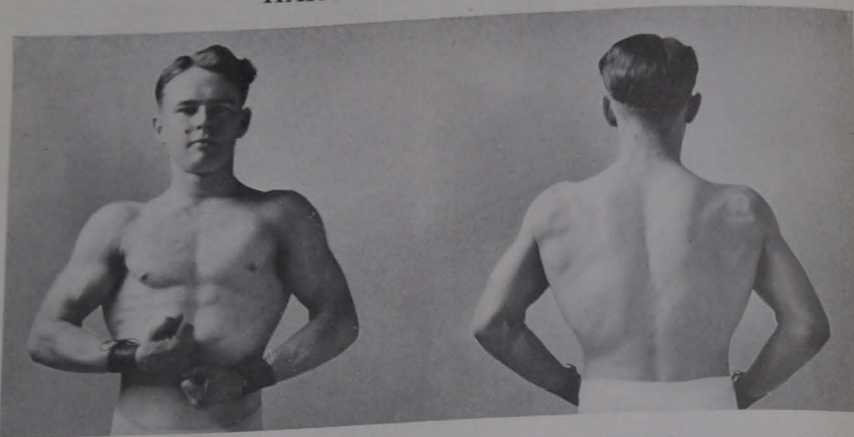
Boston, Mass. June 22nd 1916
 This is to certify that we the undersigned witnesses
 Mr. John Y. Smith of Boston, Mass. lift from floor to
 shoulder with two hands and then with right hand
 alone put up to arms full length above head with body
 brought to an erect position a dumb-bell weighing
 Two hundred three and 1/2 (203 1/2) pounds, and also in the
 same manner with left hand a dumb-bell weighing
 Two hundred three and 1/2 (203 1/2) pounds.
 We hereby swear that the dumb-bell weighed exactly
 as above stated. John Y. Smith was born April 22nd 1866,
 his height is 5 ft. 8 1/2 inches and weighed at the time of
 this lift 165 pounds.

Olivier L. Hubert
 Phys. Director N. Y. W. C. U. Mass.
 Dennis A. Hoyle
 Oscar Matthes

Commonwealth of Massachusetts
 Suffolk Co.
 Boston Mass June 22nd 1916
 Personally appeared the above named Olivier L. Hubert
 Dennis A. Hoyle - Oscar Matthes and swore to the
 The statements by them subscribed herein true before me
 Boston S. Lincoln Justice of Peace

The affidavit of Smith's lift

HAROLD VAN ALSTINE



This is one of our youngest stars. He is now 17 years old, and has been training with a Milo Triplex Bell for about eight months. His progress has been very rapid. In that time his normal chest increased from 34 inches to 40 inches, his biceps from 11 inches to 14 inches, and all of the other measurements in proportion.

So far he has been working for development. He says that he is partial to two-hand lifting, and in that style he can raise considerably more than his own weight to arms' length above his head.



If you will study the different pictures you will see that young Van Alstine has a perfectly balanced development, and that his lines show that he has speed as well as strength. He has great breadth of shoulder, a roomy chest, and finely shaped arms and legs. The development of the thigh muscles right above the knee is certainly noticeable. These are the muscles that Arthur Saxon says are so important to the Strong Man.

In looking at his pictures remember that he is only a boy—but *what* a boy! He has not nearly reached the limit of his development. In a year or two more he will be one of the greatest heavy-weight stars in the country.

"April 18, 1916.

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

"Dear Sir:

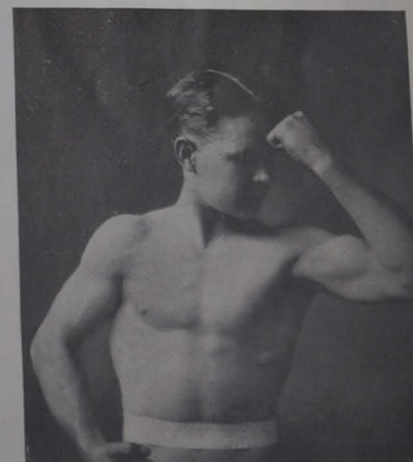
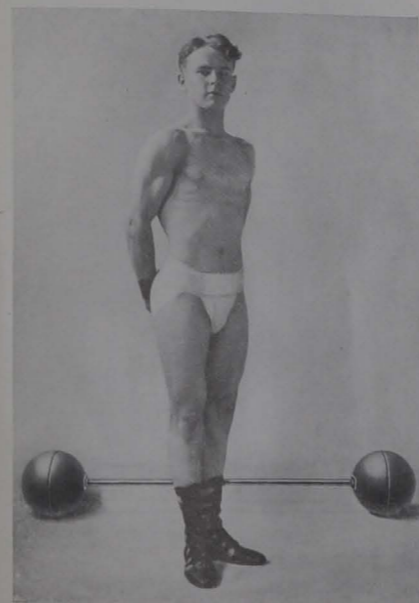
"Enclosed you will find some of my latest photographs. When you look at these pictures, remember that I have been practicing only six months, and that I was a very slender boy when I started to use the MILO TRIPLEX.

"When I started to train, it was absolutely impossible for me to take a 90-pound bar-bell and lift it with both hands from the ground to above the head. Now I can lift almost 200 pounds. In a straight two-arm press I can manage 150 pounds easily,* and I can put considerably more than 100 pounds aloft with either the right hand or the left hand.

"I am sending you the name and address of a lad who has been trying for a long time to get development by practicing gymnastics and boxing. After seeing the way I have improved, he has become very much interested in bar-bell exercise.

"Yours very truly,
"(Signed) Harold Van Alstine."
Indianapolis, Indiana.

*(A lifter who can make a two-hand press with 150 pounds can raise 190 or 200 pounds in the two-arm Jerk.—A. C.)



OWEN CARR



Mr. Carr is one of our champions. In him is planted the desire to compete and to excel. I remember that soon after Carr first started training and could "put up" about 70 pounds, he wrote to me and told me (almost with awe) about seeing a professional Strong Man "put up" 240 pounds with one hand. I suppose that at that time neither Carr nor I thought that the time would come when Carr himself would beat that professional's mark.

