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PRACTICAL INSTRUCTION
IN GOLF
by
Launcelot Cressy Servos





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P R A C T I C A L Instruction in Golf



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BY

LAUNCELOT CRESSY SERVOS

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Contents

	Page
List of Illustrations	7
Practical Instruction in Golf	11
The Stance	15
The Grip	18
The Swing	21
Hitting the Ball	25
Follow Through	29
Driving Off the Right Foot	32
Fat Man's Swing	36
Iron Clubs	40
Approaching	44
Three Quarter Shot	55
Wrist Shot	58
Stiff Arm Shot	62
Putting	67
Left-Hand Players	78
Bad Lies	80
Cupped Lies	80
Hanging Lies	82
Cross-Handed Players	87
Teaching Golf	89
Conclusion	93

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List of Illustrations

	Page
Fig. 1—Diagram of Stance	14
„ 2—Getting Distance from Ball by Soling Club	17
„ 3—Club in Webb of Left Hand	18
„ 4—Club Held in Left Hand	18
„ 5—Club in Webb of Fingers on Right Hand	18
„ 6—Completed Grip of Right and Left Hand	18
„ 7—Completed Grip from Player's Point of View	19
„ 8—Interlocking Grip First of Left Between Third and Fourth of Right	20
„ 9—Showing Left Thumb Down Shaft	20
„ 10—View Showing Completed Grip	21
„ 11—Showing Reaching Out as Club Leaves Ground on Backward Swing	21
„ 12—Turning of Left Knee on Backward Swing	22
„ 13—Leaning to the Right on Back Swing	22
„ 14—Showing Body in Advance of the Club Head	23
„ 15—Swing Before Wrist Movement is Made at Top of Swing	23
„ 16—Top of Swing	24
„ 17—Over Swinging Club Down Back	24
„ 18—Diagram of Golf Ball	27
„ 19—Diagram of Golf Ball, Showing Rotary Movements	28
„ 20—Reaching Out of Hands After Ball has been Struck	30
„ 21—Finish of Follow Through	31
„ 22—Diagram of Playing Off the Right Foot	34
„ 23—Addressing Ball for Fat Man's Swing, Showing Posi- tion of Feet, Right Foot Advance	36
„ 24— <i>Outward</i> Bending of the Left Knee in Fat Man's Swing	36
„ 25—Top of Swing in Fat Man's Stroke	37
„ 26—Showing Position of Taking Up Divot Relative to Ball	42
„ 27—Playing out of Water	42
„ 28—Addressing for Mashie Shot	46
„ 29—Wrist Movement Only	46
„ 30—Outward Turning of Mashie	47

	Page
Fig. 31 — Wrong Wrist Movement, near View	47
„ 32 — Stance Off the Left and Right Foot for Approaching	48
„ 33 — Extension of Left Arm on Backward Swing	51
„ 34 — Certain Point in Mashie Shot	52
„ 35 — Top of Half Shot	54
„ 36 — Arms and Club in Same Plane	55
„ 37 — Finish of Half Shot	55
„ 38 — Top of Three Quarter Shot	57
„ 39 — End of Three Quarter Shot	57
„ 40 — Wrist Shot Backward Swing	61
„ 41 — Finish of Wrist Shot	62
„ 42 — Bend of Right Elbow Shot	63
„ 43 — Stance for Putting	71
„ 44 — Addressing for Putt	73
„ 45 — Putter Behind Ball	74
„ 46 — Top of Putter Shot	75
„ 47 — Ball After Being Struck, Showing Putter Rising Over It	76
„ 48 — Putter Grip	77
„ 49 — In	79
„ 50 — Out	81
„ 51 — Playing Above Ball	83
„ 52 — Playing Down Hill	85
„ 53 — Cross-Handed Grip	88

I dedicate this little book to

My Wife To Be

*If I never meet her, then to the
next best girl*

— L. C. S.

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Practical Instruction in Golf

IN WRITING this little book it will be my endeavor to express in the most simple and thorough way my system of teaching golf. It has been said that "every professional has a different method of instructing," and probably the statement is only too true.

There is only one full swing, which is made by bringing the club to a horizontal position over the right shoulder on the backward swing, and following through to a like position of the club over the left shoulder; and yet there are no two professionals who teach the full swing in the same way. There seem to be as many different styles taught, or attempted to be taught, as there are instructors. No two golf professionals teach alike, play alike, or theorize alike.

You must not misunderstand me in the above statements and think that tuition in golf is not necessary. If there is a professional near by, go to him and take lessons, and continue to take lessons until you have learned all he knows; this you may learn in ten lessons, or it may take fifty; but get a theory to work upon. Get some clear idea how to make the different shots, then you have something to build upon. I have had people come to me and say, "I have always been afraid to take lessons because it might break up my game." This is folly. There is not one golfer in a hundred who has a correct theoretical knowledge of

the full swing in golf, and the majority of our best players, both amateurs and professionals, play intuitively, and have no thorough analytical knowledge of the many swings that are used in golf. "Well, if the best players play intuitively, why may not I?" asks the novice. You might with good results if you had started early enough in life to play golf, but unless you begin young, you will have to get a theoretical knowledge of the game before you can make any progress.

There is a class of players in this country who have read many books on golf, and they have worked like slaves trying to master some "crook of the right elbow" or "drawing the club back so," and the harder they worked the less they knew and the more poorly they played. Then they would discard the theory in disgust, and go back to hitting the ball "any old way," because they could play better hitting their own way, and thereafter they say, "No theory for me; I can play better my own way than any other. I have tried them all." The trouble with so many people who read a printed description of the correct way to do a thing and then try to put it into practise is, — they forget everything but some one point, and work hard at that to the exclusion of everything else. Several different things necessarily enter into the making of a perfect swing, and failure in any one of them must spoil the "swing." What is a perfect swing? Are there not a variety of swings, any one of which is as good as another? A perfect swing is one in which the club head attains its maximum velocity when at the lowest part of the arc of a circle, or ellipse, just as

it passes the ball, the face of the club being at a right angle to the intended flight of the ball, and traveling in a plane until the ball has left the face of the club,

There are nine different ways of making a perfect swing; but the fundamental principle as given above holds for them all. A perfect swing must look well and send the ball true and far. How is it so many good players play equally well and yet use different styles? Get together one hundred business men and ask them to copy the letter "A" from a blackboard. How many out of the hundred would reproduce a facsimile of the original? Perhaps five, and yet any one can look at the "A" written on the slate and know it is an "A," but it is different from the copy, and yet in order to be distinguished as the letter "A" it must resemble the original in some respects. The fundamental parts are there; and although each copy may be formed somewhat differently, it is recognized as an "A" as readily as the original. Each "A" is different, and yet essentially it is the same.

I shall try in the following chapters to explain the best way of mastering the three fundamental principles of golf, *viz.*: Maximum velocity of club head at moment of impact with ball, lowest part of arc of circle under ball, and club head traveling in plane both before the moment of impact and immediately following it. Endeavor to follow out the directions herein given, study the illustrations carefully, and there is no reason why any one who has a defective swing should not correct it, and when once a swing has been brought into "tune," any fault in it can be

as easily detected as a discordant note in a piece of music.

If you have a certain fault, work to correct that fault—use the remedy. Don't change your whole swing. When your grandmother says she is going to darn your stockings, she means the hole in your stockings, not the whole stocking. You must not think you can learn to drive or correct a fault of years' standing in a day or a week. It may take months; but when you have it, you have it, and it is no weight to carry. It is not hard work to play golf. The harder you hit the ball after a certain amount of force has been used, the shorter the distance it goes; remember that!

And now we will take up the game step by step according to my method of teaching. During my professional career I have given over ten thousand golf lessons and tried many methods of instruction, and the contents of this book are the results of my experience.

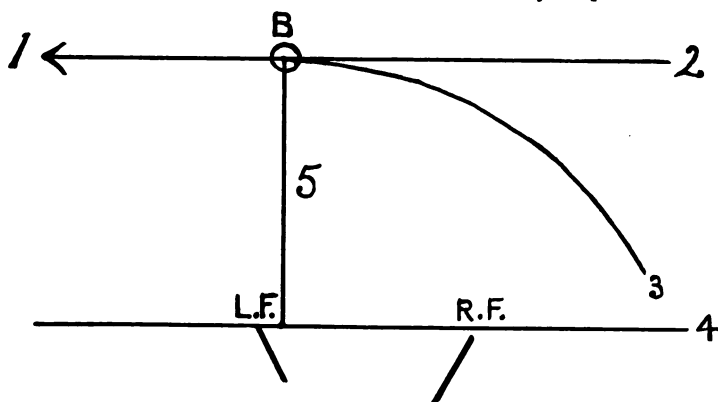


Fig. 1—Stance For Driving and Playing all Full Shots.

- | | |
|---|---------------------------------|
| 1. Line of flight of ball. | 5. Line from ball to left foot. |
| 2. Backward swing. | B. Ball. |
| 3. Drawing club round the right foot. | L. F. Left foot |
| 4. Parallel line to line of flight of ball. | R. F. Right foot. |

THE STANCE

The first thing to do in playing golf is to take your "stance" — that is, get the proper position of your feet on the ground before hitting your ball. There are three varieties of the "stance." "Playing off the right foot," "off the left foot," and "standing square." The last mentioned "stance" is one that I seldom teach. I prefer playing off the left foot (except for stout people) for the following reasons: *First*, The ball being opposite the left foot, there is not so great an inclination to "chop" it. This "chopping" is disastrous to good iron play through the green, and can only be overcome by playing the ball off the left foot. *Second*, The club can be brought straight back along line 2, Fig. 1, more readily. *Third*, The club head has not attained full speed until after it has passed the center of the body, so that the ball cannot be struck with the full power of the blow if teed near the center of the body. This part of the swing is called "timing" the stroke, and will be considered later. *Fourth*, The eye is not so liable to be taken off the ball just before it is hit. *Fifth*, The backward swing is longer and the "follow through" shorter but none the less perfect. *Sixth*, Throwing the body in advance of the head of the club (a very common fault with beginners) can be more easily overcome. I think these reasons are sufficient to appeal to any one. The possible advantages of playing off the "right foot" will be taken up later. Now, for the stance. Look round for a piece of level ground on which you can draw the

diagram shown in Fig. 1, omitting the line marked No. 3. Having found the proper spot, tee your ball, and select an object in the distance that you wish to be the objective point. In playing, this would be the hole. Now with a pointed stick draw a line from your ball towards the object you wish to aim at, and carry the line back about 3 feet behind the ball; then draw a line from your ball at right angles to the line of the intended flight of your ball. Here we will pause and devote a little space to the distance you should stand from your ball.

There is no rule for you to go by here. You must take a position that is perfectly comfortable, not too far from the ball, nor too near. If you stand too far away, you will have to overreach, and if too near, you will be forced to pull your arms in. How can any one judge it right? Listen! Every club has its own peculiar "lie." That is, the shaft rises from the head at a greater or lesser angle. By placing your foot on the head of the club it will stand upright, and its angle or "lie" will be apparent. I may here say that few beginners select clubs that suit them, and when they buy them in a store where the salesman is one who sells anything that happens to come to hand, from a golf club to a Ping Pong ball, they might just as well give their money to some charity. They would get more benefit from it. To get the right distance, you should stand away from your ball, lay the club head behind the ball, the ball being opposite the center of the face of the club, the whole club-sole being on the ground (do not have the club resting on the heel and the toe tipped up or *vice versa*), and be

sure to keep the face at right angles to the intended line of flight of the ball.

