In writing these articles on golf, I shall endeavor to describe as clearly as I can, how to play the game, giving observations and suggestions for what they are worth in passing, that may be of interest and informatory to beginners and even those more advanced in skill. In doing this, I shall break away from the routine of the ordinary golf book, and steering clear of theories, try to stick to practical modern golf as it appears to me.

Driving forms the chief attraction in the eyes of the majority of the thousands who devote some part of their time to the Royal and Ancient game, yet comparatively few ever learn to drive in proper style or to feel the pleasant sensation and fascination of sweeping the little white ball away for upwards of two hundred yards straight down the course. Careful observation of the work done by the majority of players who, by their interest in the game and the support they give it, make possible the many fine modern golf courses, shows that the vast majority hit the ball rather than swing at it and sweep it away.

While I recognize the fact that there are many golfers who on account of their build or other physical peculiarities can never acquire the true golfing stroke, I believe that they can materially improve their play by endeavoring to fashion their swing more in accordance with the accepted principles of the stroke as set down by experts.

Before going into the details of the drive as I have developed it, I wish to go emphatically on record in urging my readers to avoid pressing—the effort to hit every full shot with every pound of strength you can transmit to the ball through the instrumentality of the club. There are many golfers who play a very fair game who wonder at their occasional lapses from best form, when all that is wrong is an involuntary desire to get just a little more distance than they can do so with safety.

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Last season, before the amateur championship, I had a spell of pressing, and found myself topping or half topping many tee shots and brasseys through the green. I had previously been playing very good golf and subsequently losing control of the club. I gradually tamed down my swing and stroke and got back to my best game in time for the championship at Cleveland.

There are a few good players who ably became over confident of getting the ball away sweetly every time. I could not find out where the fault was for some weeks, when I suddenly discovered that I was carrying the club too far back on the up swing and consequently losing control of the club.

press every tee shot and drive some very long balls, but what they gain in distance is generally secured at a sacrifice in accuracy regarding direction that makes the transaction a bad bargain. Mere distance in driving
only plays a small part in the game of golf, so it is absurd to try to be a long player until one has acquired sufficient efficiency at medium distances to justify the effort. I prefer the short and steady driver to the long and unsteady one. The steady driver is not as brilliant to watch, but he will always have the advantage over the inaccurate slugger and win the majority of matches.

**THE TEE** The first thing to be taken up in the drive is the tee—the little bit of sand or mud upon which the ball is placed before being driven. I am a firm believer in a low tee. Any tee over a quarter of an inch high is a mistake, for it cannot help but cause trouble at other stages of the game. A small bit of damp sand rolled into a little ball, pressed down on the teeing ground and the golf ball being placed on its apex, should be all the true golfer needs to steady his ball and get it away far and true.

In order to get increased confidence with the driver and to acquire ability to use it from good lies through the
fair green, I advise practice with the club without any tee at all. This may be a little difficult at the start, but can be mastered, and when you have learned to get a nice long ball from a good lie on the turf, the luxury of a bit of sand to steady the ball will be the more appreciated and give added confidence on your drives.

Another distinct advantage of the low tee is greater distance. Most players who can use the driver through the green have discovered that they get a longer ball than from a tee. This is because the ball, being hit cleanly and fairly just below the centre, flies lower and carries and rolls further. I always try to limit my tee to just enough sand to give me as perfect a lie as I can make, in other words, to duplicate an ideal lie on the turf.

In taking the position to drive the ball from the tee, the very first step in the game of golf, it is necessary to understand that the simple act of placing the feet properly on the ground in relation to the location of the ball on the tee in front of the player has a very important bearing on the result obtained in striking the ball. There are three primary positions assumed by golfers in addressing the ball, with slight modifications to suit the peculiarities of the swing of different individuals.

1. Off left foot  2. Standing open  3. Off right foot

In each of these positions it is assumed that the feet are placed on the ground at about right angles to the line of play—the imaginary line from the ball to the point it is to be driven. Some players put the right foot further forward than the left, and others keep it well back.

Although it is possible to obtain greater distance from a ball played off the left foot on account of the longer sweep of the club to the ball, I prefer to play off the right. Many of the longest drivers prefer the former and even advocate playing the ball from a point a few inches to the left of the left foot.

