

MALE FORM

*For Artists Sculptors
and Figure Photographers*

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No. 9







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We dedicate The Male-Form to the readers as a source of inspiration for the physical culturist, anatomical study and reference to the artist, doctor, and student alike. It is our endeavor to portray within the pages of this issue and future issues of this publication, a variety of male models with different types of symmetrical anatomic structure.

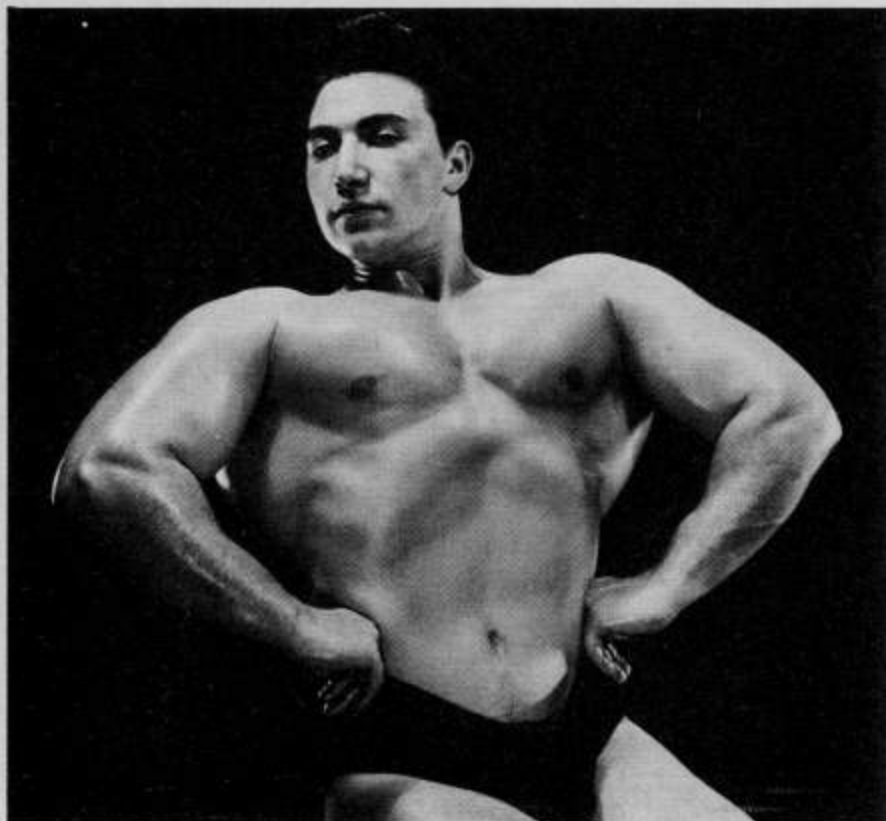
The MALE FORM portrayed in this issue:

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Back Cover: Martin Katz
Inside Front Cover — Martin Herman
Inside Back Cover — Hank Greenberg

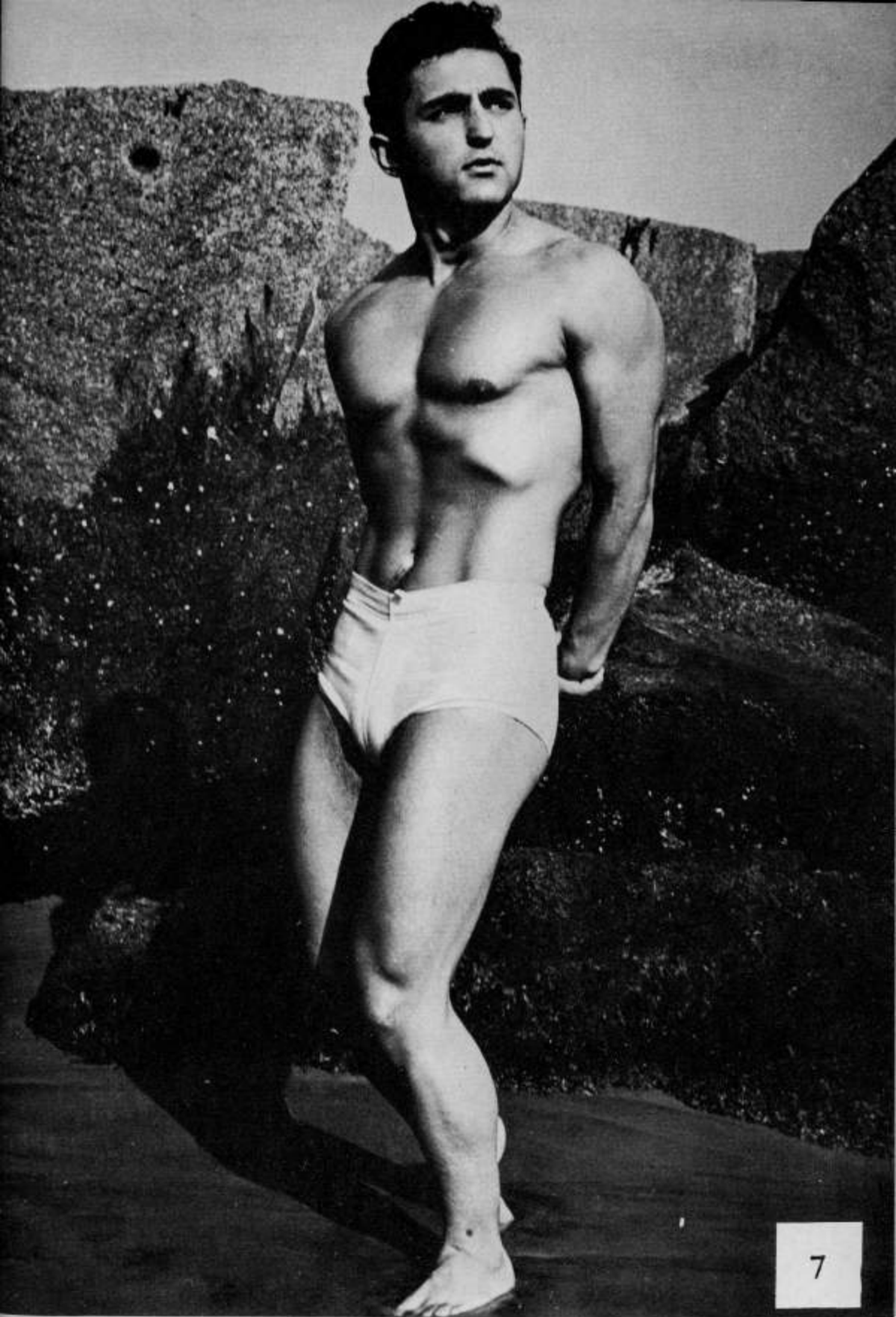
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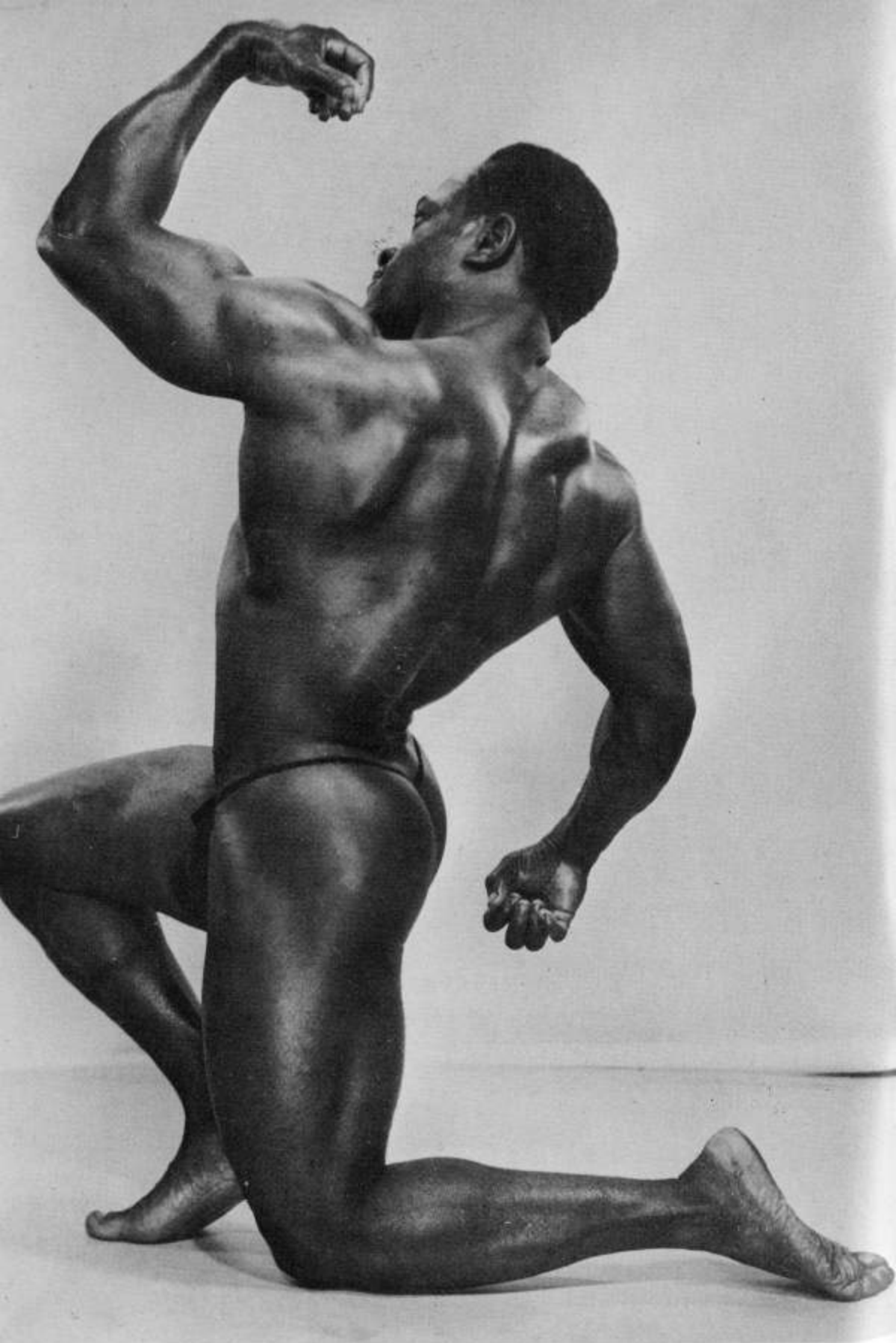
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BODY LIGHTING