Having placed the club as it should be, behind the ball, you stand some distance from it, holding the club lightly in your hand (Fig. 2). (We have said nothing about the grip yet.) Now comes the question. How far are you to stand away from the ball? *Stand at the proper distance for you to get the most power into the swing*, being careful to follow out the above directions. Now, having what you consider the proper distance from your ball, we will return to the diagram we had spoken of, the line drawn from the ball at right angles to the intended line of flight. Draw another line parallel to the line of flight of your ball, and at just the distance it feels comfortable for you to stand, and on this line, which is marked No. 4, Fig. 1, place your left toe, having it a little in advance of the

line marked No. 5, Fig. 1. Place your right foot a comfortable distance from your left, being careful not to have the feet too close together, as by so doing you will be unable to throw the weight of your body into the stroke; and if the feet are too far apart you will not be able to get the weight of your body from your right to your left foot in time to be of any use in the stroke. Your height must determine what distance

Fig. 2 — Addressing the Ball.



your feet shall be apart. But what position relative to line 4, Fig. 1, is your right foot to occupy? Any that you like, provided you do not advance it beyond the line, and it is not more than 3 inches behind it. If the foot went too far back, the club head on the backward swing would have to follow line No. 3, Fig. 1, which under no circumstances must happen. We will now take up



Fig. 3 — Club in Web of Left Hand.

THE GRIP

Place the club in the web of the left hand (Fig. 3), then close the fingers firmly round the shaft, the thumb lying close to the first finger, the end of the finger reaching above the first

joint of the thumb; grip firmly with the last three fingers and press the thumb against the shaft, as in Fig. 4. Rest the club upon the roots of the fingers of the right hand (Fig. 5), closing the fingers round the grip. Let the right thumb touch the first finger (Fig 6), but do not let the first finger



Fig. 4 — Completed Grip of Left Hand.



Fig. 5 — Club in Roots of Fingers of Right Hand



Fig. 6 — Completed Grip of Right and Left Hand.

get beyond the first joint of the thumb, for, if you do, you will be holding the club in the palm of your right hand, which will prevent an easy wrist movement, and right here, let me say: *flexibility of the wrists* is absolutely essential to making a long drive. Be very careful and keep the right hand pressed close to the left, this is an important point, for if there is any space between them, one hand acts in opposition to the other. This may readily be proved by placing one hand at the top of the grip, and the other at the bottom, and trying to swing the club.

It is this antagonism of the hands that led me to adopt my own peculiar grip, which I have found most effective, and which I will explain later on, but which I do not teach or advocate, as it is extremely difficult to master; yet when once it is mastered it gives one perfect control of the club.

Now hold the club firmly in the left hand and with the right hand grip the club just tight enough to prevent it turning as the head comes in contact with the ball. Looking at the grip from the player's point of view, it will be noted that none of the fingers of the left hand are visible, while all the fingers of the right hand are in plain view as far as the first joints (Fig. 7).



Fig. 7 — Grip from Player's Point of View.



Fig. 8 — Placing First Finger of Left Hand Between Third and Fourth of Right.

Was taken over right shoulder. So much for the grip I teach; now for the grip I always use myself.

Placing the first finger of the left hand between the third and fourth fingers of the right, I lock my hands together (Fig. 8), having the thumb of the left hand down the shaft (Fig. 9). Now, closing the three remaining fingers of the left hand tightly round the shaft, and at the same time pressing firmly with the left first finger against the back of the right hand, I close the right hand round the club,

holding it well over so that the left thumb is completely covered by the right hand (Fig. 10). The right hand does not, however, grip the club as tightly as the left. If you try this grip, you will be surprised at the control you will appear to have. Why? Because you have the power of two hands, but they are acting on the club as if they were *one*. I have experimented with many different kinds of grips, but this one suits me best, and while I do not recommend it to ninety-nine golfers out of a hundred, still there may be that particular one whom it would suit; so for that reason I have given a detailed description of it, and my advice is that if that one-hundredth player finds



Fig. 9 — Thumb Down the Sh

he can do better work with it than with the other, to stick to it, and practise until he masters it. I use this grip for all strokes except putting. There I do not lock my fingers, but let the little finger of the right hand "ride" the first finger of the left.

You now have your "stance" and "grip" and are in the position known as "addressing" the ball, and from this point you start.

THE SWING

Begin, holding the club firmly in the left hand. Swing it backward close to the ground, endeavoring to keep the club head as low as possible, and to follow line No. 2, Fig. 1.

In bringing the club back reach out with the left

hand as in Fig. 11. You will see that, because the right hand is below the left, when the left hand reaches out the right hand must necessarily be extended of its own accord. Do not be conscious of letting the right hand do the work. Continue your swing back-

ward, outward, and upward. As the club goes back be conscious of letting wrists bend in the



Fig. 10 — Completed Grip.

Fig. 11 — Reaching out of Left Hand on Backward Swing.



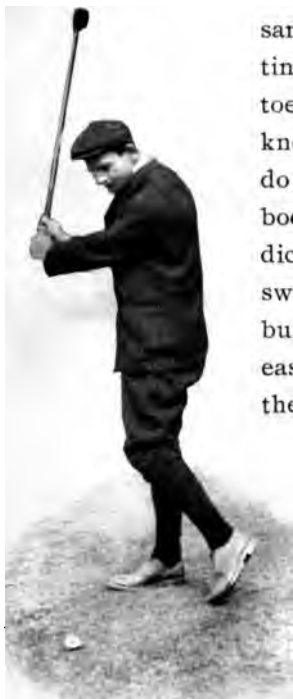


Fig. 12 — Showing Bend of Left Knee.

same direction as the swing is going; continue the swing backward, rise on the left toe, and as you come up on it turn the left knee in towards the right (Fig. 12). If you do not bend the knee, you will sway your body to the right and outside the perpendicular, as shown in Fig. 13. The golf swing is not made with a sway of the body, but with a turn from the hips and shoulders, eased by the left knee turning in toward the right, the right knee being kept straight and supporting the weight of the body.)

The reason a swaying motion is so disastrous to a good swing is that the body can be brought forward from the top of the swing much more quickly than it can be turned. The result is that the body continues to sway forward

in advance of the hands, and when the club head comes in contact with the ball, the body is in advance of the club (Fig. 14). This makes a "smother" of the shot, and prevents the ball rising in its flight.)

As you turn your knee in turn your body from the hips, being careful not to raise your head from its original position any more than you can help. It is impossible, of course, to keep

Fig. 13 — Swaying Body to the Ri





Fig. 14 — Body in Advance of Club

your head perfectly stationary, You have now turned your body round, so that the left side is turned toward the ball, and the left arm is horizontal from the left shoulder, the right elbow being down. Taking what little wrist movement you have made into consideration, the club should now be as in Fig. 15. Now, attention! To get the club horizontal over the shoulder there are two ways, one right and the other wrong. There are hundreds of players who could improve their driving from twenty to seventy-five yards if it were not for a faulty wrist movement.

The common and easy way to get a golf club to a horizontal position over the shoulder is to bend the elbows and draw the hands in toward the body. This is wrong. With the left arm well out from the body bend the wrists back to their fullest extent, and only allow the elbows to bend sufficiently to enable the club to get to a horizontal position over the shoulder, being careful on no account to raise the hands above



Fig. 15 — Swing just before Wrist Movement is put in at Top of Swing.



Fig. 16 — Top of Swing.

the level of the right ear, and at the same time keep the right elbow down. You are now at the top of the swing (Fig. 16) and the club is at a horizontal position over the shoulder. Do not let the club go back beyond the horizontal, as by so doing you are over swinging (Fig. 17), wasting energy and accuracy in an attempt to gain a myth, viz., "a St. Andrews swing."

If the club drops beyond the horizontal at the top of the swing, it has come up to the horizontal before any power can be put in the stroke, so you are practically lifting a dead weight to the horizontal if the club drops below that line. It is a common occurrence to see young players trying to tie themselves in a knot with the club straight down their backs.

The next thing is to start the swing down, making it the reverse of the upward swing; let the whole body enter into the stroke, starting with a downward movement of the wrists, the arms and shoulders uncoiling themselves, as it were. Be careful not

Fig. 17 — Over Swinging.



to have any jerkiness, but let the whole swing come round evenly and smoothly, the club following the same line on the downward swing that it did on the upward. I said sometime back that the club head did not attain its maximum velocity until it was opposite the center of the body. As a matter of fact, the club head is traveling just as fast when it is opposite the right foot, with regard to the speed attained by the movement of the arms and shoulders, as it is at any part of the swing, and yet it has not reached its maximum velocity. It is the transferring of the weight of the body from the right to the left foot, which is called "Timing the stroke," that makes the club head attain full speed. And now we come to

HITTING THE BALL

A few words concerning the manner in which a club head comes in contact with a ball will not be out of place.

In a recent issue of one of the leading periodicals a writer claimed that the instant the club comes in contact with the ball the ball jumped away. This is not so. The ball until hit is a stationary object, and receives its momentum from the club head coming in contact with it, and the longer the club head remains in contact with the ball the longer will be its flight.]

Now, that the ball remains in contact with the face of the club for a short period of time is absolutely indisputable, for if it did not, what would account for the mark on the club face almost an inch in diameter which any one can make for himself? If he will roll a ball in powdered chalk and then drive it with a

wooden club, the mark made will be apparent on the club face, if the ball has been hit fairly. Again, if the ball left the club upon the head coming in contact with it, how is the "spin" put on a ball—and how is it "sliced"?

Lay a club face against a ball and you will see that not one-sixteenth of an inch of the surface of the ball is in contact with the club, and yet after a good drive there is a mark an inch in diameter on the club face. If the ball left the club immediately upon being struck, there would be a mark upon the club face exactly the size of the spot on the ball that came in contact with the club; but, as the mark on the club is sixteen times larger than the area on the surface of the ball that comes in contact with the club when the club is just touching it, that part of the surface of the ball corresponding with the area of the mark on the club flattened in against the club. The part flattened on the ball springs back into place, but the ball cannot attain momentum until the part of the ball flattened in springs back into its original position. Consequently, the ball holds to the face of the club for this greater or lesser period of time.