I find that by playing off the right foot, I possess much better control over the ball, which is a great advantage in giving me confidence in the stroke that is to follow. I can see the line of play better and with less effort. In addition thereto, and even more important than all else, I find it easier to keep my eye on the ball.

[Question by Mr. Travis: "How far is the right foot in advance of the left in addressing the ball?"
Answer by Mr. Travers: "About three inches."]

If you will place a ball opposite the right foot, keep your eye on the ball and take the club back to the top of the swing and then do the same with the ball opposite the left, you will appreciate the point I wish to make clear. In one case you can keep the ball plainly in view without stretching the neck, while in the other there is quite an effort. When one's mind is apt to be more concerned on the state of the score and the ever present desire to reach the maximum distance down the course or a certain definite spot to be reached on the shot, every simplifying process that you can devise to help you keep the eye on the ball without effort is desirable.

The only possible objection that can be urged against playing off the right
foot is the natural tendency of some players thereby to slice the ball. If this cannot be overcome by the grip, which I shall explain later, I should advise that the ball be played a few inches more to the left.

Another important consideration in regard to the stance is the matter of that for the drive when my club head is back of the ball and the end of the shaft when lowered, it strikes against my right leg just above the knee. This is an old rule, but a safe one in most cases.

As many players seem to be of the opinion that it is the club, not the player, that gets distance between the player and his ball. In practice, the experienced golfer learns to feel this distance intuitively, though the very best players occasionally make some slight error and get a ball off the toe or heel of their club. For beginners I may state the results, I may be pardoned for briefly describing my driver. My driver is forty-four inches long, and I prefer a tough, steely shaft with just enough give in it to feel the head of the club. The leather grip on the club is, if anything, a shade smaller
than the average, as I like to get my finger well around it. My club weighs fourteen ounces. The face has very little loft, with a hitting surface two inches long by one and a quarter inches deep. The lead in the back of the club-head is a shade toward the toe.

**THE GRIP** In regard to gripping the club, I grasp it in the palm of my left hand and in the fingers of right, with the fingers and thumbs around the shaft. I have no special reason to offer why I grip the club in this way, but do so naturally and get very satisfactory results.

Various forms of grips have been employed by prominent players, but so far as distance is concerned, I do not believe one grip has much advantage over another, provided both hands work in unison and permit a proper snap of the wrists. Some grip the club entirely with their fingers, while others overlap the little finger of the right hand and the first finger of the left, and otherwise produce a close relationship between the two hands. In my own case, I am satisfied that holding the shaft in the palm of my left hand and the fingers of the right that I get a longer ball.

[Question by Mr. Travis: "How do you grip—tightly or loosely? Both hands?" Answer by Mr. Travers: "Tightly, yes, with both hands. The right hand loosens slightly at the top of the swing and tightens in downward swing when club-head is about two feet from the ball."]

The overlapping of the fingers makes both hands work automatically as one and undoubtedly yields better direction, but at the sacrifice of power and distance. Many players who cannot apparently learn to make both hands work in unison and have no confidence in keeping their ball on the course, could probably improve their game by resorting to the overlapping grip.

The relative position of the hands around the club is always an important factor as controlling direction. If you allow the right hand to turn under more than the left, a pull will result, and if the left is more under than the right, a sliced ball will surely follow. The reason is that in both instances the club-head fails to meet the ball at right angles and a rotary or side motion is imparted to the ball, which meeting the resistance of the air, goes to one side or the other.

The lesson taught by the control of the grip is that if you are inclined to slice, turn the right hand a shade further under until you are able to get away a straight ball. If you are given to pulling your shots badly, a slight turning of the left hand further under may correct your trouble. In my own play, I always seek a straight ball, and never play for a slice or a pull, except possibly when in difficulties.

[Question by Mr. Travis: "What methods do you employ to get (1) a slice, and (2) a pull?" Answer by Mr. Travers: "For a slice I bring the right foot about three inches forward of the left and swing the club back more out from the body instead of around it. For a pull I do exactly the reverse; I bring the right foot back of the left about three inches and swing the club back nearer the body."]

**THE SWING** In the golfing stroke, the swing plays a most important part. The movement must be positive, but not stiff or too flexible. I grip the club firmly in both hands and draw it back close to the ground with my wrists and not with the arms as most players do. I do not strive
to keep the face of the club at right angles to the ball, but turn the face away from the ball with my wrists. This turning of the wrists imparts greater speed to the club-head and is the great secret of long driving. To master this turn of the wrists is to add many yards to the long game.

