"STRENGTH"

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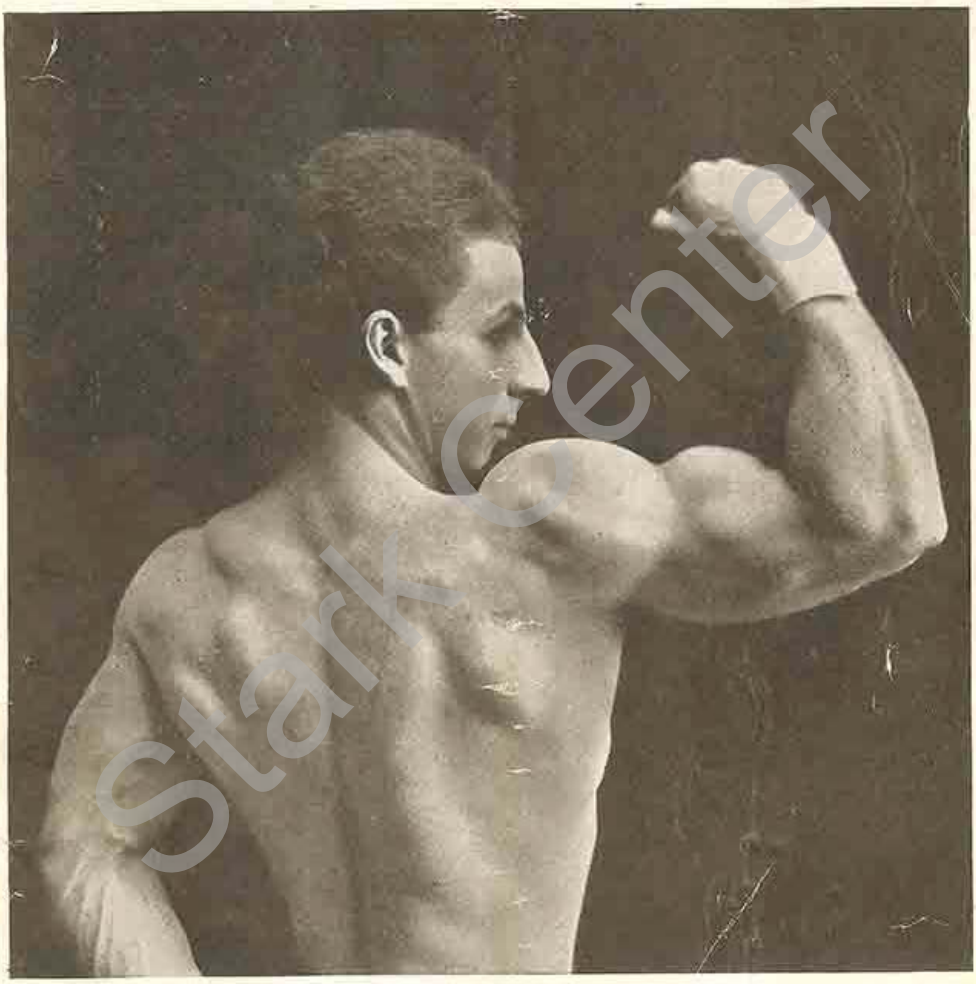


WALDON R. ADAMS

A marvelously developed athiete of Tacoma, Wash.

(See pages 10 and 11)

Issued by

THE MILO BAR-BELL CO.

1011 Chestnut Street

Philadelphia, Pa.

More About Development

BY ALAN CALVERT

Proprietor of

THE MILO BAR-BELL COMPANY

In most people's minds, health and strength are always associated. For instance, the common expression is, "a strong, healthy man"; never do we hear of "a strong, sickly man" or "a weak, healthy man." When one does mention the case of an individual who enjoys good health but is not of robust appearance, the fact is always remarked upon as though it was exceptional.

In ninety-nine cases out of a hundred the man who is very strong is also very healthy, and enjoys digestive and assimilative powers that are practically perfect. In the same way, the man who has a splendid muscular development is usually considered as being very strong—and usually is so. But while to the beginner at "physical culture" all development looks alike, to the expert, size alone does not mean strength—the quality and shape of a muscle are important factors in its strength.

Recently a prospective pupil—a youth of fifteen years—sent me a list of his measurements and asked if I had any pupils as well developed as he was. I told him that, while his measurements were far above the average, I could not hazard an opinion as to his development until I saw a picture of him, but then I would be able to size him up. When I see a picture of a man with his muscles flexed I can generally tell the quality of the muscles by the shape of them.