I referred above to the spin imparted to a ball on leaving the club; and to this we will now return. When a ball leaves the face of a club it has two motions imparted to it, a forward and a rotary. The greater the rotary motion, or the faster the spin on its axis, the longer will be its flight. Any one who has watched a good golfer drive has seen some of his longest drives go out 125 yards or more, and then appear to take a second flight, suddenly shooting up. This is the spin

taking effect on the ball after the forward momentum has been expended. If this spin did not take effect, the ball would “duck,” strike the ground, and run, a characteristic with the rubber-cored balls before the pebble marking was used on them. The cause of this upward spin is very simple. Dividing a ball into two hemispheres, an upper and a lower, it will be readily seen that if the lower is hit by the club face first, as in Fig. 18, No. 1, the result will be a spin following arrow No. 1. The ball slips upwards on the club face as it is hit, but if the face comes in contact with the ball, as in line No. 2, there will be very little spin, and, if any, it may be in the opposite direction, making a long, low drive, which, as the rotary motion is in the same direction as the forward movement (the proper rotary

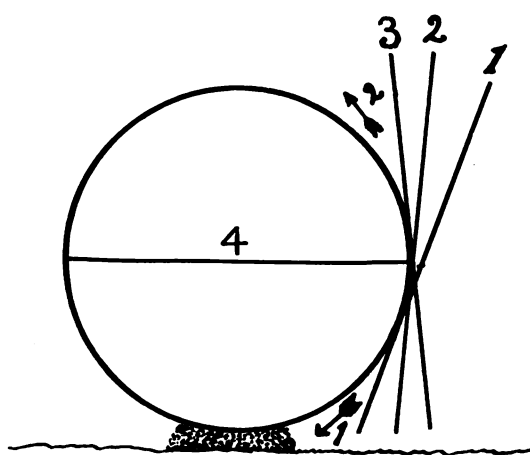


Fig. 18 — Diagram of Golf Ball.

1. Club face in meeting ball so as to impart an upward spin.
2. Club face meeting ball so as to drive a long, low ball.
3. Club face held too much over ball and foundering shot.
4. Dividing line.

motion is more of a back spin), the ball would “run” a longer distance after it struck the ground than it would if the ball were hit below the dividing line.

After the swing has been mastered, in order to get the upward spin, strike the ball below the dividing line 4 (Fig. 18), and for a long, low ball aim to hit just on the line.

I have dealt with the rotary movement of a ball in a perfect drive, namely: the rotary movement parallel

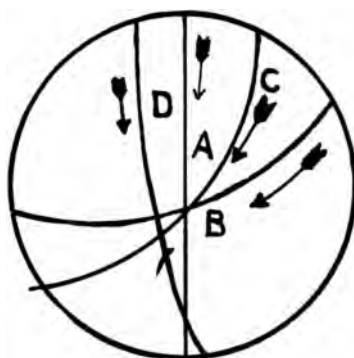


Fig. 19 — Diagram of Golf Ball Showing Rotary Movements.

- A — Perfect rotary motion.
- B — Bad slice caused by rotary motion to the right.
- C — Smaller amount of rotary motion to right, but a poor drive.
- D — Slight pull. Rotary motion to the left.

to the line of flight. Now what would happen to a ball that had a rotary movement at right angles to the line of flight? (As in B, Fig. 19.) As soon as the forward momentum had been expended this spin to the right would take effect, and the ball turn to the right, the spin being in that direction—the result being a “slice”; the greater amount of spin in this direction the greater the “slice,” and *vice versa* for a “pull.”

The different spins are very interesting, and I will have reason to refer to them again, in taking up the different strokes; so for that reason I have gone into the matter to some length. A volume, however, could be written on this subject; but now let us return to our full swing. We were down to the point of transferring the weight of the body from one foot to the other. This is done *after* the ball is struck, as if done before your weight would not count in the stroke, it must be coming forward but not entirely transferred; you must be in exactly the same position as when the club head was laid behind the ball prior to making the backward swing. This is one of the hard points to master, as the tendency at this stage is to draw the arms in and to pull away from the ball.

Now just as you feel the club head is about to strike the ball **push out with your left hand**. By reaching out with your left hand the left elbow will be kept from coming in to the left side; and, as the left hand is higher on the club than the right, the right hand will have to reach out, also, and the club instead of being jerked up from the ball will travel *out* after it, and start the first part of the

FOLLOW THROUGH

It is the follow through that sends the ball. A great many players cannot see what effect following through has on the ball, and I have been frequently asked, "What difference does it make after I have hit my ball where the club goes?" In explaining the flight of a golf ball I said, "The longer the club remains in contact with the ball, the longer will be its flight." Now if the

club is brought down to the ball and there stopped or "jerked" up; by jerked I mean that the *force* in the swing be suddenly stopped as the ball is hit. Strictly speaking, a golf ball is not hit, but is swept away much in the same manner as a boy would throw a ball, which is entirely different from the muscular movement he would make in using a baseball bat with his muscles contracted.

In the first instance the muscles are relaxed; in the second they are set, and it is this "setness" of the muscles that must be avoided.

A great many golfers can take a club and, seeing a harmless dandelion, swing at it in good form, hitting it fairly and squarely, but when a ball is there, their swing becomes all "tied up." The reason of this is that they have their mind concentrated on the ball, while they should be thinking of the swing; the result is, the muscles of the arms become "set," and, instead of going through at full speed, they check too soon.

It is an easy, quick swing that sends the ball, not the great, ponderous "swipe" of a man using a sledge-

Fig. 20 — Reaching Out after Ball has been Hit.



hammer. Now if the left hand is pushed out just prior to the club coming in contact with the ball, there will be no danger of the muscles becoming "set." This reaching out with the left hand should be continued after the ball is struck (Fig. 20.) The club head will thereby be carried outward along line 1, Fig. 1, thus insuring a contact of the face of the club with the ball for the longest time possible.

Last, but not least, make certain that the club head will be traveling close to the ground and following the ball *exactly* in its flight.

Now rising on the right toe, and turning the right side of the body round towards the spot where the ball was swept from, and continuing the swing *outward* after the ball, and upward, finishing the position shown in Fig. 21, being careful not to stop the wrist movement, but to

let the club come to an angle of about 45 degrees over the left shoulder, with the left arm reaching out as far as it will go, the club being held firmly, in the left hand, and the eye still looking at the spot where the ball was teed until the swing has ended. Keeping your eye on the ball is essential.

To sum up, if the club head is traveling at its maximum velocity, and over the line marked 1 and 2,

Fig. 21 — End of Follow Through.



Fig. 1, with the face of the club being held at right angles to the intended line of flight of the ball, and the club head just touching the ground under the ball, there is no reason why a long, straight drive should not be made. Look at Fig. 21, and you will see that on the follow through my arms are in front of me, and the left is extended to its fullest. This extension of the left arm makes the right go out straight.

In nearly all the pictures heretofore published of golfers, on the "follow through" they are shown with the arms held close to the body, with the club in some cases held behind the neck, or down the back, or some other position, round the head. This is very misleading to any one who is trying to get the idea of the correct swing from a written and illustrated source.

These pictures are correct representations of the swing as made by the different players whom they represent, but if any beginner attempts to imitate them and their style as he sees it in their pictures, he will "foozle" every shot. Why? Because instead of letting the arms go *out* before they are pulled *in* at the top of the swing, which every one of these players does, he will think of nothing but getting the club over his shoulder, and the result will be disastrous. Even if the club head hit the ball fairly with the center of the face, a rotary movement to the right would be imparted to the ball, "slicing" it.

DRIVING OFF THE RIGHT FOOT

I said the two principal ways of taking the stance were off the left and right foot. We have discussed the first, now let us consider the second.

If it has any advantages, what are they? Why cannot the first swing be used by every one? Fat men, attention! All ye who are troubled and heavily laden with a superfluous amount of avoirdupois situate on the region of the abdominal cavity, harken to my words: This is the swing for you, and, as I have found it so successful in teaching fat men, I have named it the "Fat man's swing." Now don't be ashamed to get out and practise this swing, just because I have given it that name. If you don't want any one to see you trying it, go where you won't be seen. For a stout person to waste time and energy trying to tie himself up in a knot, and to come back steady on the feet at the moment of impact of the club and the ball is simply ridiculous. The hands and club head are traveling at the rate of three or four miles a minute, on the downward swing, and for any stout person to try the "uncoiling" act, as given under the stance, off the left foot, is the height of absurdity. You cannot do it.

You can tell a man he is fat and he will not take offence, but just tell a stout lady (there are lots of them struggling with the game) that you have a swing especially adapted to stout people, — whew! I did this once in my days of youth and indiscretion, — I have never been guilty since. To me, heroism is not only judged by the amount of valor shown, but also by the amount of discretion used, and since that one break I have been very careful how I put this delicate matter to the fair sex.

But let me say that the "fat woman's" swing is the same as the "fat man's," the only difference is that

where there are a hundred men who will try the fat man's swing, there will not be one woman. "The name does not appeal to them," or they may think they will look more graceful trying to accomplish an impossibility.

Properly speaking, in playing off the right foot the club would go further back on the backward swing than it does in the stroke I am about to describe. So that if any one wants to learn the full swing off the "right foot" all they have to do is to carry the swing to the top from where my description ends, being careful to manipulate the arms and wrists in the same way as in playing off the left foot.

The movement of the arms and wrists, position of the right elbow, etc., are the same at the top of all full swings, no matter what club is used. In playing this swing the ball is more toward the right foot, as will be shown in Fig. 22, and the backward swing will not be so long, but will be more of the "up and down" variety which I most strongly advocate. The front of

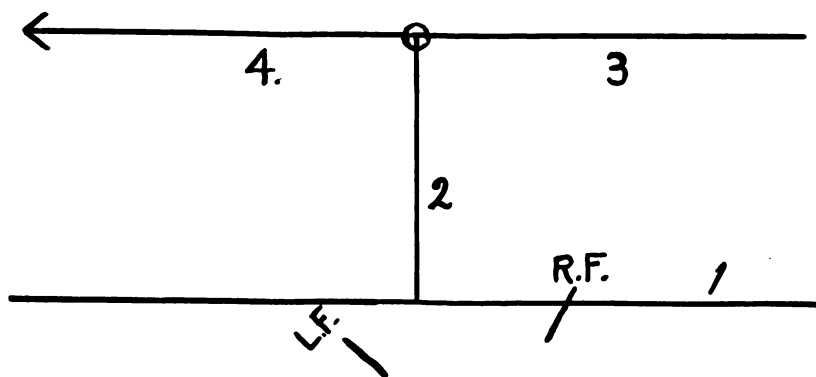


Fig. 22 — Playing off the Right Foot.

B. — Ball.

L.F. — Left foot.

R.F. — Right foot.

the body will be turned more away from the ball. By this method the corporation will not impede the follow through, but the arms can be extended at both ends of the swing with less difficulty.

On comparing this stroke to the three quarter iron, or mashie shot, a great similarity will be noted, the principle difference, however, is in the grip of the right hand, which is not held firmly on any wooden club, but does all the gripping on the irons.

Now to play the "fat man's swing." To judge how far you are to stand from your ball; use the same principles that were enforced in playing off the left foot, and after having found what is a comfortable distance for you to stand from your ball draw the diagram as in Fig. 22.

The ball being a little in advance of a line drawn to the middle of the feet, it will be remembered that I spoke strongly against the ball being played in a position directly opposite the center of the body, for a full swing, such as one would use if they were "standing square," viz., with both feet on a line.

But the swing we are going to take up is not a full swing, so the club has a shorter distance to travel from the top to the ball.

Having decided just how far from your ball you are to stand, and the distance your feet are to be apart, mark it on the diagram which we will assume you have drawn. After a little practise you can get along without the aid of a diagram, but be sure to have the right position of your feet before making a stroke.

Lay your club behind the ball and take your grip. I do not recommend the grip I use to fat people as a fat



Fig. 23 — Addressing Ball Off Right Foot.

person is apt to have fat hands, and fat hands are not conducive to locking the fingers and putting the left thumb down the shaft, so take the grip I described first.