Carr recently made a one-arm Press with 250 pounds, and yet now he doesn't think much of that and plans and trains for bigger lifts.

Athletic authorities state that only when great strength is combined with equally great activity can you have a supremely perfect figure.

As an example of what can be done in the body-building line, I point to these pictures of Mr. Carr. I doubt whether you have ever seen a finer type of physical manhood than this



clean-cut young American Hercules. The first impression given by these pictures is one of alertness and activity, and this effect is given by Carr's wonderful balance and symmetry. If, however, you examine his figure, detail by detail, you find that the man is made for strength as well as for speed. First, note the column-like neck, and the deep roomy chest; then, although there is no attempt at muscular display, you simply cannot overlook the extremely capable looking arms and shoulders—an example of perfect development; and lastly, see how a sense of immense vigor and power is conveyed by the wonderful modeling of the legs, and the firmly planted feet.

This is the type of man produced by my system of training. Some art critics say that I am turning out men whose perfection of figure equals that of the ancient classical Greek model.



HARRY SNYDER, Jr.

Here are some pictures that show the results of a year's training with a Milo Triplex Bell.

When Mr. Snyder started my system he had had considerable experience in athletic work. He had practiced in a gymnasium, he had done considerable wrestling, and he had taken part in all sorts of athletics. His normal chest measured 38 inches, biceps 13 inches. He says that he never trains regularly with his Milo Triplex Bell, but he manages to practice two or three times a week, and that the results are very noticeable indeed.

As a result of training with the bell his normal chest increased to 42½ inches (a gain of 4½ inches), his biceps increased from 13 to 15 inches, his thighs from 21 to 23 inches, and all the other measurements in proportion. Mr. Snyder has never gone in for record-breaking lifts, and tells me that he uses the bell with the sole idea of improving his physique and increasing his development.

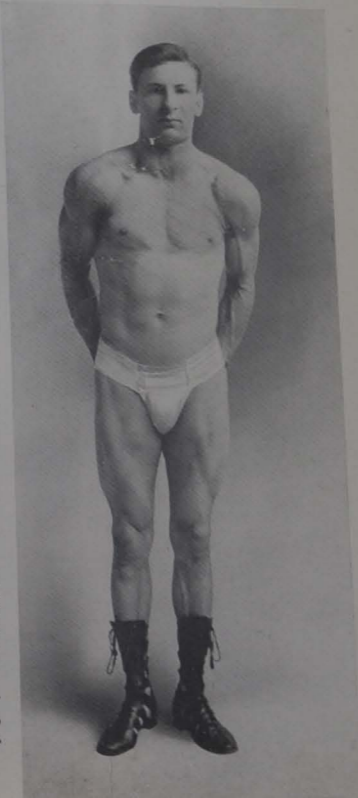
Here is what Mr. Snyder says:

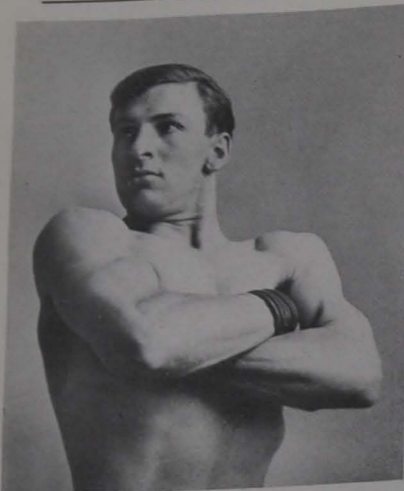
Mr. Alan Calvert, Propr.,
The Milo Bar-Bell Co.,
Philadelphia, Pa.

Dear Sir:

"I purchased a Standard Size Milo Triplex Bell from you about two years ago. In the first year I did a little training. My periods of practice were few and far apart, so I made but little progress.

"About a year ago I started to practice regularly. So far I have worked only for development, and I have done but little at the Standard Lifts.





Harry Snyder, Jr.

At the same time I have gained tremendously in strength. I was originally a very small and slender boy. When I was 15 years old I weighed only 95 pounds. I gained a lot in weight after I started to use the Milo Triplex Bell, so you can see what I owe to your system. Without any particular training I can push up a 150-pound bar-bell with the right arm, showing that my strength has increased in proportion to the gain in my measurements. Before starting with your bell I had practiced three months with a spring exerciser, and six months with light dumbbells, without making any progress in the way of strength and development.

"I am greatly obliged for all the hints and suggestions that you have given me. I hope to make greater progress than ever in the next few months.

"Yours truly,

"(Signed) HARRY SNYDER, Jr."

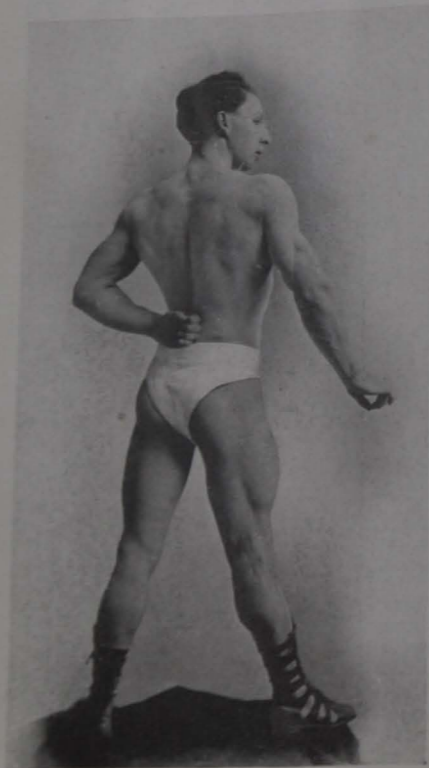
Omaha, Nebraska.

WALDON R. ADAMS

Years ago I used to collect photographs of Sandow; I couldn't get enough of them, and I think that was because Sandow's figure appeared to be perfect no matter from what angle the picture was taken.