Will Light Exercise Bring Out Development?

I believe that every young man earnestly desires to be perfectly built, just as every young woman earnestly desires to be beautiful. Thousands upon thousands of young men are every year trying to acquire great muscular development by using some system of light exercise. Now, fine development of some parts of the body **CAN** be obtained from light exercise, but muscles developed by this method possess size—and size only.

For years in Europe, particularly in England and Germany, there have been athletes who practiced "muscle-spinning"—that is, by repeated contractions and intense concentration of the mind upon the muscle in action they have succeeded in de-

veloping the **center** of the muscle. Practically everyone knows that most muscles consist of bundles of fibers tapering at each end, and fastened at each end to nearby bones by one or two tendons. Contract the muscle by moving body or limbs, and the center (or belly) of the muscle becomes shorter and thicker. For instance, the old familiar biceps of the upper arm. Hold your arm straight and the biceps is extended and relaxed. Bend your arm until the hand is near the shoulder and the biceps is contracted and thickened in the center. Every man knows this, because whenever he wants to make his friends believe that he is strong he flexes his biceps into as hard a knot as possible and says, "Feel my arm."

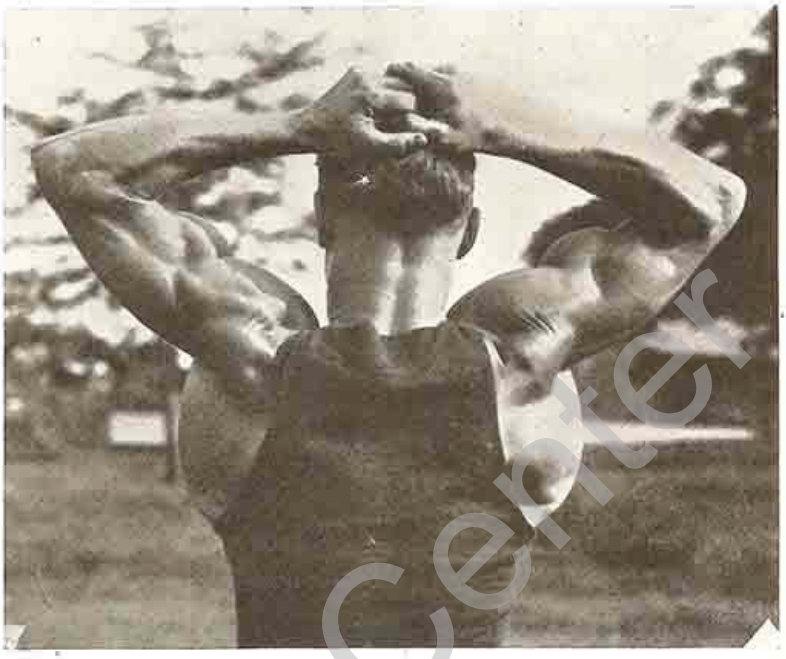
But—AND THIS IS IMPORTANT—very, very few men know that in order to make a muscle contract **to its utmost** you must assume a certain position. To illustrate: Hold your arm out horizontally to the side, and then bend it until the fist is near the shoulder. Clinch your fist tightly, and harden your biceps muscle all you can. **Now**—keep the biceps flexed, move the clinched fist a little back of the neck, **and raise your elbow** slowly until it points straight to the ceiling. **No,** don't move your body—just raise the arm. Ah! Perhaps you noticed something as your elbow went upwards? Something painful, almost as though someone had stuck a knife in your biceps. Well, **that** was your biceps contracting to its limit. Repeat the movement daily, and you can develop the center of the biceps so that you can show a truly formidable bunch of muscle on the arm, **but** you will not get strength—only size. Why? Because in this kind of exercise the tendons are unaffected—not reached by the exercise.

These "muscle-spinners" develop fine muscles on different parts of their bodies by going through the different positions, and to the uninitiated some of them look strong, but, as I pointed out in previous articles, their disconnected development betrays them to the real judge of athletes.

In Germany, where "muscle-spinning" was quite a fad ten years ago, they had one word describing an athlete with that sort of development. I can't remember the word—it was of tremendous length, and it meant: **a shopkeeper who has all his goods in the front window and none on the shelves inside the store.** That this judgment was perfectly fair was proved by the fact that none of these "muscle-spinners" could lift big weights, or do anything else which required unusual strength.