Now your right foot is on the line, marked No. 1, Fig. 22. The view (Fig. 23) shows the position of the feet relative to the ball, and is the position known as “addressing” the ball, being a little in advance of the center of the body. To start

FAT MAN'S SWING

Reach out with the left hand so that the head of the club will follow the

line marked 3 (Fig. 22).

As the arms go back, bend the wrists and keep the right elbow in to the right side, but do not let it touch the body. Letting the left hand, which has the firmed grip, reach out as far as it will go. Keep your head as still as possible, and turn the left shoulder round toward the ball, turning the body slightly from the hips, allowing the left knee to bend **out** not *in* toward the left, you now have the position shown in Fig. 24; this will throw the

Fig. 24 — Outward Bending of Left Knee on Fat Man's Swing.



weight of the body on to the right foot, but not the whole weight, which can only be done by bending the left knee *in* toward the right, — in this swing the left heel just leaves the ground sufficiently to allow the left knee to bend forward, which permits the hips to turn, as is shown in Fig. 24. As the left knee bends forward straighten the right, as shown in Fig. 24, and bring the club back until the right hand is on a level with the right shoulder, as shown in Fig. 25, which is the top of the swing for this stroke.

Fig. 25 — Top of Fat Man's Swing.



To play the full swing off the “right foot” do not have the left foot more than two inches from line 1, Fig. 22, and turn the left knee *in* the same as was done in playing off the “left foot,” and when the club comes to the level of the right shoulder instead of stopping there, carry it up until the hands are on a level with the right ear. To start the swing down, wrist movement first, then arms, shoulders, and hips uncoiling themselves as described in the full swing. Striking the ball as both feet are on the ground. Reach out with the left hand as the club comes down, and continue reaching out, after the ball has been hit, in the way that is described in playing off the “left foot.”

The reaching out with the left hand when the club is coming down would lead some to think that the club might strike the ground before it hit the ball, but *such is not the case unless the body is bent forward from the hips*, which would be an inexcusable blunder on the part of the player, as *the hips should be turning* during the swing, not bending.

Either a "fat" or a "lean" man can play a three-quarter shot, but very few fat men can play a full shot. The "fat man's swing" is really a contraction of the full swing with the variations herein explained, the whole combining to produce a smooth, effective swing, by far the most effective stroke a fat man could use.

The movement of one foot, or the other, backward or forward, does not necessarily change the swing, although upon the feet being changed a different term may be applied to the stroke, yet it does not follow that the swing has been altered.

There are three varieties of swings: flat, medium, and upright. There are three ways of making each swing, making in all nine distinct swings, and when a player plays one or the other of these, his quarter shot, half, and three-quarter shots are contractions of the main swing, which in no wise is effected by either foot being advanced or drawn back.

In the flat swing the club on the backward swing would follow line 3 Fig. 1, and come back around the foot. It will be remembered I cautioned the would-be golfer against this swing, and now I will give you the reason.

If **you** attempt to draw the club back round your

right foot you will invariably bring the head to a certain point, opposite your right leg, with a flat sweeping motion. Then when you get to this point, you will start, taking the club to the top of the swing.

Now in making this movement you have made **two** circles. One running into the other, so when you start the club on the downward swing, you will have to make another, and third arc, as it is impossible to bring the club down the same way it was taken back. These three circles in one swing are not practical, as any one who is able to distinguish between the good and bad at golf will admit. I have seen intelligent men who have been working at a swing of this kind for months and accomplishing nothing give the game up in disgust, when a few words spoken in time would have saved them the months of "foozling," "topping," and volumes of golf vocabulary.

I emphasized the pronoun *you* above. Now do not let me be misunderstood in this matter of the flat swing, because there are a number of good golfers who use it. They do not make three circles or even two.

The average man, however, could not make this swing without three movements. **It is a swing that can only be acquired in youth**, and I do not consider it practical for players to attempt at the age the majority of Americans are, when they take up the game of golf.

The brassie shot is played the same as the drive, and the brassie shaft should be the same length as the driver, or a little longer, but on no account, shorter, unless the club is of a more upright lie.

IRON CLUBS

We have now left the wooden clubs and are about to take up the irons. The cleek is the only iron club whose manipulation is similiar to the full swing of the drive; consequently, it is the easiest of the irons to handle, and will be taken up first.

There are a great many players who do not use a cleek, and there are great many more who do not use a cleek as often as they should.

A cleek is indispensable in playing over any course; and if it were used in 50 per cent. of the "lies" in which a brassie is played, the world of players generally would be greatly improved. After the drive has been made in playing a long hole, the inclination of every one is to get as far along on the second shot as possible; and regardless of the lie of the ball the player will, in nine cases out of ten, ask his caddy for the brassie.

Now if one is not absolutely certain of hitting a ball off the tee, where the conditions are in favor of the player, how is it possible for him to use his brassie through the green? Especially if the ball is in a cupped lie, which very often happens, but few players stop to think of this. They forget that distance without accuracy is like a long range gun without a competent gunner; the opponent derives as much if not more benefit from the shot than does the player. So few golfers stop to think that the game of golf is not played off the tee, or through the green, but begins when the ball "lies," and has to be played 90 yards from the hole.

Of course, no one will get into the first class unless he can drive and play his long game with some degree of certainty; but the man who can put the ball in the hole from a distance of 90 yards in three shots need not be afraid to play any one. We are now getting a little in advance of ourselves, and must leave the approaching and putting until later. To return:

Grip all iron clubs tighter with the right hand than with the left. Just reverse the grip of the driver so far as the tension of the hands is concerned. But *apparently* there is no change, and an ordinary observer can detect no difference, as the position of the hands on the grip is exactly the same as that used in driving. An expert, however, can tell immediately which hand has the firmer grip.

The swing of the club is in no wise changed from that of the full drive, the position of the ball relative to the two feet being the same, and the way the club comes back from the ball, following line 2, Fig. 1, are identical.

On the follow through, just after the ball is struck, one might think some difficulty would be experienced in reaching out with the left hand while the right hand retained a firmer grip. But such is not the case if this most important part of the swing is thoroughly impressed on the player's mind.

Whenever an iron club is used properly, a small piece of turf called a "divot" is taken up.

This removing the turf is caused by the club going into the ground well at the "root of the ball." The club must not be checked up in the swing just as it is about to strike the ball, but *let the club head continue*



Fig. 26 — Showing Wrong Way of Taking Up Divot.

*to go “into the ground” after the ball has been struck. This will take up a piece of turf just in advance of the position occupied by the ball, *not behind it*, as a great many beginners are apt to do.*

This taking up a “divot” insures hitting low enough under the ball, **and as the “divot” is taken up after the ball is struck**, the power of the swing in hitting the ball will in no wise be reduced. Fig. 26 shows ball and position of divot taken

Fig. 27 — In Playing Out of Water Strike Well Behind the Ball with a Deep Faced Club.



up. Of course, in taking this picture a ball was struck first, taking up the divot as shown, and then another ball was placed in the position occupied by the ball that was used in taking out the divot; and the photo taken (this figure) shows the divot taken up by an iron club, but not taken up "square." It will be seen by looking closely at the picture that the club did not strike the ground at right angles to the line of play; the club turned, in the hands, *the right hand not being held firm enough*, and as soon as the club struck the ground it turned in the grip, causing the face to come in contact with the ball at an angle.

This would result in the ball "sliding off the face" of the club and carrying to the right. There would be no power in a shot of this kind, as the club face did not meet the ball at right angles to the line of flight.

The best results in playing a cleek, or, in fact, any iron club (**the putter excepted**) **can be obtained by turning the face a little to the left** of the line of flight of the ball. Do this when the club is soled prior to making the backward swing. Then when the club meets the ball on the downward swing if there is any turn of the blade it will not be sufficient to "put a cut" on the stroke.

It is universally thought, even among players well advanced in the game, that a ball will be lofted if the face of an iron is tipped back. **This is an error. A ball will be lofted higher and sent further if the face is turned to the left, or hung over the ball a little.**

There is a stroke (usually played with a mashie) called a "cut shot" or "back spin." I do not, how-

ever, recommend any one to try it, or waste time on it. The fish is not worth the bait, and the results obtained even when a "back spin" has been put on a ball are no better than if any one of the different strokes hereinafter described had been played, which would have accomplished just as much with infinitely more certainty.

This "cut shot" has a strong tendency to cultivate a pulling in of the arms as the ball is struck, a fault I have cautioned you against, and one to be given the widest possible berth.

It may be found with practise that better results can be obtained in playing an iron shot if the ball is moved a little more toward the right, but do not get it to the right more than you can help, unless you are playing off the right foot, or the "fat man's stroke," when the cleek shot would be the same as the full swing therein described.

Never try to get more out of a club than there is in it. If you have a bad lie and 250 yards to go before reaching the green, it will take you "two" to get there any way, so endeavor to get your ball cleanly away on the first shot, so that you can with some degree of certainty feel that with your next you will be within approaching distance of the hole. If, however — and it is usually the way — you "press," and try to get there, in one, you will find yourself in the unpleasant position of having taken your approach first.

APPROACHING

Next to putting is the most difficult and scientific part of the game, and there is no shot that appeals to

any one so strongly (provided he understands the difficulty of it) as the approach.

To my mind the shot from 50 yards is the most scientific, as not only should the ball lie somewhere on the green, but it should be within possible putting distance of the hole. Of course, it is possible to hole a ball from any distance in which the green can be reached in one shot, but while it is possible to hole out, such a thing is highly improbable; "possible putting distance" is ten feet or less. Approaching is usually done with a mashie, but a mid-iron can be used quite as effectively for any of the shots hereafter described, unless a bunker is in the way, when one must use a mashie.

There are some players who use a mid-iron altogether for approaching, but this I do not favor. When the ball is lying just off the green a mid-iron can be used to advantage. But a player who plays a shot through the air knows that as long as the ball travels in the air it will not be deviated, but he is not so sure about the run over the ground.

The mashie shot is divided into three distinct parts: The "three quarter," "half," and "quarter shot." The last mentioned being the hardest.

The manipulation of the wrists is, as I have said before, a most important matter. Very few people know how and to what extent the *wrists* are involved in making a swing, and it is for their benefit that we will now look into this most important matter. The views will aid me in describing a most difficult matter to explain, but which could be demonstrated in play in a very few moments.





Fig. 28 — Addressing for Mashie Shot.

Holding the mashie with the proper grip (I cannot impress on you too strongly **that the grip must be with the right hand**), as in Fig. 28, draw the club backward with a wrist movement *only* as far as it will go (Fig. 29). You are now making a wrist movement **sideways**.

If you hold both hands on a level with your face, the palm of the right being toward you, and the palm of the left away from you, and wave both your hands to the right with a wrist movement, you will have the identical motion that is used in making the movements herein described.

The trouble with a great many players is they wave their wrists as in Fig. 30, and you can sometimes see them attempting to play a swing with the wrist movement at the top, as shown in Fig. 31 (while the proper position at the top of the swing should be as in Fig. 35). In the full swing this is disastrous, inasmuch as when the club comes down to the ball the face is “hung over” so far that the ball is driven into the ground. If the wrist movement is not correct you can practise month in and month out, and eventually come to the conclusion that the man who wrote the proverb, “Practise makes perfect,” could not have been a golfer.

Fig. 29 — Wrist Movement Only.