To be sure, Sandow was about the only well known "Perfect Man" of that time. Nowadays we have a number of them. The readers of STRENGTH have the opportunity of studying and admiring the pictures of the most perfectly developed class of men in the world—my advanced pupils.

Prominent among this class is Mr. Waldon R. Adams, whose pictures appear on these pages. His case is a most interesting one, because from the very outset of his training he used his bar-bell as a means of securing development. His greatest desire was to build up a beautifully proportioned body, and he certainly has succeeded.

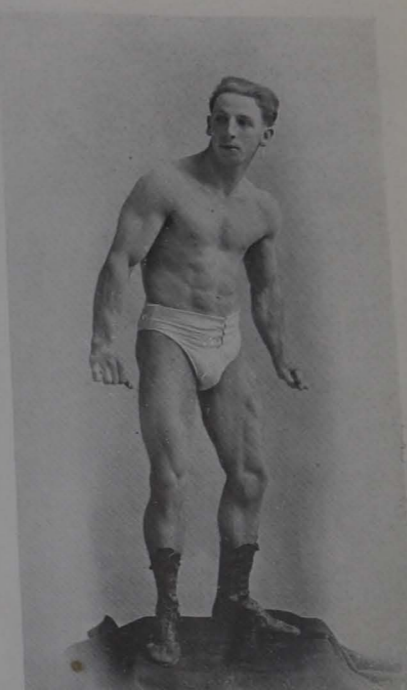


Waldon R. Adams

Starting out with a body of average size and strength, he has become unquestionably one of the finest built athletes of the present day. Incidentally, he has acquired enormous strength. He has never spent much time on what are known as the Standard Lifts, but he is a wonder at any lift which requires pure strength and pushing power.

It is just like this: In every gymnasium there is a horizontal bar. You can learn to do all sorts of difficult feats on that bar, or if you prefer, you can just use it as a bar on which to chin yourself so as to develop your biceps muscles.

Now that is the spirit in which Adams considered his bar-bell—not merely as a dumbbell to be pushed



Waldon R. Adams

overhead, but as an adjustable affair to be used to furnish the necessary resistance to develop the different muscle groups.

A close study of the pictures will show that Mr. Adams is really a small-boned man. His joints are very compact, and the small size of the ankles, wrists, and elbows, lend impressiveness to the muscles of the legs and arms. Like Sandow, Mr. Adams shows up well from any angle of view. The front-view picture shows his remarkable abdominal development, and the back views show the great breadth of shoulder and the wonderful development of the whole back from the neck to the hips. In all the pictures you see the swelling muscles on the thighs, and the shapely muscular arms.



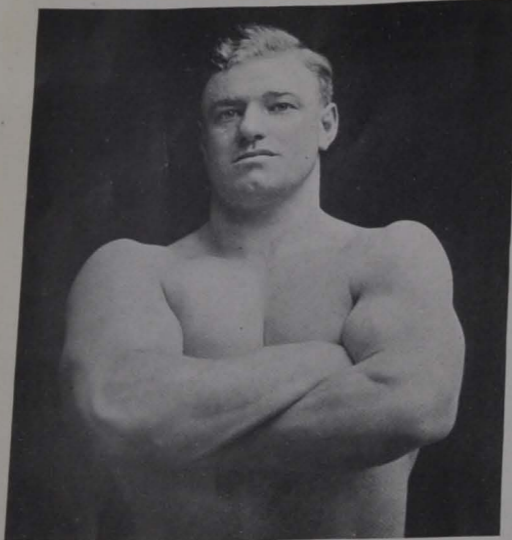


Figure 1

I do not mean to say that only the well developed should practice muscle posing—far from it. An enthusiast should practice posing and practice controlling his muscles at the same time as he is developing them. Furthermore, we all like to make the best of what we have. Most "Perfect Men" have chests measuring 44 or 46 inches, arms measuring 16 inches, thighs measuring 23 or 24 inches. Naturally, they can make a wonderful display; BUT THE AVERAGE PHYSICAL CULTURIST HAS A CHEST MEASURING ABOUT 36 INCHES, UPPER ARM 12½ INCHES, THIGH 20 OR 21 INCHES, AND I THINK IT IS FAIR THAT SUCH A MAN SHOULD KNOW HOW TO DISPLAY HIS MUSCLES TO THE BEST ADVANTAGE IN CASE HE WANTS TO DO SO.

I find that many physical culturists have a very queer idea of muscular development. They think that if a muscle stands out sharply and can be seen plainly, that it is bound to be well developed. That is not so by a long shot. A "living-skeleton"—the thin man of the side-show—displays every muscle (and almost every bone) in his anatomy, but his muscles are not much thicker than clothes-line.



Figure 2

Posing for Muscular Display

(Poses by Joseph Nordquest, America's Champion Strong Man)

When I come to write these series of articles on "Posing for Muscular Display," and on "Muscle Control," I find that they really are one and the same subject. When a man wishes to display a certain muscle he naturally flexes that muscle in order to make it appear as large and as prominent as possible. Before he can flex the muscle he must learn to control it mentally, so we see that the man who has mental control of his muscles is generally the one who can display them to the best advantage. However, there is a vast difference between merely flexing your muscles and making an impressive display of them. Professional Strong Men, speaking of muscles, are prone to say: "You got to have them before you can show them," by which they mean that unless a man has muscles of a certain bulk and shape he cannot make a creditable display.

For a still better illustration take the case of a long distance runner. These Marathon chaps are very thin, and as they run you can see practically every muscle in their legs working. The muscles stand out like a bunch of wires, but I don't think anyone will claim that the wiry legs of a slender long-distance man are as pleasing in appearance as the powerful yet symmetrically developed legs of an athlete of the "Perfect Man" class.

In order to look well a muscle must have a certain shape, and it cannot have that shape unless it has size in proportion to its length. Moreover, size alone is not enough. The bulk of the muscle must be made

up of real muscular tissue. Many fat men have 16-inch arms, but their arms are unsightly when compared to the muscular arm of a heavy-weight enthusiast.