Practically everyone who has exercised with heavy dumbbells can display wonderful "mind control" over the muscles. Anyone can bend the forearm until it is at right angles with the upper arm, and then make the biceps "jump up and down." Many can do the same with the muscles on the front of the thigh. But the **weight lifter** can flex practically every muscle in his body. Holding his arms outstretched, he will make his back muscles rise and fall, coil and uncoil, like snakes under a blanket. Without a percep-

(*Continued on page 6*)



WILLIAM FRANCIS

Mr. Francis' photograph is very interesting, because it points out what I say on page 6 about the wonderful muscular control gained by those who practice weight lifting. This picture shows remarkable development of the muscles covering the shoulder blades, and the pose displays Mr. Francis to the best possible advantage. Almost every weight lifter can display his back muscles in this way, although few have as great control over them as Mr. Francis has.

I one time saw a dozen athletes try to display the back muscles in this way. Three of the number were weight lifters and they all could make quite a display, but the other nine, who had never used weights, could move neither the shoulder blades nor the muscles which lie over them.

This picture shows the possibilities of open-air photography. When taking pictures indoors it is sometimes difficult to get good, clear pictures of muscular poses. The athlete's muscles are generally under tremendous tension, and unless the picture is a snapshot there is apt to be a slight vibration. Outdoors at noon on a sunshiny day is the ideal time for taking muscular poses. The light is very strong and shines from directly overhead, throwing heavy shadows, which cause the muscles to stand out prominently in the picture.

19 Pulliam Street
Atlanta, Georgia
March 23, 1914

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

Dear Sir:

About two years ago I purchased one of your bells, and although I had practiced Physical Culture for about three years before taking up your system, I had made very little progress in development or strength.

But after working on your system for a few weeks, I noticed an all-round improvement, not only in development, but also a steady increase in strength. I am now thoroughly convinced that light exercise is a waste of time and energy, and that the best exercise for development and strength is scientific weight lifting as taught by you.

I have been practicing your system regularly, and also teaching it in the Business Men's Gymnasium here, and everyone is well satisfied with the results obtained.

Below are my measurements and lifts, all the latter done before responsible witnesses:

Height	5' 6"
Weight	132 pounds
Chest, contracted	32"
Chest, expanded	40½"
Neck	14½"
Calf	14"
Waist	28"
Thigh	21"

My lifts are as follows:

Two-hand Jerk	194 pounds
Two-hand Press	152 pounds
Bent Press (one arm) (Done March 18th)	160 pounds
One-arm Jerk	140 pounds
One-arm Snatch	110 pounds

Yours truly,

(Signed) W. M. Francis

(Continued from page 3)

tible movement of his arms he can make the **muscles** on his chest swell out. While standing perfectly still he can make his leg muscles perform really startling evolutions.

Sandow was the first to introduce this muscle-posing in America. While on tour in 1893 he used to hang a heavy kettle-bell on each upper arm, clasp his hands on top of his head, and then by control of his biceps make the kettle-bells jump up and down in time to music. (Recently a young man in a London variety show gave an almost perfect display of muscle control. The rising curtain revealed him standing upright, clad only in a scanty pair of trunks. To the different muscles of his body he had attached little sleigh bells by means of adhesive tape. The bells were of different tones, and without moving his body, arms or legs, he played tunes by flexing one muscle after another.)

In conclusion, I find that the "muscle-spinner" who never uses apparatus, does develop lumps of muscle on his upper arms, and on the front of his thighs; but does **NOT** develop broad shoulders, a roomy chest, or shapely legs; nor does he become strong.

On the other hand, the man who practices Progressive Exercises with adjustable heavy weight bar-bells and dumbbells, can and **DOES** develop size, strength and shapeliness all at the same time.

Train for "Development" First

In my own special work, which is enabling my pupils to acquire fine development, I find that all men do not respond equally to the same training program. They are divided into three classes, as follows:

First—The men whose muscles get bigger and stronger at the same time.

Second—The men whose muscles gain rapidly in strength but very slowly in size.

Third—The men whose muscles increase in size more than in strength.

The first class is very much the largest—fully 80 per cent. of the whole number. Probably 16 or 18 per cent. are in the second class, while only 2 or 4 per cent. are in the third class.

I am frequently asked whether it is better to train for development or strength, and I almost always answer that it is best to work for **development**; the strength usually comes along at the same time, and if it does not, it is easy to create the strength by special work after the development has been secured.