I said before that the wrist shot is the hardest stroke to learn, and I wish to impress this thoroughly on the reader's mind. Should any one master this stroke in a season's play he will have accomplished a very creditable feat. Many golfers make a great mistake of never practising their short game, but will spend hours driving off a tee; whereas, if one quarter of the time spent in practise was devoted to the long game and the other three quarters to the short shots, their improvement would in a short time become apparent in a wholesale reduction of scores.

In instructing I always teach the "half shot" first, as I have found from experience that it is easier for any one to get the idea of the wrist movement from

this stroke than it is from either the "wrist" or "three quarter" shot.

The term "half shot" like the term "wrist shot" is very misleading. Many would think that the expression meant half the distance it was possible to drive a ball with a full swing, but such is not the case. What is really meant is that the club head describes half the arc of a circle described in a full swing, and it is possible to use a driver or brassie with this stroke and send the ball as

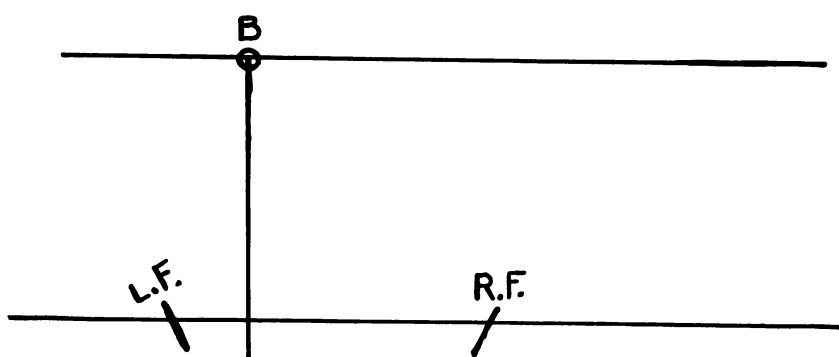


Fig. 30 — Outward Turning of Wrist in Mashie Shot

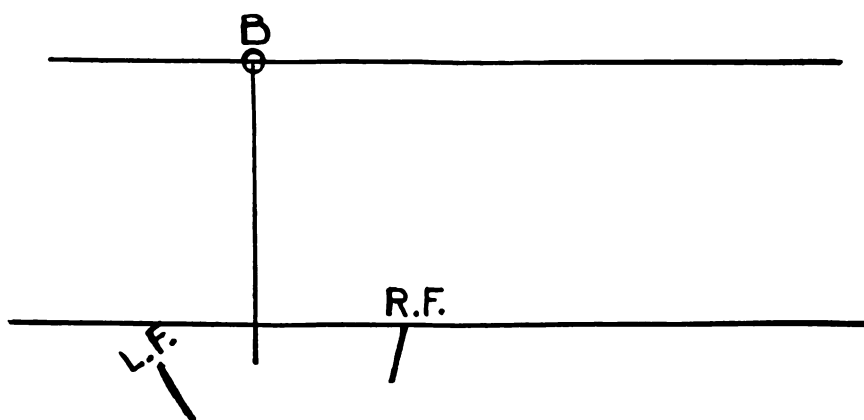
Fig. 31 — Wrong Wrist Movement, near View.



Fig. 32.



Stance off the left foot for approaching. This stance is the same as in driving, which simplifies this difficult part of the game.



Stance of the right foot for approaching.

far as with the full swing. The position of the feet is the same as for the drive, and the relative position of the ball to the left foot is not changed from that used in driving.

I am strongly in favor of adopting one position for the ball relative to the two feet for all shots; there is less possibility of getting confused, and it simplifies the game; and, to say the least, golf is one of the most difficult games in the world, requiring strength, endurance, delicacy of touch, calculation, and last, but not least, an even temperament. So if one stance is used for all shots there is less possibility of getting "mixed up."

For instance: if you are 150 yards from the hole and you play your full shot "off the left foot" and your "three quarter" shot "off your right." In a position of this kind you don't know whether to play with your left foot or your right foot advanced, and the result is you fizzle your shot.

In stepping up to your ball make up your mind what club to use, and what stroke to play, and **do not** change it; golf is one of the few things in which the first thoughts are best.

I have, I hope, sufficiently impressed upon the reader the necessity of gripping with the right hand. An iron club turns much more readily on coming in contact with the ground than a driver or brassie. This is accounted for by the fact of the blade being more toward a right angle from the shaft, and the fact that *there is no weight back of a line drawn from the neck to the "toe,"* as is the case with a wooden club.

Take up your position the same as in driving, and

lay your club head behind the ball. When the club is "soled" in this manner, be sure and try to strike the ball nearer the toe of the club than you did with the cleek or driver. With these clubs you aimed with the center. In playing this shorter swing the tendency is to reach forward, and if you are not careful you will strike the ball where the shaft rises from the blade.

I remember some years ago being unable to play a mashie shot without sending the ball to the right, especially on a short shot. I practised and played all kinds of stances and swings, and the more I practised the worse I played. The ball would shoot off at a right angle to the direction I intended it to go. I was completely "off my game," and what was the matter, and what to do, I did not know. In desperation I took some balls that had been newly painted, and which were not quite dry. I struck the first ball all right; the second went at right angles to the direction I intended, the third and fourth followed the second. I looked at the face of my club in disgust, and behold! I had solved the problem; there were the marks made by the balls distinctly seen on the club face, one in the center, and the others on the heel. I saw immediately where my trouble had been all along, and from that day to this I have always aimed with the toe of the club, and have never had a repetition of the time when I practised for days and days without being able to have any confidence in a shot, where confidence is absolutely essential.

You have now the proper position to stand and the correct way to aim with your club. Let us now proceed to make the swing.

I said before that the "half shot" was the easiest of the mashie strokes to master. The reason being that the extremes, *i. e.*, the top of the swing and finish are more clearly defined, and are easier to become accustomed to than the "three quarter" and "wrist shots." The three mashie strokes stand together like adjectives in degree of comparison — positive, comparative, and superlative. The "half shot" positive, "three quarter" comparative, and "wrist" superlative.

Assuming you have taken your position ("off the left foot"), the club being held firmly in the right hand, and, having soled it behind the ball, aiming a little in advance of the center. We will take up the different movements of the wrists, elbows, shoulders, turn of the body, and bending of the knees, just as they occur in the swing. Analyzing this as it is made so that the different parts can be fully explained.

The first movement backward is an extension of the left arm outward and back as far as it will reach. Bending the right elbow, as in Fig. 33, it will be noted that the left knee has bent slightly outward, and that the shoulders have turned but little from the position they occupied when the club was soled behind the ball. The right knee being kept straight you continue the swing upward by raising the arms higher, and

Fig. 33 — Extension of Left Arm on Backward Swing.



allowing the right elbow to come in to the right side, but not close enough to touch the body. Turn the shoulders and allow the left knee to bend forward all the time, keeping the right one straight, and allowing the body to turn on the right hip.

The right foot does not receive the entire weight of



Fig. 34 — "Certain Point" in Mashie Shot.

the body on the backward swing, as is the case with the driver and other full shots. In fact, more of the weight is supported by the left foot.

You might think by this that when the ball is struck the weight would be in advance of the club, but before the ball is struck, **the left knee has to straighten** itself, thereby throwing the weight behind the stroke.

If the above directions are put into practise it will be seen that on the backward swing the elbow comes in toward the right side, as soon as the hands have passed a *certain point* in the arc of a circle.

I have emphasized the two words, — “certain point,” as I will have reason to refer to them again when we take up the wrist shot. The right elbow comes closer to the side, until it arrives at the point shown in Fig. 34, from which it begins to go out again. Now this is the top of the swing for the half shot. It will be noted that the swing so far is a “stiff arm” movement; that is, no wrist movement has entered into the stroke. I have done this for two reasons. The first is, that these arm movements can be practised separately, and more attention given them if the wrists are not thought of, and they really make up another swing called a “stiff arm stroke,” which will be taken up later with the wrist shot. A “stiff arm” as far back as we have gone is not practical, although a shorter one is very effective in running a ball up to the green from a distance of thirty or forty yards. The second reason is, that the wrist movement is absolutely essential in making this shot, and by leaving it till the last, it could be better explained. This wrist movement, however, *is throughout the swing*. As soon as the club starts back from the ball this movement can be felt, but is most apparent just as the club is at the top of the swing. Fig. 35 illustrates this wrist movement, and by comparing it with Fig. 33 it will be seen that in Fig. 33 the club is in the same plane as the left arm, while in Fig. 35 the club is vertical; this is the top of the swing. To start the club downward, reverse

the movement of the wrists, let the left knee come back to its original position, reach out with the hands, the right elbow straightening itself until the arms are extended to their fullest extent, bringing the arms and club into the same plane (Fig. 36), which is just prior



Fig. 35 — Top of Half Shot.

to the ball having been hit; both feet are on the ground in exactly the same position as when the ball was addressed before the backward swing was begun.

Let the club head go well under the ball with the arms extended to their utmost, and be careful not to relax the right hand as the club comes in contact with



Fig. 36 — Arms and Club in Same Plane.

ball, but push the club through with that hand and let the head go into the turf in advance of the position occupied by the ball, taking up the “divot,” continuing the swing outward and upward, rise on the right toe sufficiently to ease the stroke, as the finish is not so far through as in the full swing, and is shown in Fig. 37.

In making the backward swing do not move the head, but allow the shoulders to turn, and the body to be eased, by the turning on the hips. The keeping of the head stationary will be found comparatively easy on

the short swings, but on the full swing it is almost an impossibility. A slight movement of the head to the right in making a full backward swing is not disastrous to the stroke, *unless it moves far enough to cause the body to sway.*

I said the three quarter shot was most difficult to master. As the term implies, this is not quite a full shot, and that is just where the trouble comes. I have heard players say, “Why, if I shorten my full swing, I will have a ‘three quarter’ stroke.” Easy enough said, but this is not a three quarter shot, simply making the club head describe a quarter less of the arc of a circle described by a full swing is not a “three quarter shot.” Certain movements altogether different from the full swing will be apparent to

Fig. 37 — Finish of Half Shot.



any observer watching an expert make this stroke. A great many players make a stroke which they consider a three quarter shot, but which in reality is little more than a half swing, or else they tie their muscles in a knot, and play a contraction of what they use for a full swing.

A three quarter shot is used with a niblic to get out of a bunker, or in playing out of long grass, and altogether is a very useful shot to know how to play.

It will be remembered I referred to similarity between the fat man's swing and the three quarter stroke. The swings are identical, but the position of the feet (assuming you are playing off the left foot) is different, and, of course, the grip is now with the right hand, as we are using an iron. Having decided on the distance you are to stand from your ball, take the position with your feet, the same as in driving.

To make your backward swing let the club go back the same as in the "half shot" so far as it was described to the *certain point*; then, instead of bending the wrists, continue the swing upward until the hands are on **a level with the right shoulder**. Do not rise on the left toe as you did in driving — when you will remember you turned the left knee in toward the right — but continue the outward movement of the left knee (see Fig. 24), and allow the left heel to leave the ground just enough to ease the stroke. The right elbow being kept down throughout the swing and the wrists doing their usual amount of work. Be careful not to get the hands above the level of the right shoulder, as by so doing you would be making *a* full swing, but not *the* full swing you would play if

you took your driver and followed out the directions I have already given you. This is one way you could drive, however, and there is one professional who teaches it very successfully. It should, however, only be used for what it is meant, unless it is played, as I have said before, off the right foot.