Twenty years ago Sandow made a yearly tour of America, and wherever he went he crowded the theatre at three or four times the regular prices. People did not go to see Sandow because he was healthy; I believe they went to see him because they considered that he was the strongest and most beautifully built man of his time. Non-athletic people, who did not care a thing about his feats of strength, would rave about the beauty of his figure, and the wonderful control he had of his muscles. Sandow had posing down to a fine art. He had perfect control of all his muscles, and so he could assume any pose that he fancied. His development was so symmetrical, his sense of balance was so fine, and withal he was so graceful, that every attitude he struck was beautiful from an artistic standpoint.

Nothing spreads so quickly as a reputation for unusual bodily strength. If a young man is known to be very strong, his friends are always asking him to prove it. A man cannot carry a heavy bar-bell or dumbbell around with him all the time, nor can he always demonstrate his strength by lifting men, because it takes some nerve to act as a human dumbbell and the average fellow is afraid to have a Strong Man lift him above the head with one hand. But although you have to leave the dumbbell at home you always have your muscles with you, and if you know how to make a good display of your muscles your friends will take your strength for granted.

Popular opinion associates great strength with a pronounced muscular development. Of course, there are men who are tremendously strong and yet do not show much muscular development. They have the muscles, but a tendency to carry a slight amount of fat prevents their muscles from showing out clearly. The Strong Men who have acquired the greatest fame are those who have had the most perfect muscular development. It is true that clothes often hide a man's development. Most Strong Men "strip big," that is, they look much bigger with their clothes off than with their clothes on. I believe that is because most Strong Men have very deep chests, which in a way offsets their breadth of shoulder. You see it is this way: A tall thin man looks very thin indeed, but a man of the same height who has broad shoulders does not look nearly as tall as the first man. Take the average young man and put him in a coat with two inches of padding in each shoulder, and he will look very broad, because he is not deep from front to back. Strong Men are not apt to wear padding in their coats, and the depth of their chests prevents them from having that very broad flat look. When a well developed heavy dumbbell enthusiast strips to the waist you see the difference, for then he looks about twice as big as the ordinary man.



Figure 3

As you probably know, most muscle posing is done in a specially constructed cabinet. This cabinet is made with either an iron or wooden frame-work, which comes to pieces, and can be packed into a small space. The walls of the cabinet consist of some heavy black material—velvet is best, but velveteen, or even black felt will do. When a man is going to do muscle posing, all the lights in the auditorium are turned off, except the lights in the cabinet itself. The lighting is very important, and it is very much easier to get fine lighting effects to-day, than it was a dozen years ago. Then the athlete had to use quite a number of the small old-fashioned bulbs, which were placed in a row along the top of the cabinet, usually in a reflector which threw the rays down upon the athlete. In addition, they would use one or two lights at each side of the cabinet, about the height of the hips. The object of these low side lights was to bring

out the muscular development of the legs. If you stop to think, you will realize that the muscles of the legs run up and down, and, therefore, they throw shadows to the side.

All these lamps must be put right in front of the cabinet—around the front-door-frame, as it were, but care should be taken that the lamps themselves cannot be seen by the audience.

Since the electric light companies have been making larger and more powerful lamps, it is only necessary to use one, or at the most, two bulbs. Personally, I favor one very large bulb, either a Mazda, or one of the new nitrogen lamps. A single light casts strong, well-marked shadows. A lot of small lights are apt to cause crossing of the shadows.

If an amateur is going to give an exhibition it is not necessary to go to work and make an expensive cabinet of any kind. An ordinary wooden clothes-horse draped with any thick black material will make a perfectly good cabinet for an amateur exhibition. Care should be taken not to use black material that is too thin, because that allows the light to filter through the sides of the cabinet. If one large single light is used, it is wise to put it at the right-hand top corner, so that it will shine down on the athlete at an angle of 75 or 80 degrees. Don't make your cabinet too deep. You must stand almost under the light.

In regard to costume. It is best to wear a jock-strap, and if you are posing for a mixed audience, a pair of flesh-colored silk or cotton tights coming to the waist-line; and a pair of sandals. Of course, you are nude from the waist up. If you are posing at a smoker, or an athletic club before an audience of men, it is generally sufficient to wear a jock-strap (or a pair of trunks), and the sandals.

There is a routine way to pose. The front curtains of the cabinet are thrown back and disclose the athlete standing erect and facing the audience, arms folded as in Figure No. 1. There are two mistakes to be avoided: don't hold the folded arms out too much in front of you, and on the other hand, do not let them sag down against your stomach. Your chest should be thrown out, and the forearms should touch the chest lightly. Every muscle on the arms, shoulders, trunk and legs should be hardened to the utmost. Stand with the feet together, toes turned outwards, place the back of the left heel against the inside of the right heel. This will bring the left foot a little bit in advance. Bend your legs at the knees the merest trifle, and rest your weight on the balls of the feet. In this position you can harden the muscles on the front of the thighs and on the back of the thighs at the same time.

The first demonstration is of the size of the chest. Let the arms hang by the sides, stoop over a bit, and blow all the air out of the lungs; then slowly inhale, straightening up as you do so; spread the shoulders as far apart as possible, harden the big muscles on the upper back, and allow the arms to hang out at an angle of 45 degrees, as is shown in Figure No. 2. If you have big, well-developed muscles on the back, you can harden these muscles (which are seen under the armpits) so that they will form a shelf on which the arms rest. Don't forget to throw out the chest. Some performers deflate and inflate two or three times in succession to give the audience an idea of the amount they can expand the chest.

Now the performer proceeds to show the muscles of his arms. First, he assumes position Figure No. 3, and hardens his biceps muscle as much as he possibly can. In this position it is important to raise the shoulder and thrust it outwards. Whatever you do, do not allow the elbow to sag down, because your arm does not look big in that position. I think that the higher you raise the elbow, the more prominent the biceps becomes—therefore, I would advise you to modify Figure No. 3 by placing the



Figure 4

knuckles of the right hand against the forehead. This will bring the right elbow a bit higher, and will make the biceps muscle stand out very prominently. The muscles of the left arm must be tightly flexed, and the left hand can be held in front of you, as in Figure No. 3, or else passed behind the body.