Robert Susani

Photographers the world over have, at some time or other, tried a hand at body lighting and portraiture. Some of the results which they have achieved have been fantastic! Anyone who is seriously interested in this aspect of photography, can, with a basic understanding of light, and not too much equipment, attain prints of artistic excellence.

Light, like electricity, is something of a mystery. In scientific terms, it has been defined as "the radiant energy which, by its action upon the organs of vision, enables them to perform their function of sight; it is more accurately called luminous energy. Light is transmitted by an undulatory, or vibrational movement at a velocity of about 186,300 miles a second. "The reflection of light, therefore, from the surface of a body, permits us to see that body. Our eye is a camera-like arrangement which does not see an object directly but rather catches the reflection of light from such bodies and projects an image on the retina. The impression is then communicated to the brain. Thus we, like our camera, *see* objects by means of light.

Luminous bodies give off light uniformly, in all directions, and the brightness of light varies directly with the brightness of the luminous body. Furthermore, the brightness of light decreases as the square of the distance from the luminous body increases. For example . . . light two feet away from the camera will give four times as much illumination as light four feet away.

Because light rays travel in straight lines through a medium of uniform density, it is possible to cut off light from a lamp by placing a screen in front of it. The rays may be reflected or absorbed. When light strikes an object, some rays are absorbed by the object while others are reflected. This fact is illustrated by a pane of glass. We know that it absorbs some light rays because it grows hot in the sun, and we also know that it reflects light because of the way it flashes in the sun. A smooth surface will reflect light in few directions only, but a rough surface will reflect light rays in thousands of directions, making such bodies easier to see. Just as a ball thrown against a wall will bounce off at an angle equal to the angle at which it struck, so light rays will bounce off hard plane surfaces in the same way. The purpose of this lengthy explanation is to arrive at the following: namely, that the angle of incidence is equal to the angle of reflection.

If the reader assumes that sunshine makes for the best lighting conditions, he is not entirely correct. To be sure, sunshine is ideal for certain instantaneous exposures, provided the light is shining upon the subject from a suitable direction . . . a desired angle. We must be mindful of high lights and shadows, since these are the aspects of a photograph which create the illusion of a third dimension.

Probably the most efficient lighting direction is one which hits the subject at an angle of 45 degrees. This angle may not be ideal for every photographer. He may find another angle at which he can achieve the effect he has in mind, one that may be more practicable. It is advisable to try several angles, watching for high lights and shadows.

While it may seem that we should discuss lighting equipment at this point, it is more intelligent to review shadows. We must draw a very sharp distinction between "shadows" and "cast shadows". Natural looking shadows, like those formed



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by a tree, a leaf, a net, may either enhance or harm a figure. While shots are spoiled because of them, many unusual effects are achieved by them. Calculated and pre-arranged lighting can create a cinematic effect of tremendous appeal. There are many adventures in store for the experimenter . . . as well as many disappointments. However, a careful analysis of the results will indicate the degree of progress.

Now for the lights themselves. We have discussed the basic 45 degree angle. Two of these lights, one on either side, is used in nearly all body lighting, giving the impression or illusion of roundness. One or two lights at 45 degrees can be used to achieve the desired effect . . . and a dull-white board or cloth can be used as a reflector, if softness is sought to create contrast. Next, let us consider the rim light or the light behind a model in body lighting. This light will rim or outline the body if that effect is wanted. The motion picture industry has used this light as well as what it calls the broad and spot light. Use of this light is in evidence on the motion picture screen as well in most cheese-cake and nude-art poses for screen magazines. And if intense light is wanted, a battery or bank of photo-floods can be effectively employed. This is commonly known as the ring light.