In regard to what may be termed the angle of the swing, I take the club-head back along the ground and then around rather than up until the shaft is parallel to the ground. In coming down, the club describes the same curve as going up, the club at no time being even approximately perpendicular.

[Question by Mr. Travis: "Do you turn the club face away from the ball at once in upward swing? If not, when?"

Answer by Mr. Travers: "There is a gradual turning away, practically ceasing at about the height of the right knee, when the club is facing clean in front of me."]

Many marvel at the great distance obtained by some players who appear to use very little force on the drive.
The reason is simple, the player getting such results has learned the art of knowing how and when to use his wrists. Most players have the idea that if they do not take the club-head back with its face at right-angles to the line of play, they will make a poor shot, and so, instead of striking the ball clean and sharp, they actually push it, and the stroke is thus robbed of most of its speed and power.

In addition to giving power to the stroke, the wrist action I am endeavoring to explain imparts grace and beauty to the swing. The turn of the wrists will bring the club back about one-half of the distance it must cover in the upward swing, and then the arms, combined with the wrists, carry it the rest of the way until it reaches the top of the swing, when the knuckles of both hands are lying flat and uppermost, the toe of the club pointing down. The top of my swing is reached when the shaft of the club is horizontal to the ground. This limitation is reached by practice until it has become almost automatic with me.
[Question by Mr. Travis: "At the top of the swing where is the weight of the body resting? How are the hands gripping?"

Answers by Mr. Travers: "My weight is more on my right leg. Regarding my hands, the knuckles of both are uppermost and rigid in order to prevent the common fault of bending to the right. As the club is drawn back, I bend the left knee inward and rise slightly on the left toe, the body turning on the hips. When the top of the swing is reached, without pausing, I start the downward swing, bringing the body and arms sharply around, and strike the ball.

[Question by Mr. Travis: "How do you distribute your weight? Evenly, or more on the right than left foot?"

Answer by Mr. Travers: "Evenly."]

[Question by Mr. Travis: "Where viewed from looking along the shaft are in a straight line and parallel with the ground, with my right hand slightly relaxed."]

The stance should be firm, the weight resting evenly on both feet. I do not bend the right leg, but keep it
is the club-head when the left heel commences to leave the ground?" Answer by Mr. Travers: "At the height of the shoulder and toward the rear."

In the downward swing, much more power than is realized can be applied without sacrificing accuracy. I throw my shoulders around and put them into the stroke. After my arms have been allowed to follow through a reasonable distance, I turn my wrists and finish the stroke over my left shoulder.

[Question by Mr. Travis: "At what part of the downward swing do you start to quicken the stroke?" Answer by Mr. Travers: "When the club-head is about opposite the shoulders and the left hand commences to turn."]

[Question by Mr. Travis: "How are the hands gripping the club at the instant of impact?" Answer by Mr. Travers: "As firmly and evenly as possible."]

(To be continued.)

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EYE ON THE BALL

A very important thing to remember is to keep your eye fixed on the ball throughout the swing and not to move the head. It is a well-known fact that more bad shots are produced by taking the eye off the ball than in any other way. If the head is kept perfectly still it is almost impossible to take the eye off the ball. It is quite natural for the player to look up for a final peep at the spot to which he hopes to send the ball, and by so doing miss the shot. When I am playing in any important match, I always keep saying to myself, "Keep your eye on the ball," and if players generally would only do the same, many a match that has been lost might have resulted differently.

[Question by Mr. Travis: "At which part of the ball do you look?"
Answer by Mr. Travers: "At the back centre of the ball."]

TIMING THE SWING

A proper timing of the swing is essential to consistent long driving. If the hands are in advance of the club-head at the instant of contact with the ball, a slice is sure to come off and the reverse, if the club-head meets the ball ahead of the hands, a pull will result. Do not be over anxious and hurry the swing. Hitting too quick is a great fault, especially in the long game. The beginner should not strive for distance until he has cultivated a good swing. Greater distance can be easily acquired after one has learned to time his swing accurately to get the ball away cleanly. Many strokes are missed by pressing, or in other words, trying to hit too hard.