When the club is at the top of the swing, viz., hands on a level with the right shoulder, the feet will be found to be occupying a very firm stance, with the greater part of the weight on the left foot. Fig. 38 shows the top of the swing. Now, the club comes down to the point where you started the half shot downward, and from which you carry out the directions given for the half shot.

In following through, it will be found that as the club head has greater momentum it cannot be stopped where the half shot ended, but will have to be carried out further.

You can, if you wish, follow this stroke out by rising on the right toe and making the same follow through, as was used in playing the full swing; but, as the backward stroke was only three quarters of the arc described by a full shot, it is well to check the follow through before it goes up to where the full swing ended, as in Fig. 39.



Fig. 38 —Top of Three Quarter Shot.



Fig. 39 — End of Three Quarter Shot.

We will now take up the

WRIST SHOT

There is no such thing in golf as a wrist shot.

Golfers putt to a great extent with their wrists, but there is no stroke played into which the arms and shoulders do not enter. Whereas, if the swing were made, as the term would imply, altogether with the wrists, it would not be necessary for the arms and shoulders to play the part they do, and without which the stroke is a failure.

I have seen players practising this shot, and in nine cases out of ten they put too much wrist movement in the swing ; in fact, they were endeavoring to hit the ball with a movement only of the wrists, holding the arms rigid, and going through a "stunt" that was very amusing to watch, but which for actual results did not amount to a lost ball in a ten-acre swamp.

You cannot loft a ball and send it any distance with a wrist movement only, and yet there are many players trying to negotiate approaches of 50 yards or more, with a stroke of this kind, which for practical purposes is only good for putting. But they keep on practising and hoping that some day the Great Golf Spirit may enter into their bodies and drive out the bad devils of Topping, Foozling, and Sclaffing ; cleaning their souls of the necessity of using the golf vocabulary, and leave them to enjoy ever afterwards the confidence of dropping the ball on the green with some degree of certainty.

But, dear golfing brethren, such is not the way of the Great Golf Spirit, and verily, verily I say unto

you, that unless you change your ways you will stay in the same rut all your days, and the rut you are in will not be large enough to hold the blessings of the green keeper, who will implore the Great Golf Spirit somewhat after this fashion : That as one of the turf diggers has been taken from this life may he rest in peace, but on his awakening may he be eternally troubled by the thought of the divots he has displaced and never replaced.

But enough, I will preach my sermon later on, and will offer no apology. I never apologize, unless I am in the wrong, and I do not consider that in making the remarks designed for the safety and improvement of the game, even though they may not be received cordially by a certain class of players, require more than the explanation given.

I have referred to the difficulty of playing the quarter shot on several occasions, and there is no doubt that it is the hardest shot in golf to play. When the ball is within 50 yards of the hole, one naturally expects that on his next shot he will lay it on the green. If the green is a hundred feet square he ought to be able to kick it there, but if it is one of those "t'penny ha'penny" affairs where the club goes in "for small and good" he will have some difficulty getting in a position to hole out.

Strictly speaking, an approach shot from 50 yards of the hole ought to lay the ball within a twenty-foot radius of the cup, and if you can "approach" ten balls so that you can get seven of them within this radius, and hole them out in two more, you can consider yourself a fairly good approacher.

In playing this shot take up the same stance that you had in the half shot, being careful not to stand any closer to your ball. Some writers and instructors say, "The shorter the distance to the hole, the nearer you stand to your ball." This is not correct, *unless in playing a short shot you use a more upright club than the one used for the half shot.* But I am assuming you use a mashie for all approach shots. The instructors who teach this standing near the ball are just the ones who stand well away themselves.

No mistake can be made with regard to the distance one is to stand from the ball, if he will follow out the directions given with regard to letting the club have "its lie" and standing far enough back to allow the arms to have a free swing. By following out the directions given elsewhere for addressing the ball no mistake ought to be made.

This stroke is played **all with the right hand**; in fact, the left hand does little or nothing. There are three different ways of making a quarter shot. They are "wrist," "bend the right elbow out," and "stiff-arm swing." This last is a most useful shot in giving the ball a long run after it strikes the ground, and will be found most effective if played with a mid-iron.

The "wrist shot" will loft the ball much higher than this shot and can be used where a bunker guards the green, and it is necessary to loft over it. The "bend of the right elbow" can be used for distances as long as the wrist shot, but will be found more effective for shots of 30 yards or under. Particular attention should be paid to this shot, as the movements are the same as those used in putting. The stance being the

same for the three shots and similar to that of the other approaches.

Having taken up your position draw the club straight back from the ball with the hands following a horizontal line, as in Fig. 40. *Do not raise your hands above this line*, but allow them to follow it out as far as the left hand will reach, all the time bending



Fig. 40 — Wrist Shot Backward Swing.

the wrists backward, **not bringing the hands above the plane in which they were when the club was soled behind the ball.**

It will be noticed that the knee and hips have not moved, only the left shoulder has come forward a little to facilitate the reaching out of the left hand.

If the upward swing is made correctly the downward swing will, in nine cases out of ten, be correct.

As the tendency is to make the downward movement the reverse of the upward, so look to your backward swing in all strokes.

In starting the stroke downward you must be careful not to pull the arms in toward the body. Aim well at the root of the ball, and let the club follow through, as in Fig. 41, which is as far out as the hands can go



Fig. 41 — Finish of Wrist Shot.

on a horizontal line and shows the follow through and the bend of the wrists. The right wrist having turned over the left in the manner shown in the illustration.

STIFF ARM SHOT

This swing is sometimes used to approach a large level green, where it is advantageous to “run the

ball" in preference to trying to "pitch it." This stroke is played the same as the quarter shot, but no wrist movement is used in the shot; consequently, it appears "stiff." The hands go back on the horizontal line, and follow it through to the end. The right hand does the same amount of work as in the other mashie shots, viz., **ALL**.



Fig. 42 — Bend of Right Elbow Shot.

We now come to the third and last short swing with the mashie. This stroke is not commonly used; in fact, I have never seen any one use it but myself, and those whom I have taught it to. It is most effective for short approaches, and can be learned more easily than either of the other two, so that a greater

degree of proficiency may be attained in a shorter period of time.

In making the backward swing, instead of letting the right elbow go in toward the right side, **keep it out**, as in Fig. 42, at the same time bending the wrists back as far as they will go, and reaching out with the left hand on the horizontal line. This reaching out on the backward swing with the left hand is equivalent to saying, **Do not bend your left elbow on the backward stroke.** If you bend both elbows on any swing (the right elbow has to bend either out or in, with *every* swing excepting one) you would have a chopping stroke that might send the ball perhaps as much as three feet; but take the club back to the top of the swing as described above, and to start it down, **straighten** the right elbow as the club comes down; you will thus strike the ball with the arms reaching out and well under it, and finish the same as in the quarter shot.

A club head should not start the upward swing on the follow through, until it has reached the lowest point in the arc of the circle, where the divot should be taken out just in advance of the spot occupied by the ball, from which point the upward swing commences. This point is directly opposite the left foot.

If you are "topping" your approach shots, and yet are playing according to the directions, take a position with the ball a little nearer a point opposite the center of the body, and you may find that it will be easier to strike under it; but as you become more accurate and can swing with more confidence, gradually get the ball more forward, until you can play it in the right position. It will take some time to master these three

shots. If would-be-golfers were to devote the first season to *practising*, instead of trying to *play* a game, about the difficulty of which they know nothing, it would be better for themselves and every one concerned, not omitting the golf course, which suffers more than a little.

Thousands of people are playing golf who know absolutely nothing about the game theoretically; in fact, they do not know the rules, and as far as paying any attention to the etiquette of the game, they do not even replace the turf they take up. My advice to players of this kind is this: First, learn the rules, and incidently run your eyes over the etiquette of the game, which can be found on the last page of the book of rules. After you have done this, and felt that you know enough to call "Fore," not after you have hit a person, but before you strike your ball. (I remember, on one occasion, playing a match with a friend, and as we were going over a hill that hid the tee from our view, a ball whizzed past me, and struck my friend. It takes a great deal to make that friend use an extraordinary expression, but on this occasion he fairly "did himself brown." Presently over the hill came a fat, perspiring, but jubilant-looking golfer. My friend looked at him scornfully for a moment, and then said:

"Say, did *you* just drive over her?"

"Yes."

"Well, you hit me," rubbing the injured part of his anatomy.

"Did I? Well, I'm awfully sorry."

"Why the - —— didn't you call 'fore'?"

"Because I didn't think I would come this far."

“Well, you were trying to, weren't you?”

“Y — Ye — Yes.”)

Go to some secluded part of the course and practise the different strokes according to some well expounded theory. If there is a professional near by, get him to watch you, and see if you are doing things right. When you feel that you can with some degree of certainty, step up to your ball and make your stroke that it will travel somewhere near the line you want it to take, then play around.

When you get up in the class of “good players” you will see the logic of what I say. If you are playing around and a couple of fast players are behind you, for goodness sake don't assert your rights and keep them back. A two-ball match has the right of way, but it would seem to me that this rule should be changed, and some provision made, so that fast players will not be held back by a couple of novices, while there may be as much as three clear holes ahead.

Fast players will appreciate the courtesy of being permitted to pass slow players, and the few moments lost by the slow players will never be missed, as they are likely to lose their ball, or have some other cause for delay on the next three strokes.

There is another class of players to whom a word of advice would not be out of place. They are the men who tee the ball, step back from it, and make eight or ten practise swings. This is not only absurd, but very annoying to those who have to wait. It uses up energy needlessly, and does in no way help to make the stroke any better. I have seen players “drive” after making a dozen practise swings, send the ball

fifty yards, step up near it, make a dozen more swings with a brassie, go thirty yards, swear a bit, step up to the ball with a cleek, hit the ball *without* any nonsense, and send it in one shot twice as far as it went in the other two, and as if in fear they might be getting on too well, begin taking eight or ten practise swings again.

PUTTING

In "putting" and short "approaches" things are different, for very few people can play these two difficult shots without some calculation.

Speaking for myself, I take twice the time to make a "putt" that I use to make any other shot. I am defining the line to the hole, getting my wrists flexible, and thinking out the position. I do this, however, while my opponent is playing his shot; after he has *finished* I am ready to play, and I endeavor not to keep him waiting any longer than I can help.

"Putting" is the most scientific part of the game of golf; driving, the most spectacular. The man who can't putt can't beat anybody. In "putting" a player may make up his loss through the green, and it is the stage of the game where delicacy of touch, perfect direction, and keenness of observation are required to insure success. But with all these in one's favor it is still possible to fail as a "putter." If the style is faulty, then will none of the above virtues count.

Putting can be divided into three parts, — approach — long — and short —.

Approach putting, as the term implies, is the stroke used when the ball is at the extreme edge of the green, and it is the intention of the player to lay the ball as

close to the hole as possible, or, in golfing language, "dead."

Long putts are the shots that are beyond what may be considered certain holing distance, but are, nevertheless, more than possible.

Short putts are those where the ball lies near enough to the hole to be counted on as going down in the next shot.