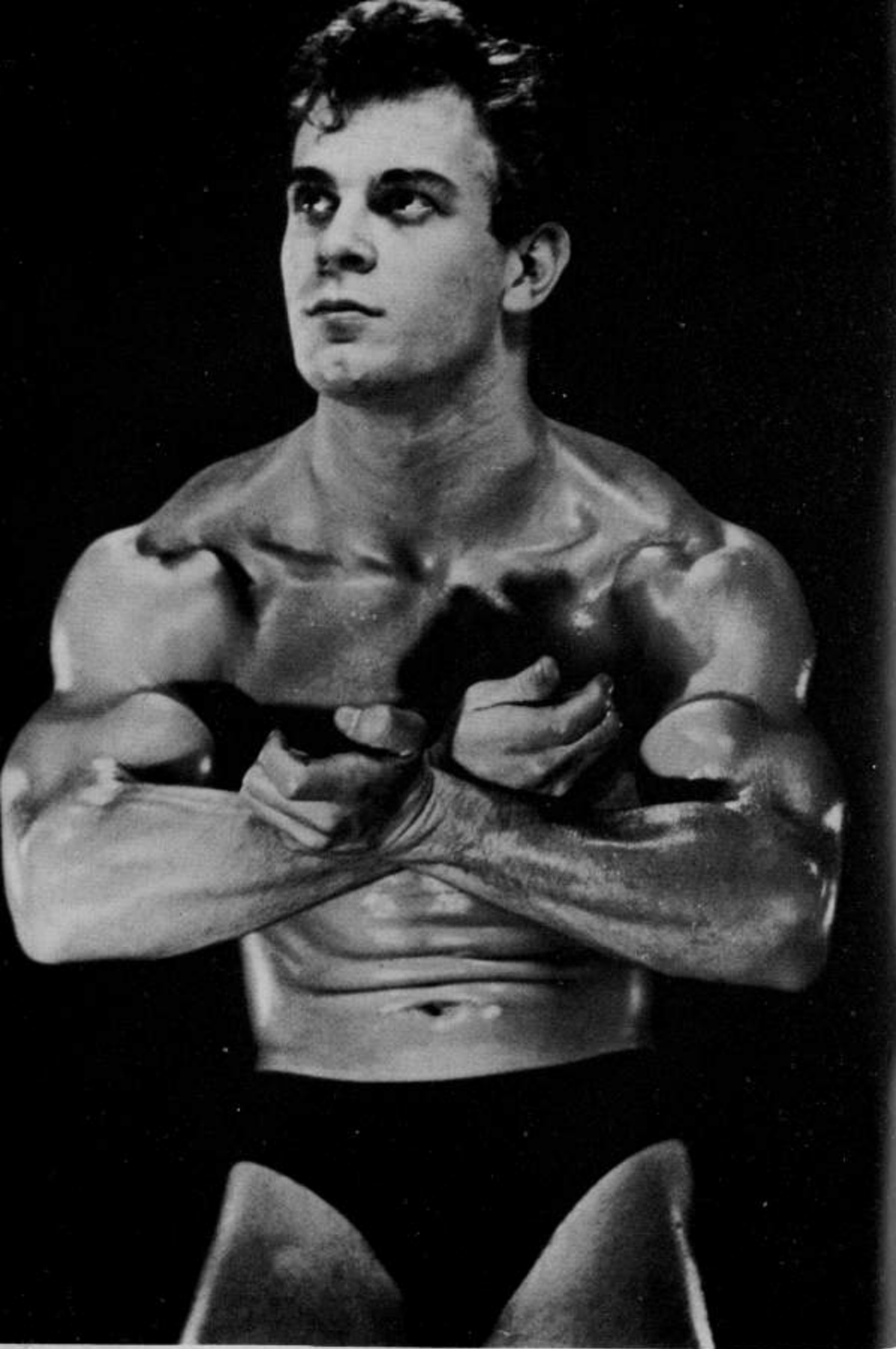
While illumination can be controlled by the use of artificial lights, daylight or sunlight, with proper reflectors, can help produce ideal lighting for bodies. Make diffusion screens and deflectors part of the lighting equipment . . . either for sun or artificial light.

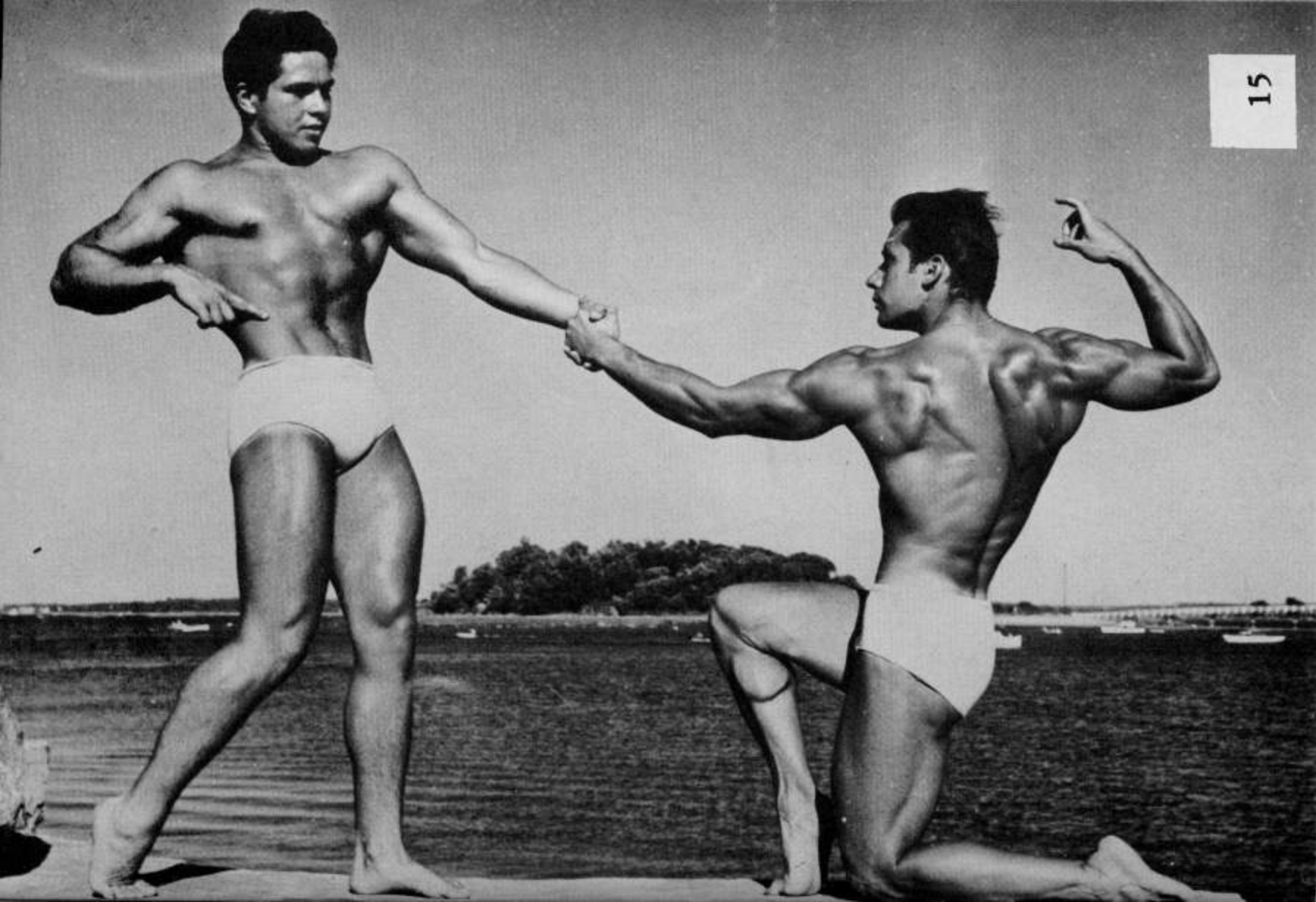
Now for the distinction between low-key body lighting and high-key body lighting. If your model has very few shadows and the reflected light is good and bright, then the portrait is in high-key. If, on the other hand, there are more shadows than there are light areas, then the lighting is in low-key. Low-key usually conveys one mood while high-key the opposite, or another mood. Cast shadows, mentioned before, may be employed in either high or low key. You will find that a model with blond or platinum hair and light skin will photograph in high key while a negro, for example, will photograph in low key. Detail and texture depend to some extent on the light but more so on the sensitivity of the camera lens and the film.

Body poses can be as numerous as the creativity of the photographer and the multiplicity of the angles. However, poses are divided in four groups or classes . . . the head, the head and shoulders, the head and the body, or torso, and the full figure. When photographing the head, the points of interest are the eyes, the lips, teeth, and hair. The angles at which the head is taken, plus the lighting, will result in many different effects of the same model. Make-up is a matter to consider carefully, for both the head and torso. Body make-up properly used, will lend additional charm and lure to the female figure. Blemishes should be covered and make-up should be used with discretion. Your model can be posed and lighted for the desired effect. Nude torsos, properly studied and treated in high or low key, or with cast shadows, make most interesting photographs. The reclining figure has also been the subject of many artists. It is more desirable to pose your model either in diagonal or reclining postures since vertical postures usually are stiff and unrelaxed. And a final hint is to beware of fore shortening and distortion. Let your mind set your shot and let the camera record it!