Long driving depends upon the speed of the club-head when it is about two feet from the ball. It is a mistake to attempt to put power into the stroke from the top of the swing. The time to put on power is about halfway down, so that the greatest speed is acquired just before and at the instant of contact with the ball. Power applied at this point is less apt to spoil the perfect sweep of the stroke.

Most players get a slice on their drives. This is a difficult fault to correct and in most cases comes from the way in which they swing their club.
back, and their failure to turn the face of the club away from the ball as previously indicated. An excellent method for overcoming the tendency to slice is to grip the club very tightly with the right hand, allowing the knuckles of the right hand to turn more under and keeping the left elbow close to the body. This will assist in getting the club-head around before the hands.

Other reasons for getting a sliced drive are hitting off the heel of the club, even though the swing has been made correctly, and also a very general tendency among players to drift into pulling their arms in towards the body just as the club-head comes in contact with the ball.

[Question by Mr. Travis: "Why do you incline (or bend or turn) your head to the right in going back?"
Answer by Mr. Travers: "I do not advise turning the head away from the ball. I know I do it, but the only reason I can offer is that the head is thus in a more comfortable position throughout the swing and it overcomes the tendency of introducing a hitch at the start of the upward swing."]

PLAYING THE WIND

To drive far and true through strong winds from different directions and to take advantage of it when it can be used to secure greater distance than would be possible under ordinary conditions is an art in itself and well worthy of the careful study of those ambitious of improving their game. Some players utilize a slice as well as a pull in their play in high winds, but I never use a slice except in the case of a ball which I wish to drop dead on a long shot to a green, say, over a hazard. I consider a slice a dangerous stroke to cultivate, for it often is a fault very difficult to correct, and if you seek to use it, the practice of doing so may at a critical moment lead you to misfortune. A sliced ball is very much intensified by the wind, and when it gets through its forward motion often goes surprisingly far off to the right. On the other hand, a pulled ball is always under better control and may be counted on to gain greater distance under nearly all conditions. I play nearly all my full shots with a suggestion of pull on them to hold the ball low and get the roll.

ACROSS WIND FROM RIGHT My treatment of the shot through a cross wind from the right is to play for a pull with an allowance for the wind. In other words, I aim at a point more or less to the right of the line according to the strength of the wind. The wind and pull will bring the ball back to the center of the course, and when it reaches the ground it will roll forward for a long distance assisted by the rotation toward the hole imparted by the pull and with the help by the wind. Under similar conditions many players seek a slice to neutralize the effect of the wind on the ball in its flight, but by so doing lose much distance, as the ball resists the wind all the way and when it drops will stop dead. The principle involved should be easy for any one to understand. A pulled ball rotates from right to left in the flight and so slides gracefully through a wind from the right and is assisted by it, while a sliced ball rotates from left to right and is constantly resisting the wind all the way, losing carrying power and force thereby.

ACROSS WIND FROM LEFT To meet conditions where a strong wind is coming from the left, I play for a perfectly straight shot aimed a
shade to the left of the line, so that the wind will bring it back to the center of the course. A straight ball will carry furthest through such a wind and when it reaches the ground will roll some distance assisted by the wind. Many players lose distance and power. Sometimes when playing in a very strong gale, when distance is not so much of a factor as safety in the play of a hole, I play for a pull. Any inclination to slice with the wind from the left will be so accentuated that the ball will probably go beyond the right-hand edge of the fair green. As I have stated before, a straight ball is best for safety and distance, and one with a shade of hook easiest to hold the fair green.

ADDRESS FOR DRIVE
Playing against the wind it is necessary to get a low ball to gain any satisfactory distance. I play it well off my right foot, seeking a low, slightly hooked ball, commonly known as a "wind-cheater." A hooked ball always flies low and may be safely counted on to avoid the real force of the wind found over twenty feet above the ground. In this stroke the distribution of the weight is a very important factor. The weight should be more on the left foot than the right, and the club should be swung back low to the ground, with the arms taking it around the body. This flat swing back of the club also tends to keep the ball low. The thing to be avoided in driving into the wind is the dropping of the right shoulder, which will always result in a badly skied ball which will ride high on the breeze and when its forward power is finished drops back of the point it reached on the carry. The wind must be pierced by the ball at the point of least resistance to secure distance, and this is as low down to the ground as you can possibly manage to get it and be sure of hitting it clean.