Having shown the biceps of the right arm, the athlete now proceeds to show the muscles on the forearm. He will move his right hand until the forearm is at right angles with the upper arm, and then he will twist his hand until it is in the position shown in the picture at the bottom of page No. 10 of the May, 1916, number of STRENGTH. This position brings out a big lump of muscle near the base of the forearm. By closing and opening his hand, the athlete can make this bunch of muscle appear and disappear.

The next thing is to show the muscles on both arms; so the athlete then takes the position shown in picture on top of page No. 8 of May STRENGTH. He spreads the shoulders apart a bit, and hardens all the muscles on the arms. After standing in this position for a second, he clasps his hands on the crown of his head, as in Figure No. 4. Then he alternately tenses and relaxes the biceps muscles, causing them to rise and fall.

To conclude the display of the front view of the arm muscles, the athlete assumes position Figure No. 5, pressing his right arm slightly against his body and hardening all the muscles on the arm. Then he holds the right arm out from the side, first, with palm of the hand in front, clinching the fist tightly, he rotates the hand but not the forearm, until the hand is in position Figure No. 6. The broadest view of the forearm is then toward the audience, while they see the narrowest view of the wrist, and the contrast tends to make the forearm look even broader. The object of bending the hand at right angles to the forearm is to fully contract the muscles on the under side of the forearm and to bring them into high relief.

In the next number I will describe the different poses which display the muscles on the back, and I am glad to be able to tell you that I have a most wonderful set of pictures of Nordquest to illustrate the article.



Figure 5



Figure 6



The Trapezius Muscles

By Alan Calvert

In the article on posing and the article about muscle control I speak almost entirely of the arm muscles, and so for the sake of variety I will now write about the muscles on the upper part of the back.

On the upper back there are two large pairs of muscles. In this article I will deal with the upper pair; the trapezius muscles, which lie along the upper spine and also fill in the space between the base of the neck and the deltoid muscles on the points of the shoulders. The inner edges of the muscles run along each side of the upper spine; the top edges of the muscles run along the shoulders from the base of the neck nearly to

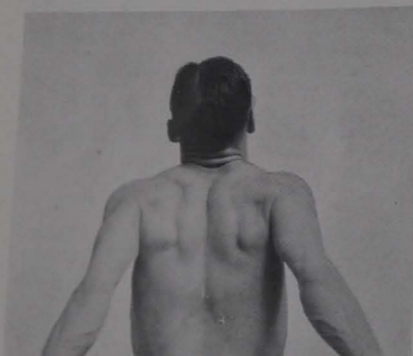


Figure 1a



Figure 1b

the points of the shoulders, and the third, or outer, edges run from the top of the shoulders to a spot about one-third way down the spine. The two muscles together form the shape known as the trapezoid.

The muscles work in two ways. If you contract the upper fibres along the edge of the shoulders, then the muscles raise the shoulders—hunch or shrug them, as it were. If you contract the long fibres on either side of the spine, then the muscles pull the shoulder blades together. Hence, we see that this pair of muscles helps to control the movement of the shoulders. They are very important to a lifter.

In all cases where a bar-bell is lifted with two hands from the ground to the chest, the trapezius muscles play a far more important part than the arm muscles do. In lifting very heavy weights from the ground, the trapezius muscles are very actively employed. Therefore, when you see a man who has done a good deal of bar-bell exercising, or a good deal of lifting, you will almost invariably find that he has a large and powerful pair of trapezius muscles. I have pupils who can raise four or five hundred pounds a couple of inches from the floor by merely shrugging their shoulders, or the same pupils can stand with a 400-pound bar-bell in their hands, arms close to the sides, and then they can raise the bar-bell a couple of inches from its original position by contracting the trapezius muscles and drawing the arms and shoulders upwards. In this exhibition of trapezius strength, the arms do not bend a particle, they are merely cables to transmit the power from the trapezius muscles to the weight which is to be lifted. The experienced lifter knows the wonderful power that lies in the trapezius muscles, and utilizes this power whenever possible.

The outline of this muscle can be clearly seen in the left-hand figures in these two pairs of photographs. In Figure No. 1a the athlete has flexed the whole trapezius muscle by first bringing the shoulder-blades together, and then hunching up the shoulders. This is the best possible way to display the trapezius muscle, but the general muscular effect is not a pleasing one, because it makes the athlete look narrow instead of broad-shouldered.

In the companion Figure No. 1b the athlete has spread his shoulders apart and dropped them as far as possible. In this position the outline of the trapezius muscle entirely disappears, because the muscle is relaxed; but the effect of the pose is not bad, because it gives an impression of very broad shoulders as compared with a trim narrow waist.

Figure No. 2a shows the position assumed by many beginners when they attempt to display the muscles of the upper back. By bringing the shoulder blades together and tilting the head backwards it is possible to display separate rolls of muscle. But the same objection applies to this pose as to the pose No. 1a, because it makes the observer think that the athlete lacks breadth of shoulder. Another thing at fault is that the athlete has allowed his elbows to droop instead of holding the upper arms in a horizontal line. If you hold the elbow low, as in No. 2a, it is almost impossible to make a good display of the arm muscles. Of course, the arm muscles are secondary in this particular pose, but in any pose the athlete must always keep in mind the general effect. Figure 2b shows the conventional pose with the upper arms in the horizontal line, and the muscles on the back flexed without the shoulders being pushed together. This pose shows an entirely different set of muscles from the ones shown in No. 2a, and as a general pose it is much better, because it makes the athlete much broader and much more shapely.

Now if you were going to display the trapezius muscle fully when posing in a cabinet, the thing to do would be to adopt Figure No. 2a, and then to raise into position No. 2b, and then back to No. 2a, and then to 2b, several times in succession. This would give the effect of waves of muscle passing over the back.