It rarely takes more than four months' progressive work with **moderately** heavy bar-bells and dumbbells to build up a finely muscled body.

MATYSEK MAKES AN ATTEMPT AT 252 POUNDS

Having been notified by my pupil, Anton J. Matysek, that he was in good form, I journeyed to Baltimore on December 18th, taking along a moving picture operator, for I had high hopes of getting pictures of an unique event in athletic history—an amateur lifting 250 pounds above the head with one hand.

The pictures shown herewith were taken at Patterson Park, Baltimore. While the pictures were being taken (2 to 3 p. m.) people were skating on a nearby lake. That will give you an idea of the temperature. But it was not the cold that prevented Anton from making a new record. He elected to make his trials with a big plate-loading bell which I had made for him. His idea was that it was easier to change the weight of the plate bell than to change the weight of the big stage bell he has used in his previous record lifts. The handle was only an inch thick, and this, to my mind, unquestionably prevented Anton from exerting his full strength. You have to grip a thin handle to keep it from rolling in the hand, whereas a thick handle rests comfortably in the hand, has not much tendency to roll, and gives the lifter a nice, broad surface to press against. The amount of strength the lifter wastes in gripping a thin bar deducts just that much from the total strength he can apply to pushing the bell aloft.

Figure 1

Figure 1 shows the beginning of the first attempt. Those interested in lifting should keep this picture. It is a model demonstration

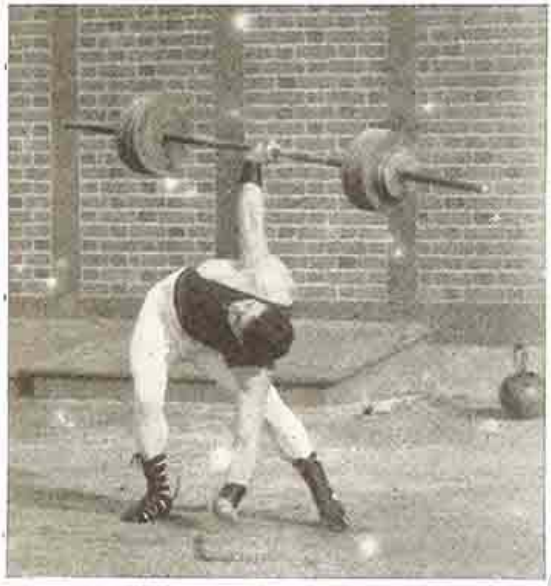


Figure 2

of the correct starting position for the "Bent Press." Note the right elbow resting securely on the hip. Figure 2 shows the lift half completed; the right arm is straight, but Anton lost control of the bell while straightening up his body. The rules say that the lift is not finished until the lifter is standing erect with bell held above head with arm perfectly straight. Four times Anton got his arm straight, but could not complete the lift. On the second attempt the handle of the falling bell struck and bruised his right leg above the knee. This accident would have discouraged an ordinary athlete, but, like most strong men, Anton is practically immune to pain or injury. He continued lifting, but I think the blow stiffened his leg a trifle; but anyway, he did not make the lift, so why make excuses? That sounds too much like a professional. The good amateur tries his best, and if he fails or is defeated, he shuts his mouth and tries again another time.

When Anton saw that he was not likely to be successful, he wisely gave up the attempt at the record, but at my request he made one or two exhibition lifts.

Figure 5 shows the finish of a beautiful two-arm Jerk, with the bell loaded to 240 pounds.

After the exhibition lifts, Anton stood in front of the camera and went through some of the regulation "Strong Man" poses, which I have reproduced for your benefit.

Figure 3

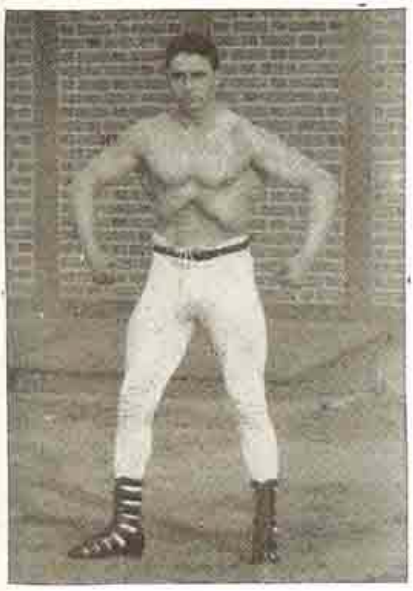


Figure 4

should have his name on a "Roll of Honor;" while those who have raised over 175, deserve honorable mention.