THE FINISHED

ATHLETE OF STRENGTH

by SIEGMUND KLEIN

RECOGNITION as a first class "strong man" is the ambition of many an athlete whose work has never passed the slough of mediocrity, yet almost all of these men will tell you how to train and how much to do to accomplish this end. Well, perhaps it all depends on your interpretation of the term "first class strong man." From the long experience in physical culture work and in competition and the judging of strength events, I have assembled a series of observations on the form and other qualifications that mark the strong man of front rank calibre.

It seems to be scarcely necessary to observe that one of the first considerations should be a well developed and symmetrical body . . . one that is equally well developed from neck to ankle, for without this well balanced shapeliness the greatest strength loses that beauty of "form" in execution which distinguishes the finest athletic performance.

Possessing strength in a beautiful body the next step is to know how to display it, and this is possible only through your poses, whether you are in competition . . . that is, lifting . . . or merely displaying the muscles in classical, action or relaxed poses. Have as many good

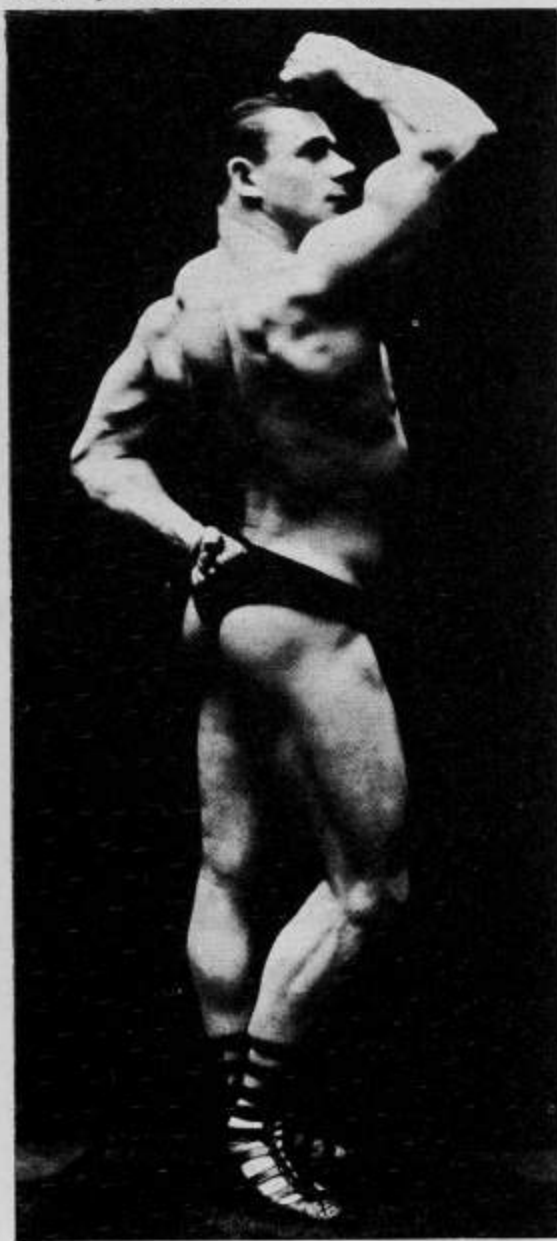
photographs as possible of these poses which show your bodily grace and beauty to the best advantages. There are times when pictures are the only means of establishing these facts.

Another important item in the catalog of the first class strong man is muscle control. A strong man should be able to control his muscles, for the properly developed muscle can be controlled. Among the control stunts that every strong man should be capable of are: contraction of the biceps,

triceps, shoulder blade, deltoid, thigh, pectoral and abdominal muscles. After these, there are the more intricate muscle control feats which are always interesting and attractive, and if you can do them, so much the better.

Strength and agility are not inconsistent . . . in fact the all 'round strong man should be able to refute the assertion that big muscles are slow by a few feats requiring speed as well as strength. Three with each of the strong man's "stock-in-trade" tools—the bar bell, the kettle bell, and the dumb bell—should provide a sufficiently varied repertoire.

Strength does not imply solely an ability to display muscularity by itself or in conjunction with



Klein in a pose that reveals the development of the "finished athlete."

ATHLETE OF STRENGTH

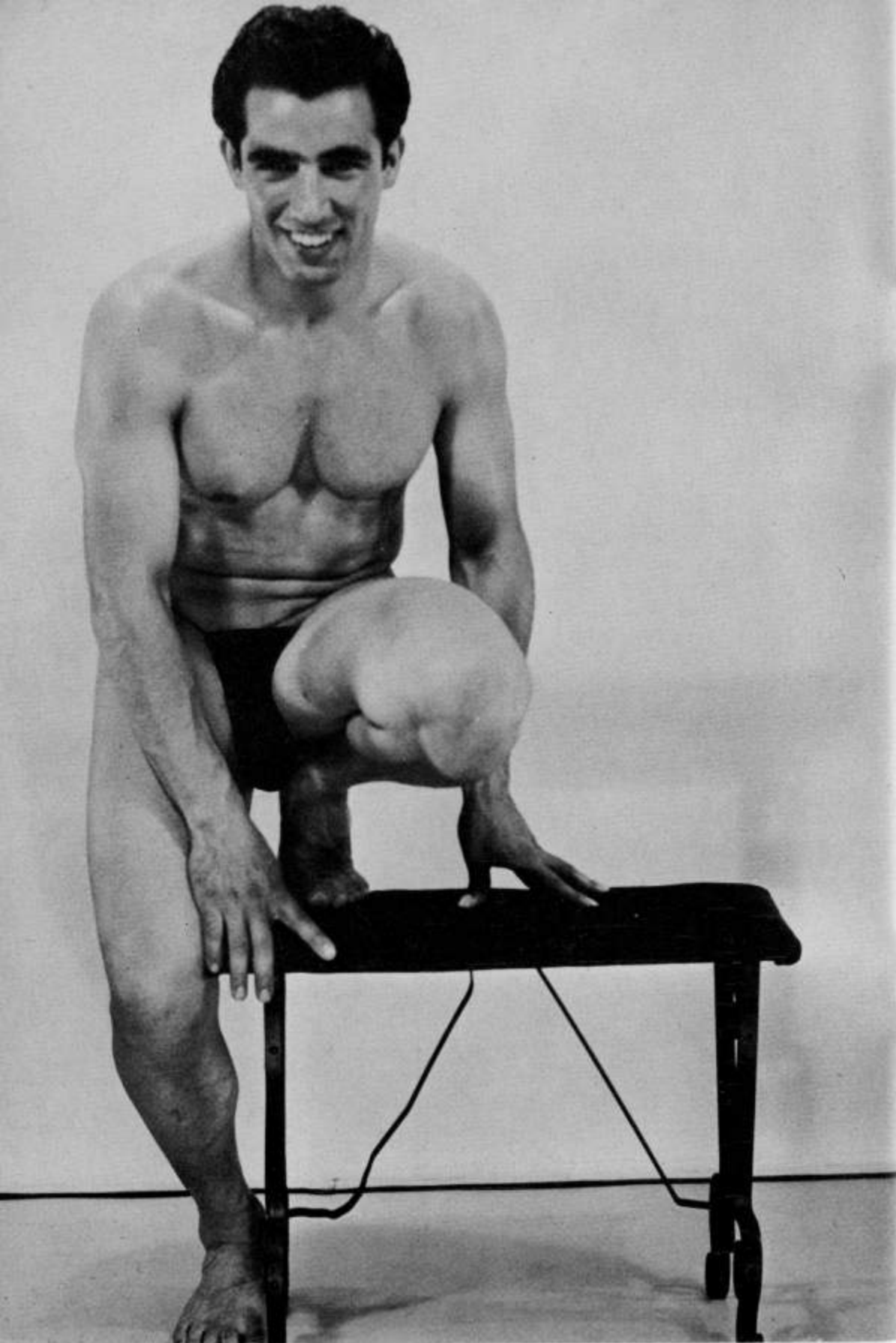
iron weights, hence the finished strength artist should be able to creditably perform some of the simpler hand balancing feats, for there is nothing more attractive than an ability to handle the weight of your own body gracefully. While not, perhaps, a true strength sport, it does require real strength to do many of the more spectacular balancing acts.