Another thing: To fully display the muscles on the back it is necessary to draw the elbows slightly back of the line of the body. This is what I mean: If you hold your

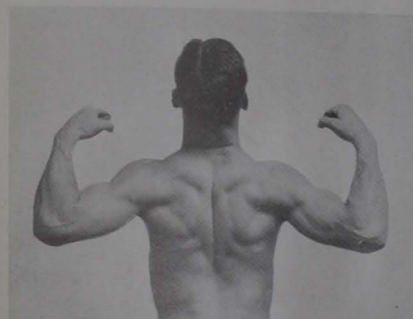


Figure 2a



Figure 2b

arms in position No. 2b, and then move the elbows frontwards, all the hollows between the upper back muscles will disappear, even if you hold the muscles tense; but if you tense the muscles as much as you can, and then move the elbows until they are one or two inches back of the line of the body, you will feel every muscle across the upper back tightening. Understand, it is *not* necessary to push the shoulder blades together, because you get the greatest effect by holding the shoulder blades apart and then bringing the elbows a little bit to the rear while you are tensing the muscles. This sounds complicated, but several of the greatest muscular displays are the result of the simultaneous contraction of several muscle groups. The pupil must first learn to contract each group separately, and then to combine the effects by contracting two or three groups at the same time.

Muscle Control

By ALAN CALVERT

What is this muscle control? Simply the ability to make a muscle contract without any movement of that limb or that part of the body which usually accompanies such contraction.

For example: When you hold the arm straight the biceps muscle is relaxed and stretched to its greatest length; when you draw the hand to the shoulder the biceps muscle is contracted and shortened and thickened—or, to put it the other way around, by contracting the biceps muscle the hand is pulled towards the shoulder. After the hand has reached the shoulder you can make the muscle hard by tensing it, and THAT means contracting it as much as possible. I presume that every one of my readers has on occasion hardened the muscle on his upper arm so as to display the arm development to some friend. Muscle control is just this: First, the athlete puts the muscle in a position of contraction, and then by concentrating his attention on that muscle he can harden it and make it stand out prominently, and then relax and let the muscle soften and shrink, without any movement of the body or limbs. If you assume the position shown in Figure 4, page 16, you can, by first hardening the biceps muscles, and then relaxing them, make them apparently jump up and down.

Now a man who has trained with adjustable bar-bells and dumbbells can do the same thing with *each and every muscle* in his body. Where you, Mr. Reader, can harden your biceps at will, and possibly harden the muscles on the thighs, the dumbbell enthusiast can harden the muscles *anywhere* on his body. He can pick out one particular muscle on the back and make that stand out from among its fellows. he can make the muscles on his legs jump up and down or move cross-wise, he can harden the muscles along his abdomen so as to make the famous “wash-board pattern,” or, with his arms hanging at his sides, he can make the muscles on his back apparently crawl around under the skin.

How does he acquire this ability? Well, mostly by using a bar-bell. When practicing with bar-bells a man practices certain exercises which develop certain muscles. Experience has taught us that by placing the body in a certain position or by working the arms or legs in certain directions you can develop certain muscles to the very limit. As the muscles grow in size and strength, the dumbbell enthusiast gradually gains mind control over them. If you ever get a chance to watch a first-class muscle poser, you will notice that as he displays first one muscle group, and then another, he will imperceptibly change the position or inclination of his body. He does this in order to put the different muscles in the most favorable position for contraction.

Let me give you an illustration: again the familiar biceps muscle. The biceps muscle shows to the greatest advantage when the arm is bent, and as I said a few paragraphs back, if you hold the arm **bent** you can make the biceps muscle jump up and down, because the muscle is already in the position of contraction. If you hold your arm out **straight** you *cannot* make your *biceps* muscle jump up and down, but you *can* make the *triceps* muscle jump up and down, because that is on the back of the arm and is the muscle that straightens the arm.

Another illustration: The muscles along the abdomen (the front of the stomach) when contracted bring the thighs and chest closer together. Therefore, if the average poser wants to display his abdominal muscles to the best advantage he has to lean slightly forward. He cannot display his abdominal muscles if he faces the audience and leans

backwards, because that puts the body in a position where the muscles are stretched instead of being contracted.

Outside of heavy dumbbell practice, I know of no other method of exercise which will at once give a man the proper size and shape of the muscles as well as enabling him to control them at will. It is easy enough to learn the different positions which show the muscles to advantage. As a matter of fact, in an article in **Strength** for January, 1915, I told my readers one or two of these positions, and made a few remarks about this muscle posing. If a man studies out the position in which each and every muscle is in ultimate contraction, and then places those muscles in those positions, he has a veritable system of exercise. By constantly practicing this way he can harden his muscles, and if he has development he can keep it in that way; but he will *not gain* anything in the *size* and *strength* of his muscles. In order to develop muscle you must work it against resistance, and you must make that resistance gradually more and more severe. As the muscle learns to overcome the resistance, it grows in size and strength, and, as I said before, the owner of the muscle learns to control it.

To go back once more to the biceps illustration. A “Perfect Man” with a biceps measuring 16 inches or thereabouts can apparently make his biceps grow a couple of inches in size by simply hardening the muscles. With his hands clasped on top of his head, and muscles relaxed, he will suddenly harden the biceps muscles and cause the top of the upper arm to swell out in a curve an inch high; but the undeveloped man with an 11-inch upper arm cannot make anything like the same impression because when he hardens his biceps muscles they grow apparently only a small fraction of an inch in size. When a man has good mental control of his muscles there is a tremendous difference in the size and shape of the muscles when contracted, and when relaxed. That is why professional posers insist that a man must have *big* muscles as well as clearly defined muscles before he can make a great impression as a cabinet poser. I have seen “Strong Men” clasp their hands on the top of their head, and hang a heavy dumbbell from each biceps, and then by flexing the biceps make the dumbbells jump up and down. A man with a small biceps could not do that no matter how light the weight was.