In this issue we have Mr. Grammas, who has pressed 215 pounds; in the October number, Mr. Carr, who pressed 200 pounds. I know of several others, among them a man in Pittsburg who can press 200 pounds any time at five minutes' notice; also two youths in Ohio, one who tells me he is pressing 225 pounds in practice, while the other is raising 230 pounds. I can foresee that there is going to be very keen competition for that record.

Figure 4 shows Anton standing with the abdomen drawn in and the diaphragm forced upwards, leaving a space under the ribs into which you could slip a hand. This is another instance of the lifter's control over his muscles.

Better luck next time, Anton!

Lifters, Take Notice!

In connection with this attempt of Matysek's, I would like to hear from all my advanced pupils who have been specializing on the Standard Lifts; especially from those who have made big records in the one-arm Bent Press. I think that every pupil who has raised over 200 pounds in the Bent Press

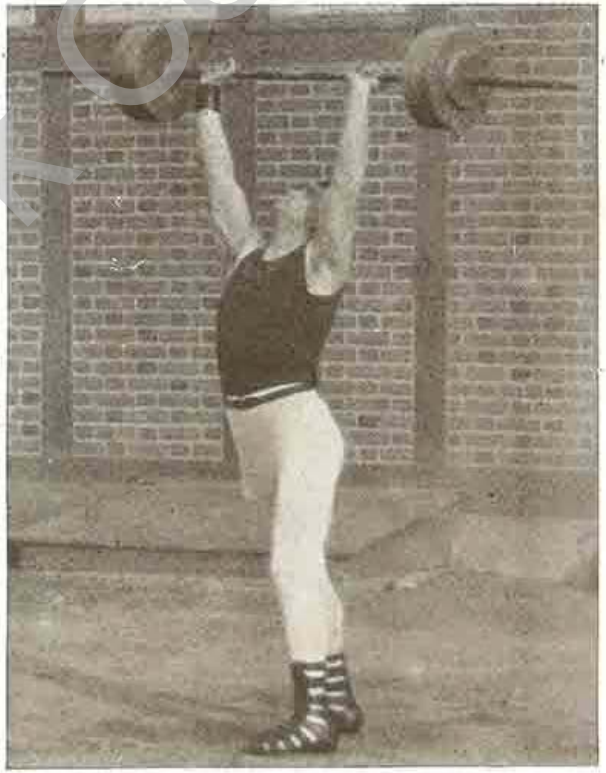
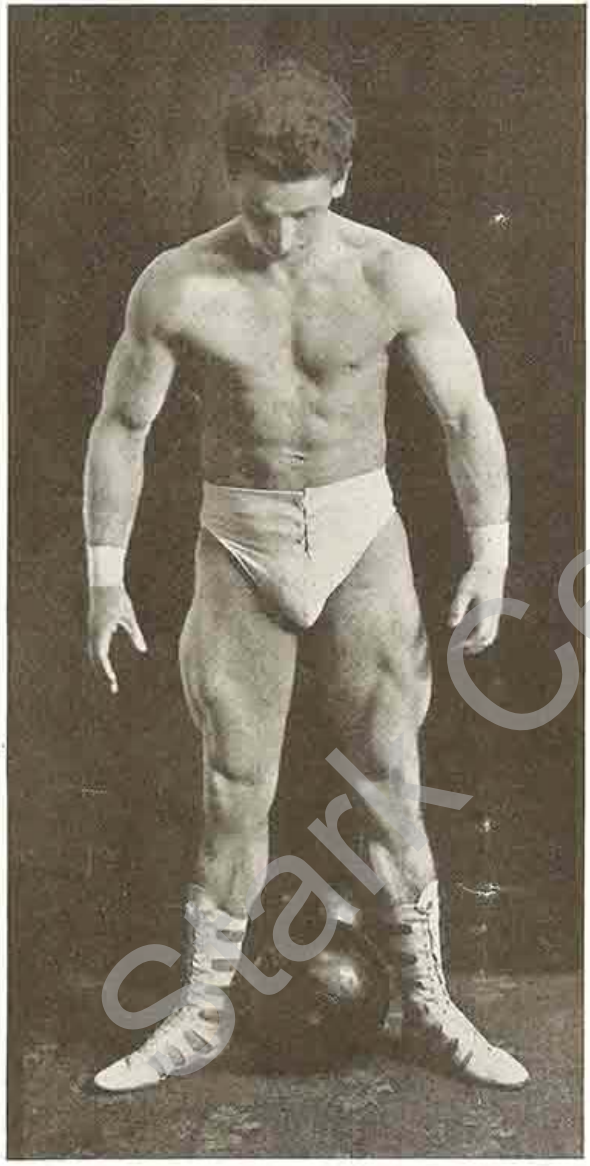