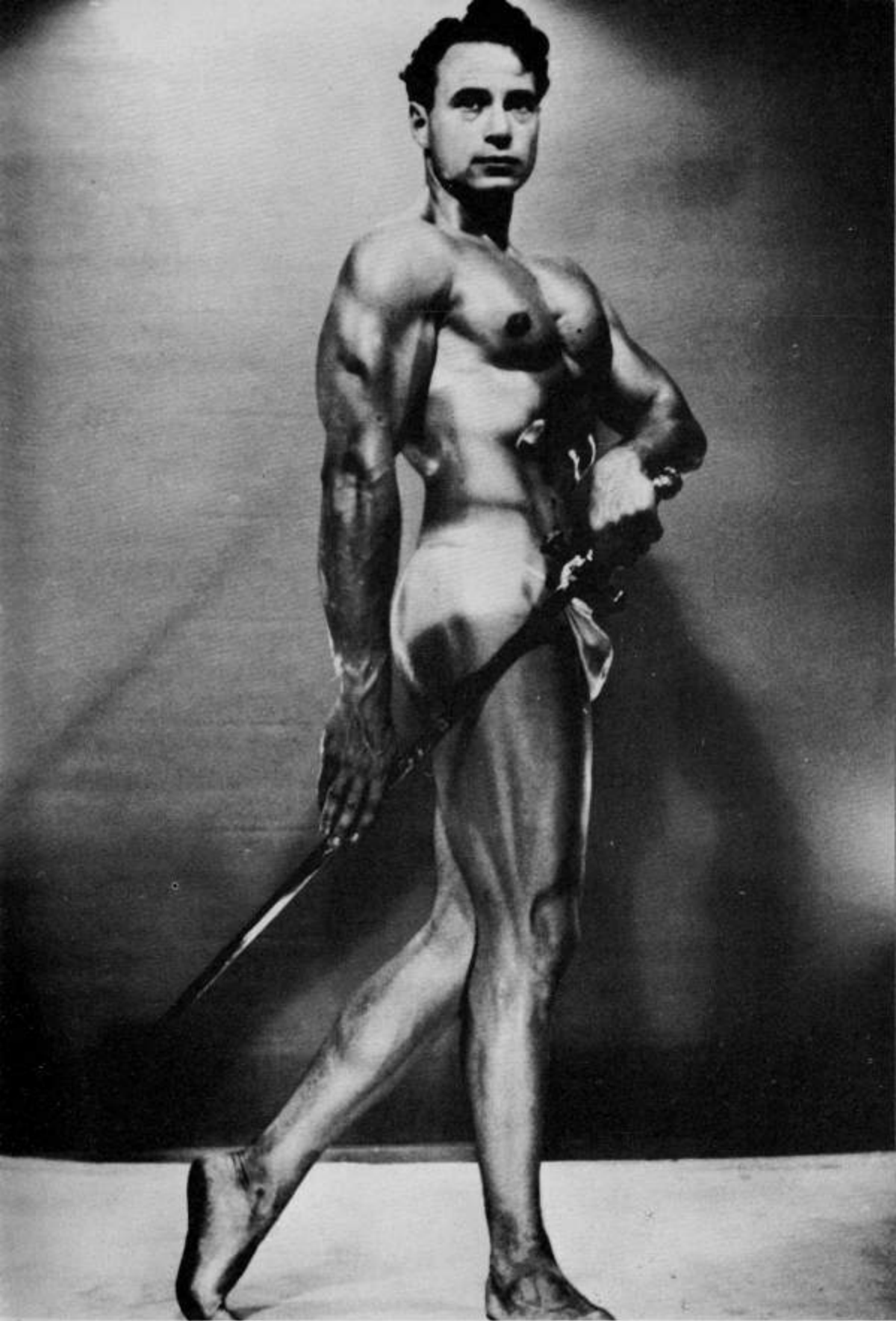
Though left to the last in this outline, the lifting of weights is not the least of the strong man's accomplishments . . . it is merely left to the last in order that you will not slight the other elements which go to make up the capabilities of the really first class man of strength. The popular lifts should, by all means, be included in your work. In order to establish a standard for comparison, let us take the athlete of 150 pounds. The weights I give here are by no means the records in the respective lifts . . . they are merely ideals to aim at and you may be able to exceed them. "One hand snatch," 135 pounds; "one hand clean and jerk," 150; "one hand bent press," (two hands to as far as the shoulder) 170; "two hands clean and jerk," 225; "two hands military press," 175; "two hands dead lift," 400; "one hand side press," 135.

"Form" in the execution of these lifts, counts for a great deal . . . sloppy position, unnecessary foot movement, dropping the weight when lowering, general unsteadiness . . . all these mark the poor performer. I am aware that many judges consider that if the weight has been lifted it is sufficient, even though it is dropped in the lowering, but I insist that dropping the weight is not good performance.