I suppose every physical culture enthusiast, consciously or unconsciously, practices muscle control to a certain extent. There are two things that every beginner does: First, he measures himself a couple of times a week to see how much he is growing; and secondly, he stands in front of a mirror every day and twists himself this way and that and tries to make his muscles stand out. That is all right in its way; it helps some. The great trouble is that people who are fond of working in front of a mirror rarely have any back development to speak of. I am aware that there have been two or three instructors who advised their pupils to stand in front of a mirror while exercising with light dumbbells or pulley weights, etc., and to watch their muscles contract. The consequence is that their pupils by constant practice would get fairly good development of the biceps, the front of the chest, and the abdomen, and the front of the thighs, that is, the parts they could see when facing the mirror. The triceps muscles on the back of the arms were puny compared with the biceps muscles, they had practically no muscle at all on the back of the thighs, or on the back itself—and as for the calves of the legs, the less said the better, for when a man stands facing the mirror of a bureau or dressing table he cannot see the calves of his legs.

Mirror posing is all right, but when done properly it ought to be practiced between two mirrors, or better still, practiced between the wings of a triple mirror such as you see in tailors' establishments. With a triple mirror a man can see the front of his body, his back, and his sides all at once. He is able to watch every muscle in his body, and therefore is not apt to neglect any of them.

As I continue these articles I will take each muscle in succession, tell you the position to assume in order to contract that muscle so that you can learn to control and make it move about simply by an effort of the will and without any movement of the body or limbs.

ALBERT P. TAUSCHER

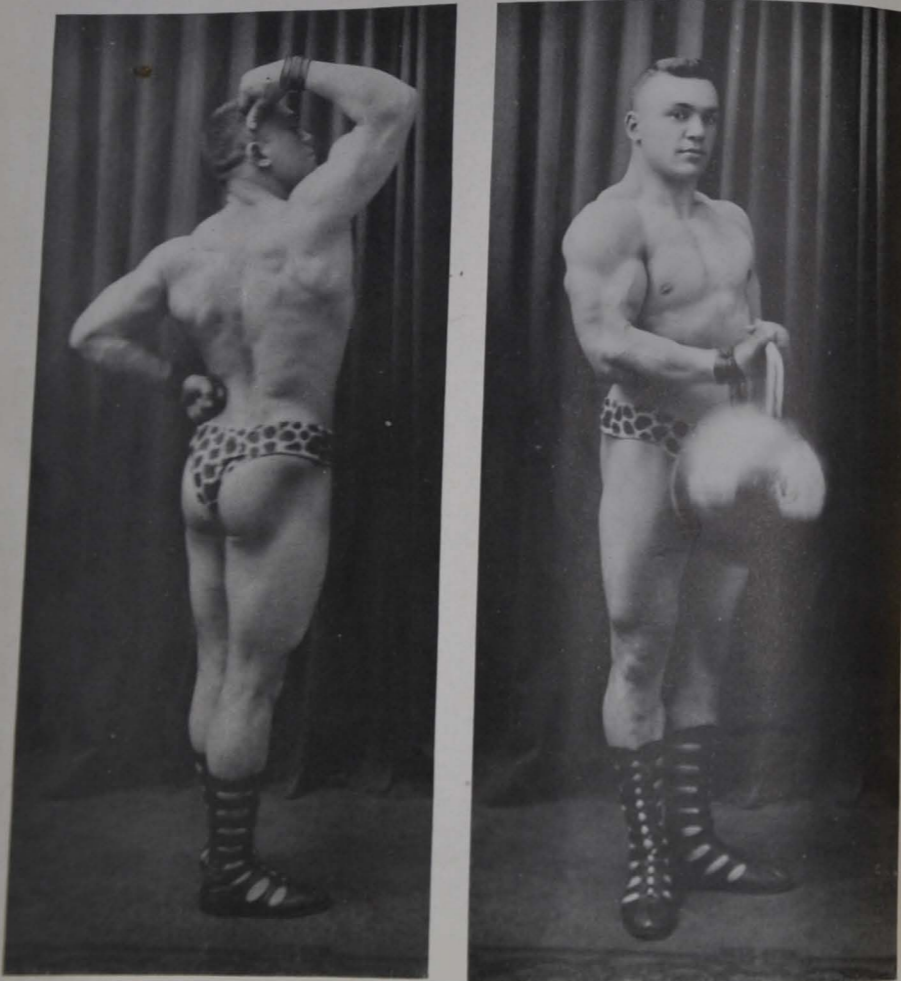
There are in Paris three great lifters by the name of Deriaz. All are strong and wonderfully developed, but the finest built of the three is Maurice Deriaz, who, while rather under the average in height, is tremendously broad and muscular, and is in great demand among artists as a model for Herculean figures.

Among my pupils I have one who is developing along the lines of Maurice Deriaz. This is Albert P. Tauscher, of Portland, Oregon. I showed some pictures of Tauscher last summer. He had been training for several months and had developed marvelously; but the pictures on these pages show that he has improved since then. He writes me: "I am sending you some pictures I just had taken, but I am very much disappointed in them, for I feel they do not do me justice."

If Mr. Tauscher can get better pictures than these I hope he will send them in, as I am sure that my readers like to see them.

Mr. Tauscher is very much of the type of Deriaz. Deriaz holds the French record of 244 pounds in the one-arm Jerk, but Deriaz weighs 195 pounds, and has been training for years. Tauscher never touched a bar-bell until a couple of years ago. He weighs 162 pounds, and has already reached 205 pounds in the one-arm Jerk. He is the present American record holder in that lift—almost unbelievable when we realize that when he bought his MILO he was no stronger or bigger than the average.

Comment on his pictures is hardly necessary; you cannot overlook those muscles.



Albert P. Tauscher

The picture on this page shows that Mr. Gillespie has made a wonderful increase in size and development during the last year. As this number was going to press I received some new pictures of Mr. Gillespie that are even finer than the one on this page, and I think they will make a sensation when they are shown in the September number of STRENGTH.