Strange as it may seem, many players find it extremely difficult to take advantage of a strong following wind. This is chiefly owing to the fact that they seek to hit the ball too hard and consequently press. Then again, there is some resistance of the wind on the club-head in the back swing that deflects the head from the true line when it meets the ball. In playing down the wind, I tee the ball a shade higher than usual, and, taking things easy, try to get the ball away cleanly. For this stroke the swing back should be more vertical than for the ordinary drive, in order to be sure of getting the ball up. If it be hit cleanly and accurately the wind will assist it both in its flight and roll. A slight hook on the shot is advantageous in increasing the roll. Above all things, do not press before the wind unless you are absolutely sure of getting the ball up. Great feats in the way of distance have been accomplished playing before the wind, and there is wonderful fascination in trying to reach spots further out than ever before attained under such conditions, but except for the sport of the thing it is not safe or winning golf.

Topping the drive is caused in most cases by failure to keep the eye on the ball. Then again, some players top their drives by pulling their arms up just before the instant of contact by the club-head with the ball. This upward movement causes the club-head to strike the top quarter of the ball and not at its back center. Players who press their tee shots frequently get a topped ball through hitting so hard that the eye is momentarily taken off the ball. The best cure for a spell of topping is to moderate the force of the swing and to look underneath or immediately back of the ball. Seek to get the ball accurately on the center of the face of the club, regardless of distance, until you have regained confidence in the stroke. An aid to this is to chalk the face of your club, which will plainly indicate where the ball is met by the club. When it is remembered that in the drive the player has everything to his liking, a teed ball and a comfortable stance of his own selection, it must be conceded that it should be the easiest shot in the game.
As in topped drives, most sclaffed shots are caused by taking the eye off the ball. A dropping of the right shoulder during the swing also brings the club to the turf before the ball is reached. Still the stroke and to keep the eye on the front center of the ball, or even an inch or two in advance of it if necessary. By holding the left elbow fairly close in toward the body in the address and by keeping the right shoul-

another cause for sclaffing is standing too near the ball, when the club-head is dug into the ground back of the ball, owing to the lack of room between the player and the ball. The best cure for sclaffing is to moderate der in its proper place during the swing this fault can be readily corrected.

My attention having been called to a peculiarity of my grip, I take this opportunity of
explaining it more fully. I grip the shaft firmly in the palm of my left hand and in the fingers of the right with both first fingers loose and the others very tight. The first fingers are almost entirely free from the turning of the shaft. My theory regarding this grip is that it permits greater freedom of the wrists and enables me to get greater power into the stroke without deflecting the club-head from its proper sweep in the swing to the ball. As a matter of fact, I could not play my game if I grasped the club with all the fingers around the shaft as most players do. My whole left fore-arm and wrist would be so stiffened and rigid that...
I could not get any kind of a satisfactory snap into the stroke or a proper carry through.

If you will take a club in the two hands and hold it firmly with all the fingers around the shaft and take a practice swing, and then try it with the first fingers relaxed as I have endeavored to describe, you will see how much more flexibility there is in the latter grip.

In further explanation of what is known as the turn of the wrists, I may add that the first movement is to swing the club-head just above the ground back as far as the left forearm will go without rising. In this movement there is no turning of the wrists as the term is generally understood, but the movement is one in which the forearms, wrists and hands all act together, in a gradual turning over of the both hands so that the knuckles of the left hand are more above than in the address. At the same time the right hand turns over so that the palm is uppermost, with a slight backward bending of the wrist. This brings the club-head up about to the level of the hip, with its face pointing almost straight in front of me. Then I continue the upward movement with the arms, which ends with the shaft of the club being parallel with the ground and its toe pointing downward. At the top of the swing the right hand is slightly relaxed. In the downward swing, the hands, arms and wrists, automatically, without any conscious effort, practically duplicate in reverse the movement described in going back and up. Some players have a wrong conception of what is known as the "snap of the wrists" and bend their wrists instead of turning them over as described, in a vain effort to impart a snap to the stroke, which is a dangerous performance at best and does not impart any increased power or speed to the stroke.

Through an engraver's error, diagram showing stances which appeared in our last issue, did not have the ball in relatively correct positions. The one now presented does.