Putts under eighteen inches have no name, so we will refer to them as "t' penny — ha' penny shots." **In putting always play for the hole.** This "dribbling up" is a poor way to play the grandest game on earth, for if a player once gets into the habit of playing his shots in this manner, "he is all in." When once your nerve is lost on the putting green it is all over, "be up," that is, send the ball as far as the hole, since "never up, never down." There is some chance of holing a ball that goes too far, but none for one that goes short. Nothing but an act of providence, such as happened to a golfer who was playing a close match with a friend, the two being "even up" and "one to go." Both men drove well from the tee and were within approaching distance of the green. The opponent "played the odd," laying his ball on the green. Then the other man played his stroke, the ball landing on the green. The player swears to this day that he is sure the ball would have gone down any way. But an amusing thing actually happened as the ball struck the "green." It frightened two little field mice that were busily engaged in disputing the possession of a horse hair, and each had an end in its mouth and wanted the "whole," just as the two

golfers approaching wanted the "hole." When the first player's ball struck, one mouse said to the other, "Willie, I *think* there is something doing." When the second ball struck, the other mouse said, "Sandy, I *know* there is something doing; let's go home." "Give me the hair, Willie," says Sandy. "I won't," says Willie. "Then we'll both take it," says Sandy, and they did, one at one end and the other at the other going home on the run. They saw the ball moving on the green and Sandy went one side of it and Willie on the other, and this is what the golfers saw. As the player's ball was on its "last legs" two little dark objects on the green suddenly took motion, one on either side of the ball, and before a movement could be made they had carried the ball or made it roll, whichever you like, into the hole so it had to be reckoned as holed on the previous stroke, the ball being in motion when the additional impetus was added by an agency outside the match.

Never trust to luck; always be up; short putts are the shots any duffer following a match swears he can hole out. When he sees an expert miss them, he says, "Why, I could hole that putt you missed on the seventh green myself." Then, by way of proving his assertion, he will lay the ball twice the distance the expert was from the hole and "go down." "There, I told you so!" But let him get in a match and then "try it on,"—and well—we have all been there—

The first thing to do on coming up to your ball on the putting green is to stand behind it and draw an imaginary line from the ball to the hole, and over this

line the ball must pass in its course to the hole. Now, if the green slopes from the right to the left of this line, or *vice versa*, you must "borrow" from the side that slopes ("borrowing" is putting a little to one side or the other of the hole to allow for the slant). An excellent plan is to look at your ball from the hole, for you can then see any undulations of the ground in the immediate vicinity of the cup, which you could not do if you looked from behind the ball; only after you have in your mind drawn the line from the hole to the ball qualify it by looking from your ball to the hole. I have found this method very satisfactory, as it enables me to calculate the necessary power to put in the stroke.

It requires great sympathy between the muscular system and the eye to keep a long putt straight. The distance to the hole from the ball is not computed in yards, feet, or inches, but in muscular energy, which has to be calculated by the eye, and transmitted to the muscles, requiring perfect sympathy of hand and eye for a successful putt.

Assuming you have drawn your imaginary line from your ball to the hole, how are you to get your ball to follow it? At first glance this would seem very simple, as all you would have to do would be to hit your ball with the face of the putter at right angles to the line. That is all very well, but if you think you can do it again, very well, very well — try — you no doubt have — with varying success, sometimes over, sometimes round, but very seldom down.

It is impossible to make the club face meet the ball at right angles to the line, unless you make the club

head travel in a straight line, on the *backward, downward, and follow through* of the swing.

A word about the kind of putter to use : **Never use a putter with a short blade.** If you have one in your set of clubs throw it away for it is useless. It will be and has been the cause of you missing more putts than you have any idea of. The putter is the only club which should have a long blade, for if your other iron clubs are *too* long bladed when they come in contact with the ground the resistance is so great that the full power of the swing is not given to the ball, but is wasted through the extra length of blade having to overcome the resistance of the turf, which will prevent a proper “follow through.” The putter I have found most satisfactory is of the “bent blade” variety, and I could not be induced to part with mine, as it could not be duplicated.

I said before, in order to simplify the game as much as possible, one stance should be adopted for *all* shots, thus avoiding complication, and this applies to “putting” as well. It will be seen by the accompanying diagram (Fig. 43) that putting requires the same rela-

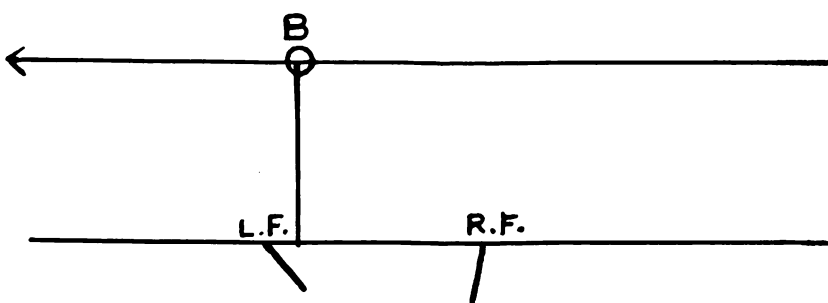


Fig. 43 — Stance for Putting.

tive position of the ball to the feet as the "drive," but the feet are a little closer together, and as you are now playing with a short-shafted upright club, you will stand *near* your ball, but not *over* it; easy reaching distance from your left toe is a good position for the ball. The weight of the body rests more on the left foot than on the right, and is *not transferred* to the right on the backward swing, as is done in the longer shots, the swing being made entirely with the arms and wrists. The grip of the club is the same as that used in approach shots, and is **all with the right hand.**

Holding the putter with the right hand makes it much easier to get a good direction, and *direction* is what you must have in putting. If you ever noticed the "putts" you have *missed*, you will recollect that four balls out of five went to *the left of the hole*. This was caused by not holding the putter firm enough with the right hand, and it is safe to say that had you been holding the club in the proper manner, 75 per cent. of these putts that missed would have been holed.

When you hit your ball, strike it with firmness and decision, having first decided on the line and calculated the amount of power required to send the ball the necessary distance; a deflection of one-sixteenth of an inch of the putter face is sufficient to make you *miss* a three-foot putt.

There are many different ways of putting, but the method I am about to describe will be found the best for every day in the week except Sunday, and is "all to the good" even then.

After taking your position with the ball opposite the

left toe, and having your eye on the imaginary line drawn from the ball to the hole, place the head of the club in front of the ball on the imaginary line with the face of the club at right angles to the line (Fig. 44 shows this position). You lay the club in front of the ball for two reasons: First, to enable you to get the club face at a right angle to the imaginary line, which



Fig. 44 — Addressing for Putt.

can be done more easily in front of the ball than behind it; second, by laying the club head in advance of the ball, you are reaching out farther than you have to do when the club head is laid *behind* the ball. This reaching out causes the muscles to extend, and *they must not be contracted when the club head is laid behind the ball* prior to making the backward swing.

Now lift the club head up over the ball, being care-

ful not to alter the relative position of the face to the hole, and lay it behind the ball. **Aim to strike the ball near the toe of the putter.** If the ball is struck nearer the toe than the center it will be found that a better direction will be obtained. The tendency of all putts is to pass to the left of the hole, and the only way to over-



Fig. 45 — Putter Behind Ball.

come this tendency is to putt with the toe of the club and grip with the right hand.

You are now occupying the position shown in Fig. 45. To make the backward swing keep the left arm straight and draw the club backward *with the right hand*, bending the wrists in the same direction, and keeping the right elbow out from the body the same as in the “bend of the right elbow approach.” You will see on consulting Fig. 46 that the shoulders have

not moved, but that the swing has been made entirely from the arms and wrists. On looking at the same illustration the bend of the right elbow outward will be apparent. This movement may appear very difficult to acquire, but it is not, and any one should be able to master it with a little practise.



Fig. 46 — Top of Putter Shot.

The trouble you will have at first will be the inclination to move the elbow to the crooked position suddenly. This is wrong; the movement should be easy and devoid of any jerkiness. The further back it is necessary to bring the club, the more the elbow should be bent, great care having been taken to keep it well away from the body, and to bring it *back in the same plane as the left arm is moving in*. It will be found on

playing this swing that it somewhat resembles the movement of the pendulum. To bring the club down swing the left arm forward, straighten the right, aiming to hit the ball with the toe of the club, and **follow it through**; *a putt must be followed through if the direction of the ball is to be maintained.*

Any good billiard player can testify to the fact that if a billiard ball is struck and followed through, it can



Fig. 47 — Ball after being Struck, Showing Putter Rising over It.

be sent round the table three times as easily as if it were struck, and the cue stopped on coming in contact with the ball.

Now if the putt is followed through in the same way, the ball will have a longer run, and the rotary movement of the ball being in the same direction as its momentum, it will follow the imaginary line with a greater degree of accuracy. The rotary movement

keeps the ball from being deflected by any inequality of the surface of the ground, and, of course, adds to the distance it will travel. **Following through short putts is most important.** You need not be afraid of hitting the ball twice, since the club will rise above the level of the ball before it can be struck a second time (see Fig. 47).

Putting is the only swing in which I do not lock my



Fig. 48 — Putter Grip.

fingers, but let the little finger of the right hand ride the first finger of the left, the left thumb being down the shaft as elsewhere described. This riding of the little finger in place of locking can be seen in Fig. 48. I do not advise this grip unless you use the interlocking grip. Figs. 3, 4, 5, 6 illustrate the grip of the putter the same as other clubs, but the directions given for putting must be followed out.

LEFT-HAND PLAYERS

Seem to be at a disadvantage in the game of golf. The variety of clubs suitable for them is limited, and it is an extremely difficult matter to pick out a first-class set of such clubs, even when there is a large assortment to select from. Most golf clubs are made by right-hand men; and a right-hand club-maker has difficulty in getting the "feel" into a left-hand club, especially a hand-forged iron.

Left-hand players should see that their clubs are laid back more in the face than those used by right-hand golfers. Many golfers have the idea that because they have played baseball left hand, they must needs play golf the same way. This is a great error, and usually means that the player has to begin anew, and play right-hand in order to make any progress in the game. Golf and baseball differ inasmuch as in the former you hit a stationary ball, while in the latter it is in motion. There are a few people who are ambidexterous; to these I say play right hand.

The swings described herein can be used just as well by a left-hand player as a right, but in following the directions given, matters will have to be reversed for the left-hand man. The right hand will be above the left in gripping the club; the backward swing will be over the left shoulder; the right foot will be in advance of the left, etc.

A parting word to left-hand men who are no more left-hand than I am. If you can do everything else right hand but play golf, play golf also *right hand*, otherwise, the time you are giving to the game is wasted. You will never become a good player.

Playing with eye glasses on requires a little space, as a great many golfers have to make use of the transparent discs, and under certain conditions it is impossible to hit the ball accurately; *c. g.*, when on the backward swing the head is turned so far away from the ball as to cause it to be out of focus.



Fig. 49 — In.

Do not take a full swing or turn your head in the least to the right on the backward swing, for by moving your head ever so slightly your ball is focused by the eye differently, and when the ball comes into correct focus (which it does when the club is opposite the right foot) it appears much nearer than it really is, so that you strike at the ball where it appears to be, but where it is not.

BAD LIES

Playing out of bunkers — every one gets into them at one time or another, and he is most anxious to get out with the first attempt. The club to use is a niblic, and no set of clubs is complete without one of these indispensable tools. There are many varieties of niblics, but the one that appeals to me most is the “Fairlie,” in which the club sole projects considerably beyond a line drawn through the center of the hose, thereby preventing the ball being hit with the heel.