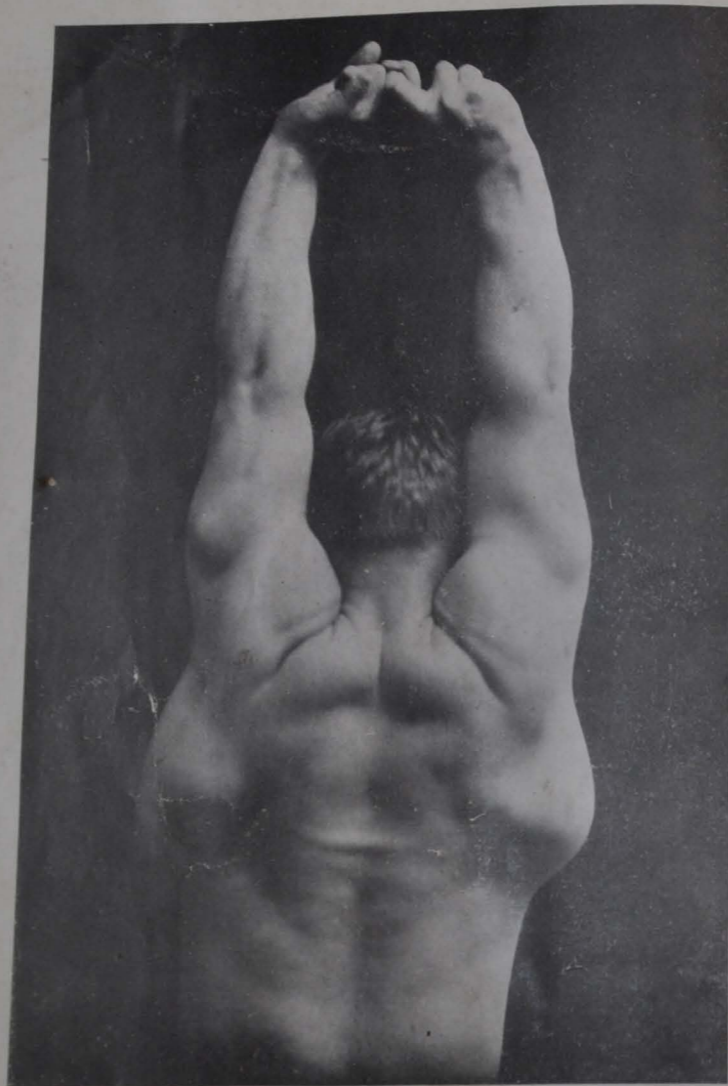
I think without doubt that Mr. Gillespie is the strongest man in the western part of Canada. I am very proud of his records.

ARCHIE GILLESPIE

Here is a new picture of the Canadian Hercules and MILO BAR-BELL enthusiast, Mr. Archie Gillespie, of Winnipeg, Manitoba, Canada. A year ago I showed some pictures of Mr. Gillespie taken after a few months of training with the bells.



Archie Gillespie



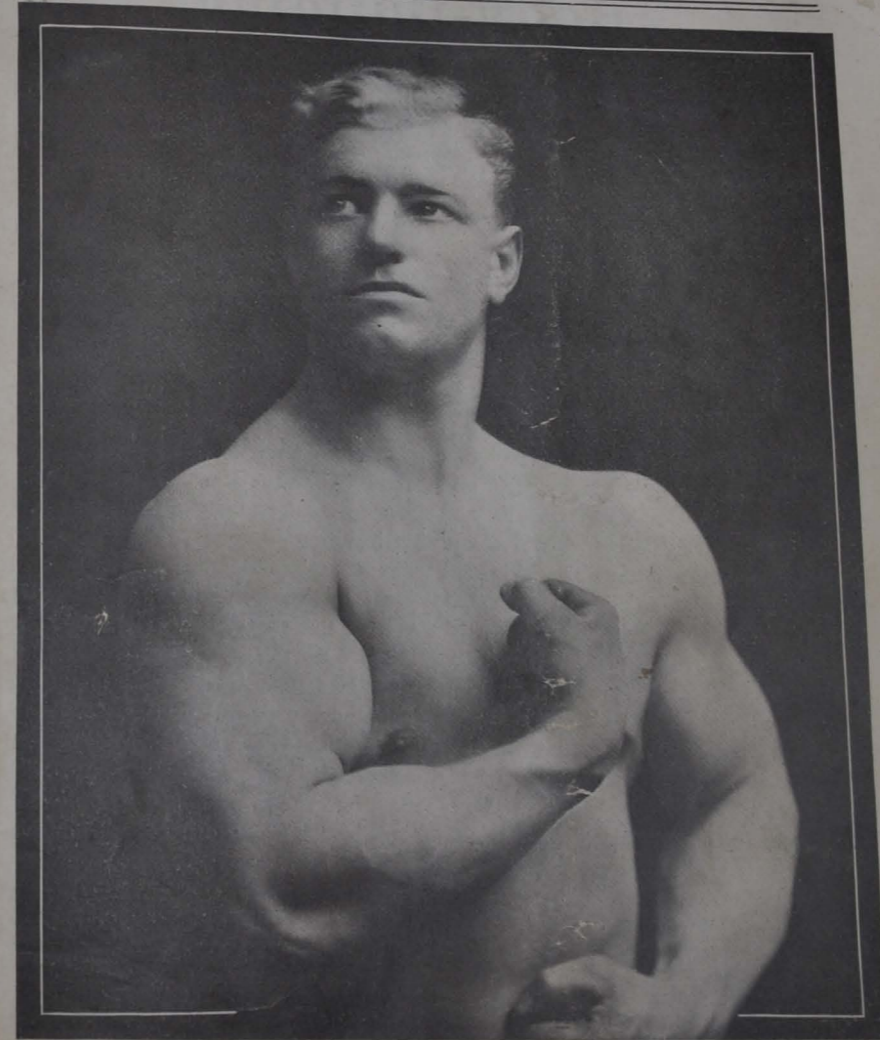
JOSEPH NORDQUEST
A novel pose showing his wonderful back muscles

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Roy J. McLean Ath. Council

MAY, 1916.

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JOSEPH NORDQUEST
Amateur Champion Lifter of the World
(See pages 8 to 12)

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