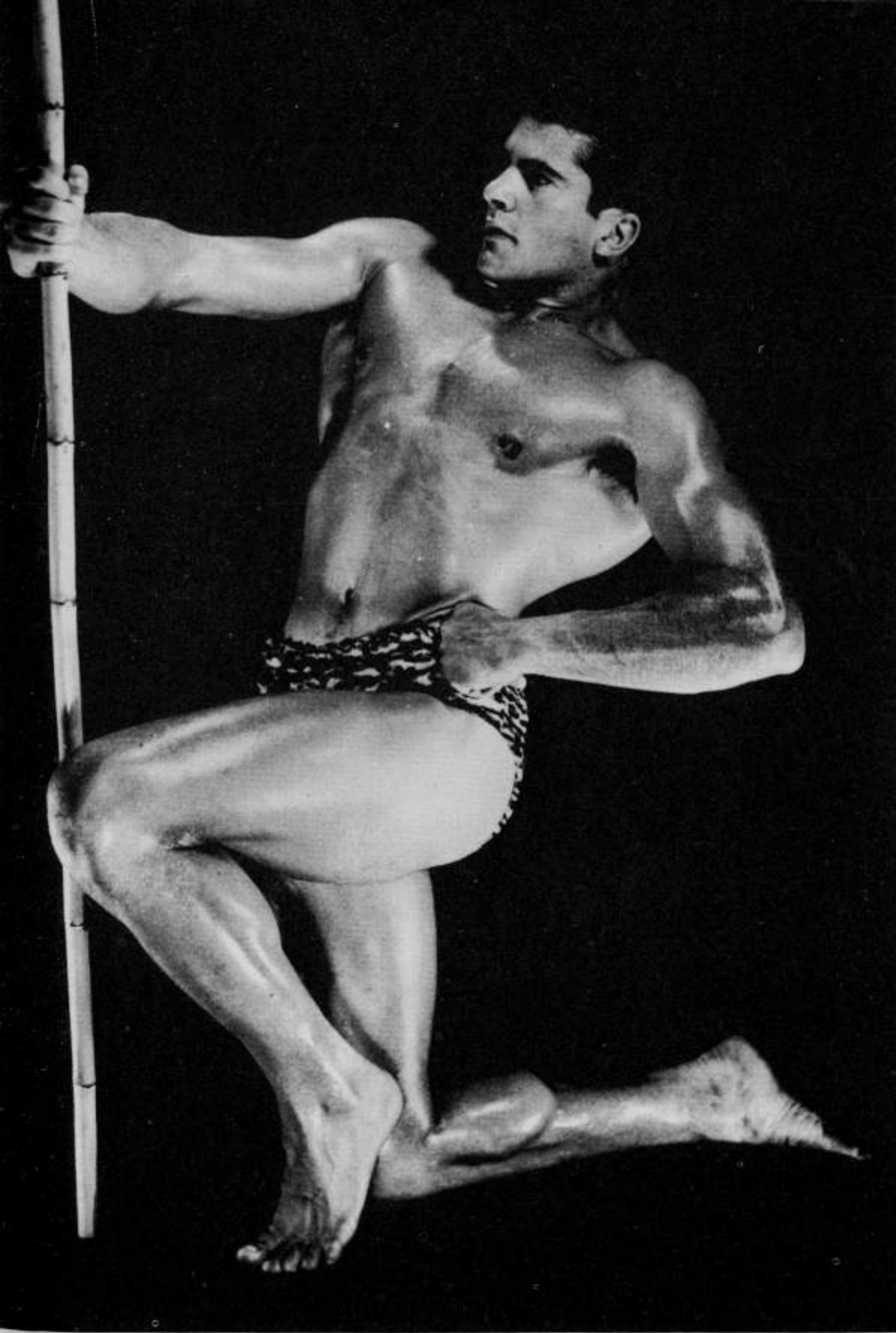




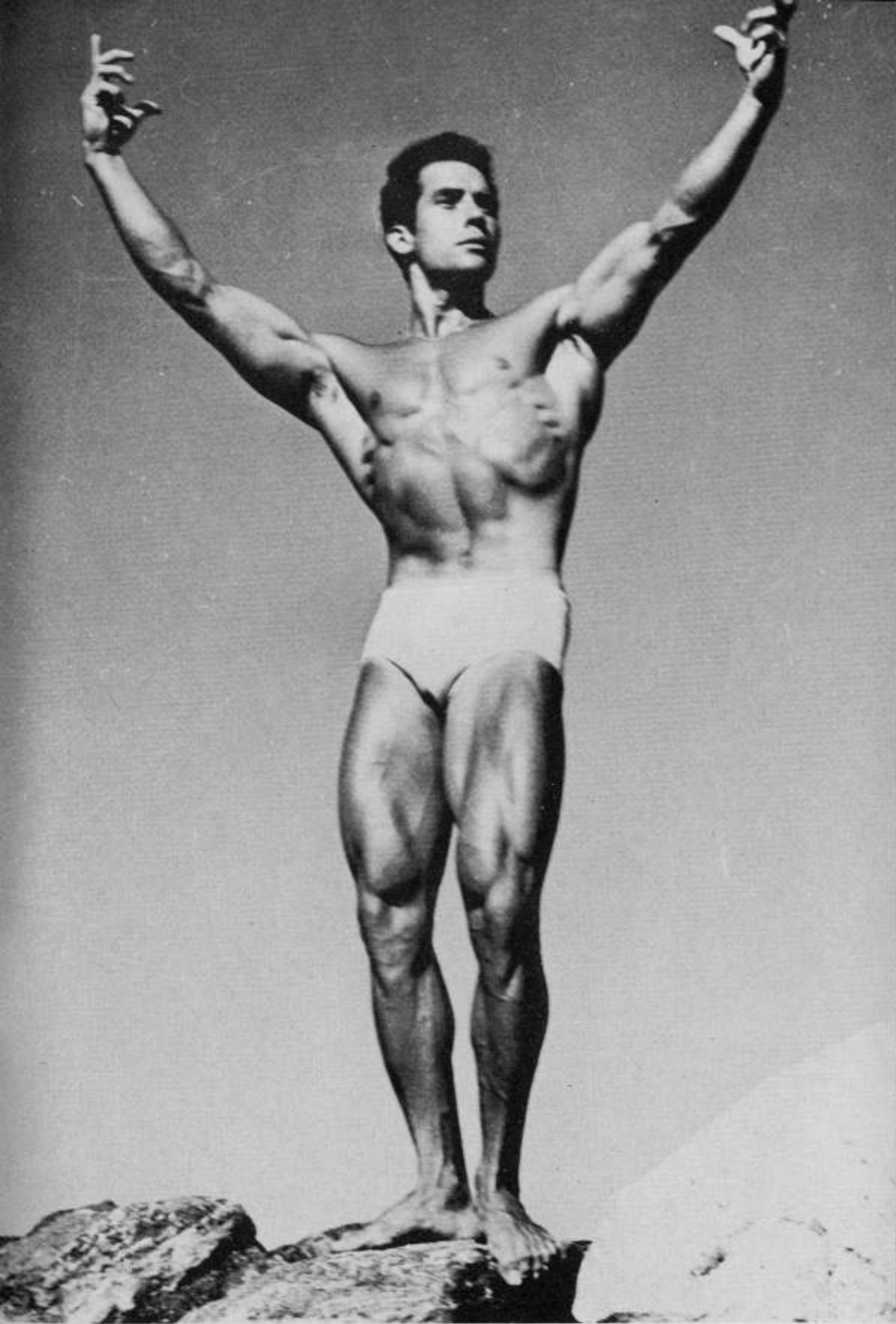




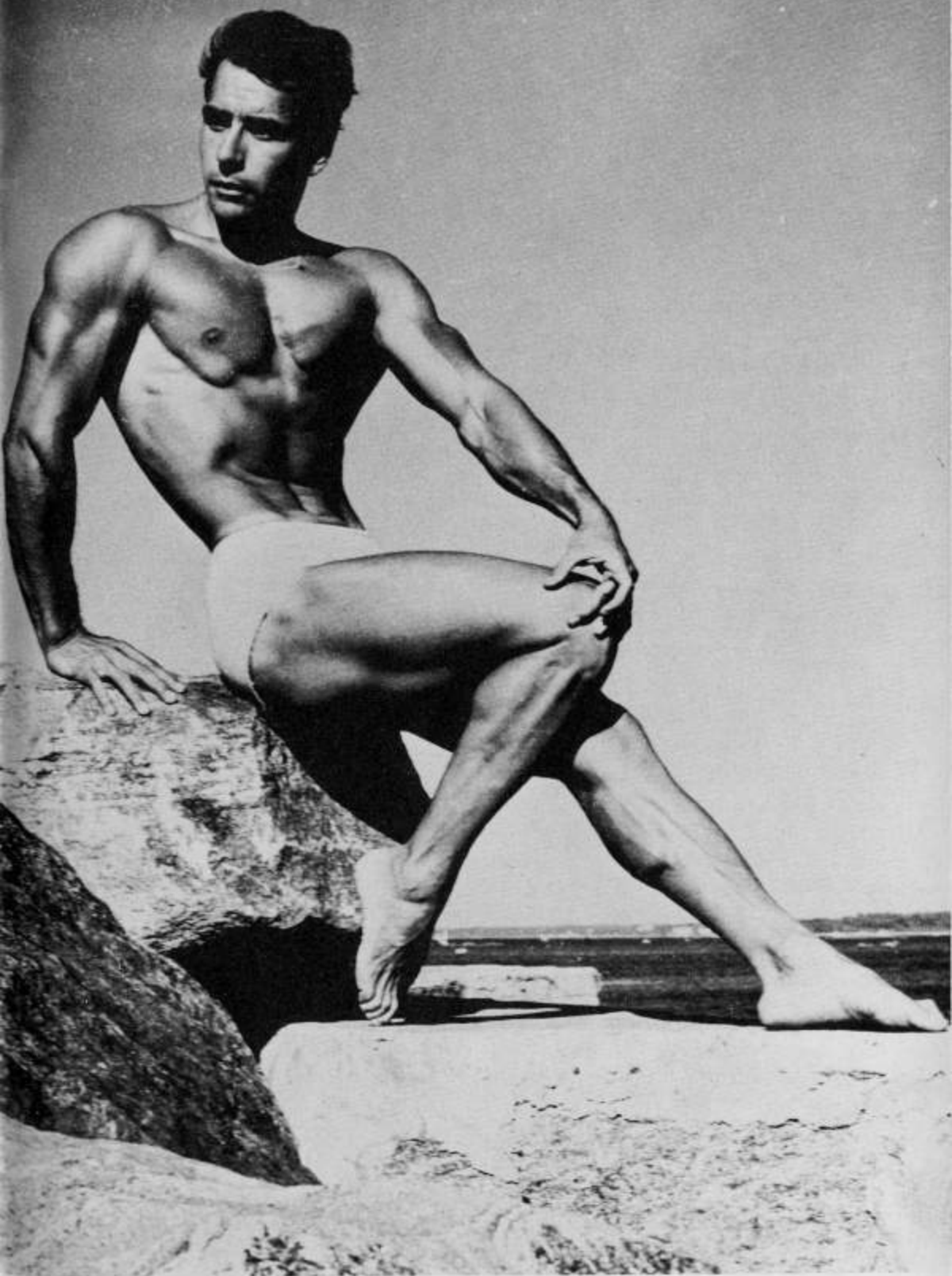


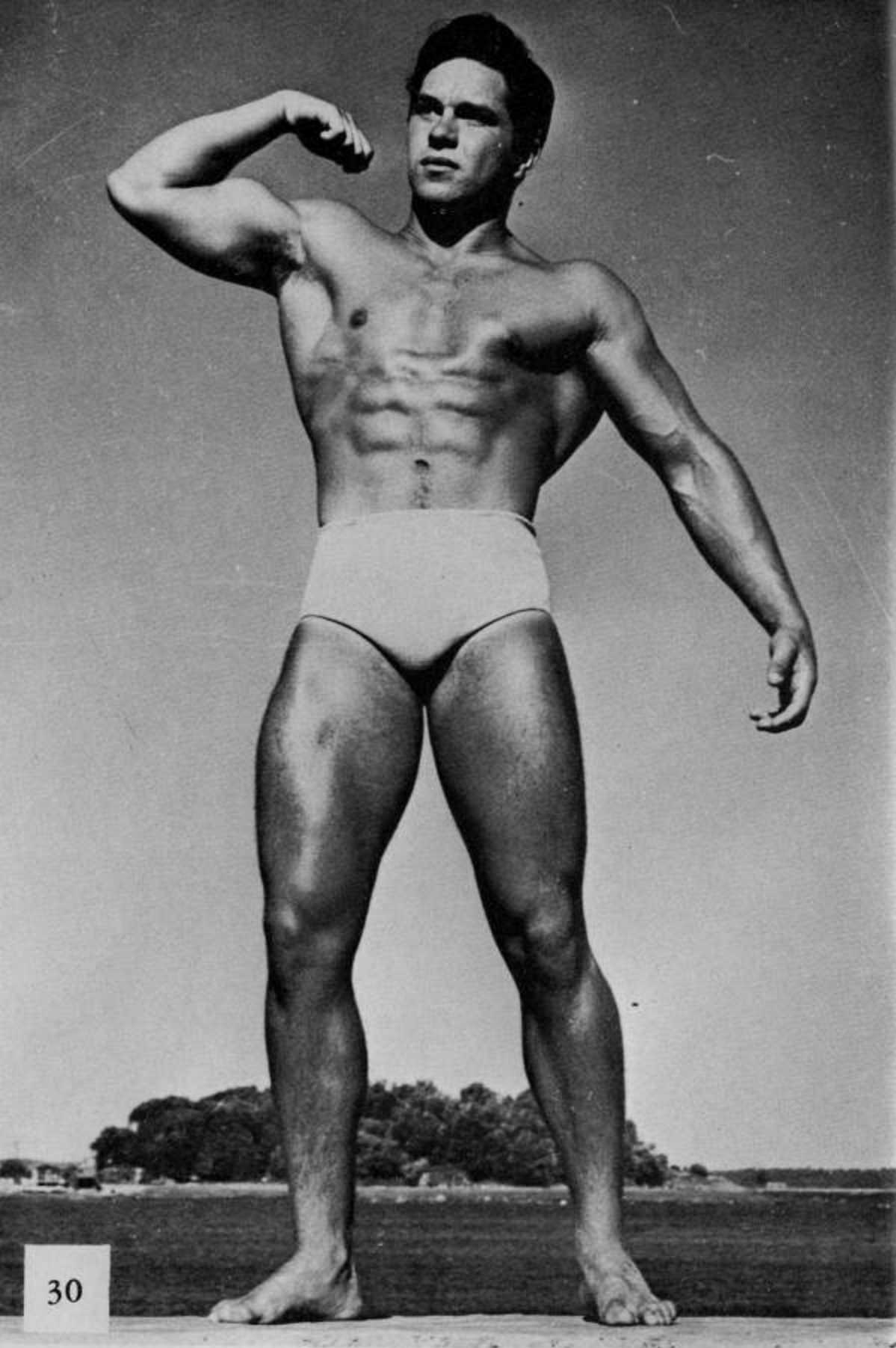












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The human mechanism is the most complicated machine in the world. It is surprising to learn that we have had more success toward an understanding of the functions of the human body in the past fifty years than in the past five hundred. There is still an infinite amount of knowledge to be learned.

A small portion of the knowledge of the anatomy will be of value to the body builder. It will help him to understand the function of his own body, be able to describe muscular movements, and the results of such movements. When one exercises his body, knowhow about the muscles and their function will provide for an interesting planning formula for exercising properly and constructively so as to improve physical fitness in the minimum time.

I have compiled some facts about anatomy which will tell a great deal of the fundamentals about the muscular system. In this issue we will discuss human makeup in general with regard to the various muscles of the body.

The purpose of muscles is to transform a static being into a dynamic one. They make possible vital movements such as breathing and blood circulation. The human system contains six hundred and six muscles.

Types of muscles are differentiated by their purpose. Involuntary and voluntary muscles are the two main divisions. Voluntary muscles are used when you wish to perform some action. Involuntary muscles are used without the direct control of the individual.