For getting a ball out of a sand bunker this club cannot be excelled. In playing out of long grass use the same stroke. Fig. 49 shows ball in sand bunker. The line behind the ball is where the club must go into the sand, as the **only sure way to get a ball out of a bunker is to hit behind it.**

Strike well into the sand behind your ball coming down on it and endeavor to carry your stroke through. Hit as hard as you can, *being careful not to take the club back quickly*, but use your energy on the downward stroke. Use a three quarter swing, keeping both feet firmly on the ground (Fig. 50).

CUPPED LIES

are very annoying to a great many players, but there is no reason why they should be. There are some lies from which it is impossible to negotiate a ball and get any distance. Although if one keeps to the course these should not be found unless it be a “sclaff” made by some player who has been guilty of the crime of not replacing the turf. But suppose the ball has

found a “cupped lie,” now the inclination of every one is to strike harder in proportion to the difficulty of the lie, and so we see players “swiping” away furiously when **all that is really required is accuracy.** In playing a shot out of a bad lie remember to strike low enough, to hit your ball well at the root, and always endeavor to get a follow through. Never re-



Fig. 50 — Out.

sort to a “jerk shot,” unless your ball is lying in such a bad position that no other stroke is feasible.

“Jerking a ball” is playing with an up-and-down swing, letting the club stop after it has hit the ball, by making it go into the ground. If your ball is lying poorly, play your stroke just the same as if it were lying well, and *endeavor to let the club go under the ball without coming in contact with the ground until after*

the ball has been struck. This applies to any club from a cleek to a mashie. When a ball is in a slightly hollowed position a brassie can be used, and the ball sent a long distance, provided that the lowest part of the arc of a circle comes under the ball. It is an excellent thing to get out and practise "heavy lies" with a brassie or cleek.

HANGING LIES

are to some golfers extremely difficult propositions, while if the stroke is played properly, nothing is simpler.

Full swings under difficulty may be divided into four classes: "playing above your ball," viz., standing with your ball below the level of your feet; "playing below your ball," viz., the ball above the level of your feet; "playing down hill," viz., your ball lying on a down slope, your intention being to play it down the hill and "playing up hill."

Playing above your ball is extremely difficult. Fig. 51 shows the address for a brassie shot, and it will be noticed that the position of the ball relative to the two feet is the same as if the ball was lying on level ground. It will also be noticed that the brassie is gripped at the extreme end, and the body bent forward from the waist, which is contrary to every scientific principle of the game, but there is no other way of playing this stroke.

Do not straighten up on the backward swing. Draw the club slowly back, keeping a firm foothold, for if the balance is lost, your ball will be topped. Strike well at the root of the ball, and remember that as your

feet are several inches above its level, there will be very little danger of your striking too low, but great probability of not going low enough.

After you can swing and hit your ball under favorable conditions, you should practise these difficult shots, but not before; for if you cannot hit your ball



Fig. 51 — Playing Above Your Ball.

when it is lying well, how can you expect to do anything with it under adverse conditions.

Playing below your ball is much simpler, the only thing to do is to shorten your grip in proportion to the distance your ball is elevated above your feet, and swing the same as if it were on the level. Be careful and follow through, — a more difficult proposition than it seems, as failure to do so will mean a bad “hook,”

which is the tendency of all shots played from this position.

Playing down hill requires a great deal of skill. The tendency is to hit your ball hard, and by so doing contract the muscles, and pull the arms in before the club head meets the ball.

Hit the ball with a full sweeping swing, letting the club head follow the natural contour of the ground. Play the ball more towards the center of the body. The greater the slope, the further backward should the ball be played. **As the club comes at the ball push out with the left hand**, and do not let the club come up from the ball until it has struck it, and is well beyond the spot it occupied prior to being hit.

Play as if you were intending to send your ball to the bottom of the hill when, if it is hit properly, it will rise, flying far and swiftly, making the "golfer's delight." Fig. 52 shows club immediately after impact with ball, and illustrates how the club follows the ground.

In playing up hill, **do not try to hit your ball unnecessarily hard**, as you will lose your balance, and have to step backward, thereby "topping" your ball. In playing these shots any club can be used, and the same rules apply alike for brassie and cleek, or mashie and mid-iron.

Where it is necessary to send the ball a short distance, shorter swings can be played, but the position of the feet, and relative position of the ball to the feet, remain the same for all shots, whether long or short.

I have not mentioned the ladies thus far.

The average woman is by several strokes on a round

a worse player than the average man; not even in the part of the game where woman ought to excel, *vis.* (short approaches and putting), are they anywhere near equal to the average man.

Woman's mode of dress has a great deal to do with her failure as a golfer. Picture to yourself a warrior of the fifteenth century, encased in a burnished cuirass,



Fig. 52 — Down Hill.

endeavoring to make a golf swing, and you have a fair representation of the style in which some of the fair sex come out to play golf. I heard one lady say, "that is form"; yes, just so. The remark reminds me of an experience I once had at St. Augustine, Fla. The game was young in the country then, and the technical expressions were only known to a few. I

was giving a lesson to a maiden lady of uncertain age, and as she was doing very well, I said, "Miss —— your 'form' is very fine." She lowered the club from the finish of the swing, where she had been poising, and surveyed me with one of those cold "don't approach me" expressions that the old school are wont to adopt on occasions, and never said a word. She did not take any more lessons, and would not speak to me when we met. I wondered what was the trouble. One day about a week after, I was talking with a young lady with whom I was quite friendly, and knowing she was acquainted with Miss —— I thought I would find out what the trouble was, so I said, "What is the matter with Miss ——? She seems to have no more use for me."

"Use for you! I should think she wouldn't," replied my fair friend.

"What have I ever done?"

"You told her, her *form* was good, and she objects to sarcastic criticism from gentlemen on such a delicate subject as her figure."

Thereafter I used the word "style" instead of "form"; but this was no better. I ran a foul of a fat, buxom matron, whose husband had just emerged from a "corner in corn." She asked me, "How'm I gettin' along?" I told her she would have to improve her "style." "Young man," said she, "I don't come here to have my clothes criticised. I come here for a golf lesson. This dress is the latest from Paris, my dressmaker told me so," and she went away, not displeased, or grieved, but *mad*.

A few more words about dress. Golf is a game that

requires freedom of movement in the muscles of the waist. *Dress accordingly.* Don't wear high-heeled shoes; they ruin a putting green and you cannot stand firmly with them on. The low-heeled, broad-soled, hob-nailed variety are best.

It is very difficult for a woman to make a full swing, even under the most favorable conditions of dress. Any woman can bring her club to a horizontal position over the shoulder and bring it down again, but this is not a swing. When one hits the ball with a movement of this kind, it may be sent as much as three feet. The proper swing for woman is the three quarter stroke or the one described as the fat man's swing. These can be used advantageously, but on no account should the long, backward swing, such as young girls may be seen endeavoring to get, be resorted to. This over-swinging is a very common fault with children generally.

CROSS-HANDED PLAYERS

may be found wherever golf is played. **A ball can be driven as far cross-handed as otherwise.** If you are a cross-handed player don't let any one induce you to change.

Follow out the directions given for the different swings just the same as if you had the grip as described for that swing; you will not find this difficult. It is only habit that makes golfers play with the grip they use; they could do just as well cross-handed had they begun playing in that way. The swing is the same cross-handed as it is with the so-called proper grip. But remember one thing! **Hold the right hand well**

under so that all the fingers are in sight, and the club is gripped in the palm. Remember this, as it is most important. Where you are told to grip with the *right hand* in the other swings do the same. Where you are



Fig. 53 — Cross-Handed Grip.

told to grip with the left do the same. The only difference is in the grip, which, if you hold your hands as described above, will make no difference in the distance you can send your ball. Fig. 53 shows this grip.

Teaching Golf

Teaching golf is an art. There are numerous players who play a first-class game; but to be able to impart your knowledge in a clear, expressive way is something very few can do. There is a big difference between being a performer and being able to get others to perform in the way you want them to. The secret of first-class instruction consists of telling the pupil only what will help him improve his game. So that in thinking of what you have said, he will only remember that which will be of use to him.

For instance, the first lesson I give is in acquiring the theory of the full swing. I never let a pupil hit a ball during this lesson. He does nothing but swing the club, and it is by far the most laborious of all the lessons. But it is useless for any one to attempt to hit a ball unless he knows how to go about it. There are some instructors who play around with their pupil, and attempt to show them every shot just as it is to be played. This is a waste of time and energy, as the time lost in walking from where you made the shot to where the ball lies could be used in hitting half a dozen more balls and getting that much more good out of the lesson.

When I teach, I have a net of rectangular form, 14 x 14, with netting over the top, and in this "cage," as my friends call it, I make them work, and keep them steadily at it until they can do what I want. In an enclosure of this kind, between two and two hun-



dred and fifty balls are hit in thirty minutes, which is the length of time I give for a lesson. I have had people who were not acquainted with my method of instruction laugh at the idea of a half-hour lesson; but before they got half through they saw where, if they played the swing right, it would be almost a physical impossibility to stand up to it longer.

In order to get golf knowledge into a man, you must get energy out of him. It is useless for any one to stand in front of you and tell you to do as they do. The swing must be analyzed to you; the many different parts explained; the relation of one movement to another; what bearing each has in the swing relative to the object you wish to attain. The whole being explained simply and clearly, so that the idea may be grasped and retained. In my description of the three quarter shot in this book I did not go over a whole harangue, worded a little differently from what I told you under the half shot; but in certain parts I told you to look back and compare the two descriptions, when the likeness would be apparent. Again, what I had to say about the play of the brassie was said in a few lines. The stroke is the same as that used in driving; but if you cannot use your driver you certainly cannot use your brassie. So learn to drive first, as **driving is the easiest part of the game of golf**, and any one who can walk and talk, and has the use of their other faculties, should master the drive without difficulty.

I want you to clearly understand this is a book of instruction in golf and was written to be studied, not read. I have eliminated all parts which did not bear concisely on the point at issue. I do not wish to criti-



cize books by others, but I cannot help thinking that had the majority never been written and the minority thus left been weeded out to about half their present bulk, a more definite idea of how to play golf would have been laid up in the archives of golf literature.

When any one comes to me for instruction I tell him what is the matter with his stroke, and how to improve it. I could give him a lengthy and unintelligible idea, or I could tell him in a few words so it would remain on his mind and be of some use to him. The latter course is the one I choose.

A great many golf instructors endeavor to teach you to play the way they do. Now perhaps one in ten can adopt their style successfully. The other nine have an indefinite idea that such and such a thing ought to be done, but they don't know how to go about it. The method I use, and which is in this book, is not the way I play myself, but is the way I have found by experience to be the most satisfactory for nine out of ten to achieve results with.

I have experimented with ten different styles of putting, each one being an improvement over its predecessor, until now I have a system whereby any one can keep the ball traveling on a line provided they follow out the easy instructions I give.

I tell you throughout what you are to do. I don't say, Don't do so and so, but **Do so and so.**

It is useless to play your own way unless you are getting the three fundamental principles correct, which you cannot do unless you are putting into execution certain movements which, if they have never been explained to you, you will be unable to acquire.

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