Figure 5



WALDON R. ADAMS

41 South "C" Street
Tacoma, Washn.
December 9, 1914

Mr. Alan Calvert
c/o The Milo Bar-Bell Co.
1011 Chestnut St.
Philadelphia, Pa.

Dear Sir:

I have been practicing over a year and a half with my LARGE SIZE Milo Triplex, and I am well satisfied with the results I have gotten, and know that Progressive Weight Lifting is the only way to great strength.

My present measurements are as follows:

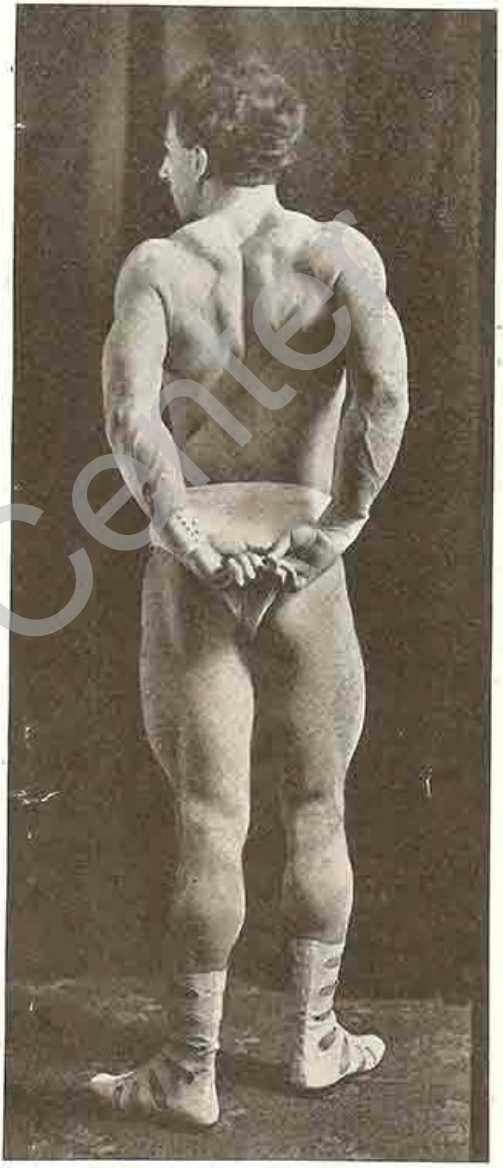
Weight (clothes)	165
Height	5′ 6¾″
Neck	16″
Chest, normal	43″
Chest, expanded	46″
Waist	31″
Hips	36″
Thighs	24″
Calves	15″
Upper Arm	15¾″
Forearms	13″
Wrists	7″
Ankles	9″

I have done very little in the Eight Standard Lifts, but I can handle 155 pounds with ease in the one-hand ordinary press. I have confined myself almost entirely to the development course, and feats of strength in the Advanced Course. I think that I will improve very much more, now that I have taken up real lifting.

Yours truly,

(Signed) Waldon R. Adams

WALDON R. ADAMS



In connection with my article on pages 2 and 3, I am fortunate to be able to cite the case of my pupil, Mr. Waldon R. Adams, whose pictures appear on the front cover and on pages 10 and 11. You will notice that Mr. Adams says that he worked first and last for *development* — and he certainly got what he was after. His arm, shown on the front cover, needs no comment; you have probably already noticed it. But don't overlook the really wonderful thigh development shown in the pose on page 10. In his case, strength and size go together. He says in his letter he can put up 155 pounds one hand by the ordinary press, and I can assure my readers that this is fully equal to a 200-pound "Bent Press."

The back view on page 11 gives you an idea of Mr. Adams's whole figure, while the other poses are intended to display special parts of the body. The front view on page 10 emphasizes the remarkable leg development and also gives prominence to the abdominal and chest muscles. The cover picture was posed to show the arm development. Here, by the way, is an example of really fine posing—it demonstrates the control an advanced lifter has of his muscles. Only a really strong man can show such development in every part of the arm, and only one with a knowledge of the relative sizes of the muscles could hit upon a pose that so displays all the muscles at once.