The heart is the hardest working muscle in the body which is of course an involuntary muscle. It pumps forty million gallons of blood during a life time, more than one thousands gallons a day. The heart works about five times as hard during exercise than at rest. You may inquire, "Why doesn't the heart wear out?" The answer is simple. The inactive period of the pulsation of the heart is longer than the actual contraction of the muscle. The difference gives the heart time to completely recuperate, since the heart is a muscle, it can be strengthened along with the rest of the muscles of the body simply by gradual increase of resistance when doing exercise. In each muscle are small fibers are responsible for the contraction of the muscle. Around all muscles which provide movement of the body is a covering which extends beyond the muscle and is attached to a bone. This attachment of muscle to bone is called a tendon. Ligaments connect one bone to another.

I have often heard discussion about the relaxing of muscles. Massaging and heat treatments are beneficial when nervous tension or strain causes muscle tautness. Muscles as relaxed as they may be are never entirely slack. They are always partially tense. This partial state of contraction is called "tone". The purpose of tone is to prevent the body from sagging or falling down so to speak. The best example of this is the erect standing position the muscles of the spinal column are always tense in order to keep the body upright. Tone varies with different conditions. Fatigue lessens it with the result of a slumped or stooped appearance while exercise promotes tone and therefore, good posture is the result.

Muscles are arranged in pairs or groups. One muscle flexes while the other relaxes. Flexing the bicept bends the arm, while the triceps have the opposite effect of straightening it. Muscles acting in this manner are called antagonistic muscles.