The One-Arm Military Press

By ALAN CALVERT

Assuming that a dumbbell has been lifted to the shoulder, there are several ways of getting it to full arms' length above the head with one hand.

The simplest way — and incidentally the way that requires the most strength — is the "MILITARY PRESS." A dumbbell (short handle) is generally used. The lifter is allowed to raise it as he pleases to the shoulder, but when the bell has reached the shoulder he must stand **absolutely** erect, heels together, knees together, legs straight, left hand clapped against the left thigh. He must hold the bell slightly away from the shoulder, and the inside of the right upper arm must NOT touch the RIGHT SIDE. Pausing in this position for a second or so, the lifter must then slowly and steadily push the bell aloft, but, meanwhile, the body must remain in the same erect military position as at the start. It is permissible to turn the **head** and watch the bell as it goes upwards—and just before the arm is straight, the body may bend sideways at the waist for a fraction of an inch.

Any bending of the legs, or any sideways swing of the body **preparatory** to the press, disqualifies; so does bending backwards **while pressing.**

This lift has been regarded as a test of arm and shoulder strength, but a man must also have marvelously strong **side** muscles to prevent his body from bending at the waist.

The great Arthur Saxon, who holds the World's Professional record in the one-arm BENT PRESS (336 pounds), modestly states that the most **he** ever raised in a **correct** one-arm MILITARY PRESS is 126 pounds; but he never specialized on the MILITARY PRESS, and several of the big Frenchmen, and some of the gigantic Viennese lifters, have beaten 126 pounds.

Sandow never claimed a record in the MILITARY PRESS. It evidently was not a favorite of his. Nearly twenty-five years ago, after his first big success in London, he went to Paris and there visited the gymnasium of a famous French lifter who called himself "Paris." Paris' specialty was back-lifting, but unlike most other back-lifters, he was a wonderful dumbbell lifter. It is reported that Sandow was unable to MILITARY PRESS a dumbbell of 126½ pounds, which Paris managed easily.

I also note that in a history of Victorius (another French Hercules) his record in the one-arm MILITARY PRESS is quoted as 123¼ pounds, and his biographer tauntingly exclaims: "How about that, Mr. Sandow?"

Witzelsberger, of Vienna, has been credited with a MILITARY

PRESS of 154 pounds, and when I wrote my book, "The Truth About Weight Lifting," in 1911, I credited him with that record. Many authorities have disputed that record of Witzelsberger's. Some claim that it was a MILITARY PRESS, and some claim that while he unquestionably stood with heels together and legs straight, he bent too far to one side to allow his lift to class as a genuine MILITARY PRESS.

But let me tell you of another athlete, a colossus named Michael Maier, who was undoubtedly the champion of his time at the MILITARY LIFT. Maier was a big man, with a 51" chest and 18" upper arm. He traveled as "Strong Man" with a circus, and his stunt was as follows:

Backing up against one of the big tent poles, Maier would stand erect with right arm outstretched. The circus hands would then pass a long rope around him, binding his left arm to his side, and his body and legs to the pole. When they got through, Maier could move only his head and his right arm. He would raise his right hand shoulder high, two assistants would lift a 154-pound dumbbell and place it in his hand, and then, with a smile, Maier would slowly push it aloft. Hundreds of lifters tried it. There was no trickery, the weight was genuine, but no other lifter had a shoulder equal to Maier's. It would be a nice question to decide how much the support of the enfolding ropes helped Maier—probably very little.

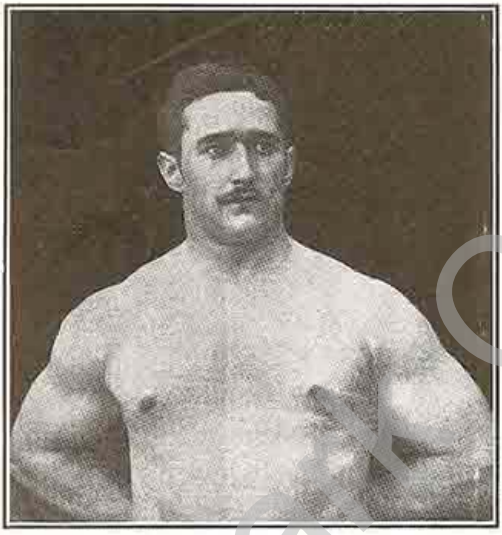
In 1903 I was chatting with Pierre Gasnier, the little French "Strong Man" who traveled for years with Barnum and Bailey, and he told me that Maier was the strongest man he had ever seen. In fact, he ranked him above Louis Cyr and Apollon; and for a Frenchman to concede

A Correct
"One-Arm Military Press"
(Bell half-way up)

that much to an Austrian placed Maier pretty high in the first class.