In the next issue of *The Male Form* we will discuss the Value of the Sun and its affect on the body and our lives. Be sure to read it.

DEGAS

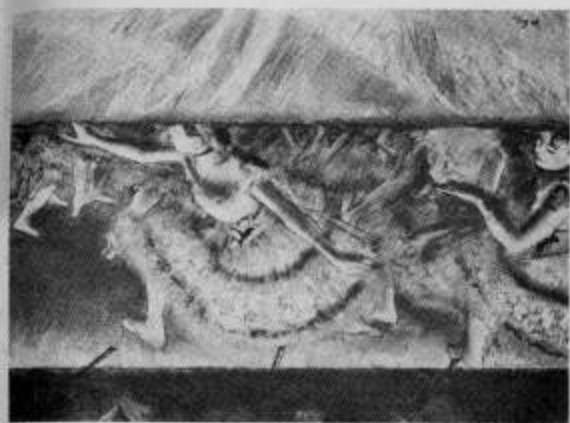
Flora Cunningham

Paris, romantic city of *La Belle France*, has been regarded over the centuries, as the workshop of great artists. The atmosphere of the Latin Quarters lends enchantment and inspiration to the noble seekers of truth and beauty. Here one finds poverty and wealth . . . joy and sorrow . . . success and failure, striving to create, searching and seeking recognition. Here was born in 1834, of affluent parents, Edgar-Hilaire-Germain Degas.

Probably the greatest master of impressionistic painting, of the fresh and unique approach, of unusual individualistic initiative, of gentility and subtlety in neo-classic art circles is Degas. His work offers ample evidence of his excellence in draftsman-ship, resourcefulness, imaginative and discrete use of color, and a host of inventive virtues found in few other artists of note, both of the past and of the contemporary ones. For him, expression could be achieved only by insight and understanding of the subject's soul . . . he was regarded as an excellent psychologist. For him, light was to be used intelligently and delicately in order to be effective on the canvass. These invaluable traits, added to his many technical skills, stamped the mark of genius on his works, represented by his well-known delineations of ballet dancers, famous the world over.

With Degas, in 1870, sketching and painting ballet subjects was not an obsession or a fetish. He became interested in it as a source of new material . . . as a facet of life. He attended ballet performances, viewing them from the spectators' seats, and from every conceivable angle; he visited rehearsal rooms, went backstage and even into the dressing rooms of the performers, always in quest and search of that elusive quality which would lend punch and reality to his drawings, and which mood he captured and transferred to his charcoal sketches, his oils and his pastels. A perfectionist at heart, he arranged and re-arranged his figures in order to achieve the perfect marriage of line and composition. He concentrated on imparting to his works a free atmosphere of form and motion which undoubtedly was conditioned and influenced by his concentrated study of Japanese art.

Anyone who has experienced the joy of looking at Degas' ballet dancers is aware of the fact that he has caught the mood and the moment of young girls either limbering up before going on stage, or performing their complicated steps, with strength, control and grace. His portrayal of movement and action is exemplified in the true tradition of impressionism combined with the influence of the classic Roman masters. While each of his contemporaries, namely, Monet, Manet, Renoir, Pissarro and others, had distinctive styles and techniques, they all seemed to have, in common with Degas, a feeling for that fleeting moment, that elusive impression. What is singular about Degas is the fact that in everything he did, there had to be movement. With him, there could be nothing still . . . no thing static . . . his dancers moved, his women bent; there was action and excitement in his pastels and oils! In his paintings dealing with race horses, there was motion. In his canvass "The Cotton Market, New Orleans", there was vigor. In his cafe scenes, there was an element of depravity, according to some standards; in his portrait "Diego Martelli" one detects comfort and ease; in his "Two Laundresses", we witness counter-movement; and in the "Millinery Shop" there are elements of surprise and design.



THE LOWERING OF THE CURTAIN

Robert Tezal Paine, 2nd, Boston



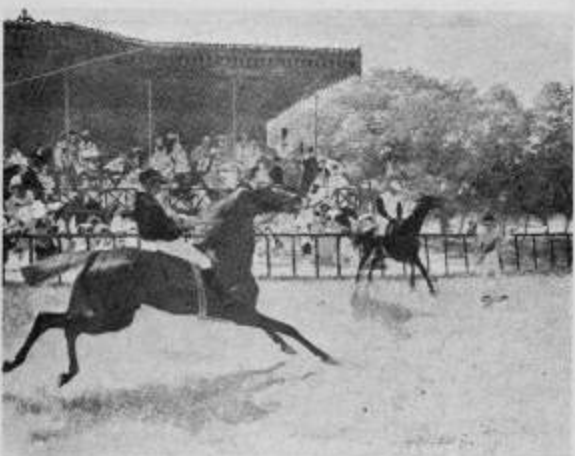
THE COTTON MARKET IN NEW ORLEANS

Minnie de Pau



LA PETITE DEJEUNER

Durand-Ruel, Paris and New York



THE FALSE START

John Hay Whitney, New York

Not only was Degas assiduous as a painter and as a portraitist, using line and color to a new perfection, but he was a master sculptor, creating hundreds of subjects, in which he demonstrated his unprecedented ability and skill to project action, rhythm and movement. Bathing women, dancers, nudes, were molded in every conceivable position and attitude. A realist at heart, he chose his themes from the loftiest as well as from the most dismal and abysmal walks of life.

In the early stages of his art, Degas was gentle, piquant, delicate . . . using only pastels when doing his ballet dancers. As he grew older and his vision became dimmed by time, his paintings took on a plastering technique, one coat of paint over another, put on in thick applications. Because his sight was failing him, he no longer could see small canvasses, and as the years rolled on, he worked on larger and larger areas, distorting intentionally and fearlessly what at one time in his life had to be soft and delicate contours.

A famous painting now hanging in the Louvre, in Paris, is Degas' gem of the silhouette technique. In "At The Race Course", jockies and horses are silhouetted against the sun . . . a device which gained considerable favor with him. Of course, there is the ever-present movement of the horses, of smoke coming out of smokestacks, bent by the breeze and blown across the sun-filled sky, of crowds of spectators milling in the stands and near the rail. There is a profusion of light emanating from the white and the light blue parasols, brightening the sombre color of the crowds in the grandstands . . . there one also finds the red and gold of the jockies' attire. There one feels the commotion and drive in the air. You can't avoid it. Degas' perspective makes you part of it . . . an actual event, a slice of life, recorded with authority, accuracy and tremendous skill!

Another Louvre masterpiece is called "Absinthe" painted by Degas in 1876. "Absinthe" was labelled as indecent, scandalous and shameful by the Victorian attitude of the English because it pictured the gutter and depraved side of Parisian cafe life . . . with Place Pigalle as the locale. Actually, Degas knew what he wanted to portray and credit must be given him for his objectivity and brilliant invention. Call it a representation of alcoholism if you will. It is rather a penetrating and incisive study of the sordid side of Paris.

New angles, fresh perspectives and camera close-ups are present in "A Ballet Seen From An Opera Box". In his constant search for the unorthodox, Degas achieved a new dimension — that of the viewer's participation in the proceedings, taking place on stage during a ballet scene. Movement and light are sensational, as are the blues and yellows of the costumes. Again we witness richness of color, verve and action of the dancers, pace, music, grace, beauty . . . the vibrant, exciting atmosphere of ballet. It is unmistakably Degas at his best . . . the suppleness of the female form, the bent figure, the characteristic pose of the prima ballerina.

Much more can be said of Degas, master of masters. He has given the world a striking array of original concepts and ideas in painting, sketching and sculpture . . . a unique approach of superb artistic quality. Every work of his evidences a vast imagination, originality, great resourcefulness and exquisite taste and skill. His creative talents, his eye appeal, his sensitive treatment, serve as effective links with the new art of today. Degas has contributed treasures of priceless worth to the art wealth of the world.