Saxon credits the MILITARY PRESS record to Maier with 143 pounds. This record was evidently made when Maier was NOT bound to a post.

The one-arm MILITARY PRESS should be especially interesting to ordinary physical culturists, because it is a lift that requires no skill whatever. You are probably aware that athletes who do not handle heavy dumbbells invariably contend that there is a "knack" in lifting. I am fully prepared to admit that in a



JOSEPH WITZELSBERGER
A Wonder at the Military Press

complicated lift like the one-arm "Snatch" there is a lot of skill necessary—just the same as there is a lot of skill needed to put the 16-pound shot correctly. But in this one-arm MILITARY PRESS there is no more knack than in pushing a wheelbarrow. Once you get the bell to the shoulder and stand upright, nothing in the world is going to send that bell up except **pure strength.**

Reader, the next time you hear someone say that there is a "knack" in all lifting, just explain to him the simplicity of the MILITARY PRESS, hand him a 50-pound dumbbell, and let him test his strength for himself. Just watch how he instinctively tries to use his legs to help him send the bell upwards; also how he tries to rock his body from side to side to help start the bell on its upward journey. Restrain him if you have to; point out to him that he is trying to use a "knack," and if he wants to demonstrate his strength all he has to do is to stand perfectly straight and push the bell quietly aloft without moving the body or legs.

If you yourself are going to specialize on this MILITARY PRESS, be careful that you get it correctly, and above all, **be honest** with yourself. I have seen many lifters perform what they **call** a "Military Press," and bend at least two inches sideways, and then be furious when an onlooker told them that they had bent the body. It is easy to satisfy yourself, when training, as to whether you are bending or not. After you get the bell to the right shoulder, stand with the left shoulder one inch from a wall, then make the press. If your left shoulder touches the wall you know that you have bent an inch. I frequently have applied this test to convince lifters that they were bending.

PETER GRAMMAS

(See Picture on Back-Cover)

47 South State Street
Concord, N. H.
December 15, 1914

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

Dear Sir:

It is about three years since I purchased from you my first plate-loading bell, and one year and six months since I purchased one of your LARGE SIZE Milo Triplex Bells. I have been practicing under your system of training, and I have found it, in my experience, the only real system for health and muscular development. It builds up a man to a point where he commands the respect of his friends and is redoubtable to his enemies.

My present measurements are as follows:

Neck	17"
Chest, normal	42½"
Waist	33"
Forearm	12"
Upper Arm	15¼"
Thigh	23"
Weight	162 pounds
Age	23 years

My lifts are:

One-hand Bent Press	215 pounds
One-hand Press	105 pounds 28 times
One-hand Press	135 pounds 12 times
Two-arm Jerk	210 pounds

(I don't practice with two hands at all.)

I am working twelve hours a day, and I don't stop at all, only at my meal hours.

Your pupil,
(Signed) Peter G. Grammas

P. S.—I am sending you a picture which I had taken four weeks ago, so you can see my development. The bell in the picture weighs 150 pounds.

Mr. Grammas, as you can see, is one of my older pupils. He started with one of my plate-bells, and when he outgrew that he turned it in as part payment for one of my LARGE SIZE Milo Triplex Bells.

One of the greatest points about my system is that it keeps a man interested. With the ordinary light methods of training, a man generally quits in disgust at the end of two or three months; but with Progressive Weight Lifting he can fairly see his muscles grow in size and strength. After developing his body, he usually becomes interested in lifting as a sport. Here is a case in point:

Grammas works twelve hours a day, and yet he always finds time to practice a few hours each week with his bar-bell. He is still increasing in size and strength. He has a wonderful build, as you can see by his measurements. Few professionals can equal either Grammas' lifts or his development.

Peter Grammas of Concord, New Hampshire, posing with a 150 pound Dumb Bell. His best lift is 215 pounds above head with one hand. This and other records are given in his letter on page 15

Issued by
THE MILO BAR-BELL CO.
1011 Chestnut Street
Philadelphia, Pa.