(To be continued.)

[Ed. NOTE:—The January number will contain a critical analysis by Mr. Travis of both the foregoing and the article which appeared in the November issue, the aim being to dissect and deal with the whole subject in such a way as to be helpful alike to the novice and the expert.]

MR. SIMEON FORD
In common, doubtless, with a great number of other players, I have read, and re-read, with considerable interest, all that the champion has had to say concerning his driving methods; and I have studied, with the same lively interest, the photographic illustrations depicting the various phases of his swing. From the standpoint of one who is desirous of acquiring what may be termed the true golfing swing, who has youth and suppleness on his side, and is thus physically able to emulate, or seek to imitate, the champion's stroke, I do not know that he could find a better model. In all the essentials which constitute the real swing his methods are marked by a strict adherance to those principles which are religiously followed by all of the very finest exponents of the game. But for players of maturer years, who lack the resiliency, as it were, of youth, the redundancy of Mr. Travers's swing needs curtailment; is, in fact, self-imposed. We find we cannot possibly indulge ourselves to the same extent as he does, either in the extent of the upswing or in its rapidity, without being conscious that something untoward will undoubtedly happen in the shape of an indifferent shot of some kind. Consequently, while endeavoring to recollect all the most excellent things he has said, we must perforce regard them more largely as fundamental principles, most excellent in their way, but hardly adapted to our game without certain modifications. Few of us, alas!—no matter how well or badly we may sometimes play—are 21 years old and weigh only 147 pounds and have been playing golf for 11 years, like the champion, more's the pity!

But while most of these great advantages are denied us, there are a great many valuable lessons to be learned from a careful perusal of his articles.

Keeping these in mind it may assist us to remember that during the past decade orthodoxy has undergone a great change. The full St. Andrews' swing is a thing of the past; it has given place, among even the most

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orthodox, to one where the extreme limit of the upswing does not dip perceptibly below the horizontal. Most of the really good players nowadays range from this to a three-quarter swing. While the back swing—and to a lesser extent, the follow through—has been sensibly curtailed, there has, however, been no diminution, but rather an acceleration, of the speed of the club when it meets the ball. Which makes not only for increased distance, or distance certainly as great as before, but for greater accuracy.

Coming now, to a closer view of the champion's individual methods, it will be observed that he is an exponent of the more modern practice of playing off the right foot; that he thoroughly believes in a tight grip; that his swing is compact and at the same time free and rhythmical and that he keeps his feet at the finish. His grip also has many points of merit in that by pressing the thumbs against the second fingers a locking device is formed which prevents any possible turning of the club during the swing. And, a vitally important thing, he is a firm believer in keeping his eye on the ball. If we could but steel our mind to remember that fully one-half of our bad shots come from lifting the eyes—or the head—up a fraction of a second too soon, a vast improvement in our game would at once manifest itself. This looking up is responsible for more golfing sins than all the rest of our faults put together. It is one of the most difficult things not to do. Nine times out of ten our curiosity gets the better of us, and, in the majority of cases a poorly executed stroke is the result. It doesn't make so much difference when a man is really on his game; certain liberties may then be taken. But, sooner or later, it spells disaster, even to the very best players.

What does the champion say? "When I am playing in any important match, I always keep saying to myself, 'Keep your eye on the ball.'" It is an axiom as old as the hills but it is the very foundation stone of a good game.

The oft-discussed "snap of the wrists" is very ably treated by Mr. Travers. As a matter of fact, I know of no writer on this particular subject who has succeeded in presenting this vitally important part of the swing so illuminatingly. This element of the stroke may easily be exemplified by practical illustration in a couple of minutes. To so describe it in cold type as to make it perfectly clear to the reader, however, is another thing, but the champion has managed most admirably to shed so much light on the modus operandi of the performance as to make it, for the first time, easily understandable by the veriest novice.

In the two previous issues the accompanying illustrations were made from photographs taken with a view of showing as clearly as possible every phase of the swing. They are what may be termed educational photographs.

In this number are several "action" photographs, taken in actual play. They are exceedingly instructive, in many ways. They indicate clearly the pronounced determination so markedly expressed, to "knock the stuffing out of the ball." There is a complete absence of pose, every line suggests spirited energy and concentrated power—yet all under complete control. This is a strong characteristic of the champion's swing; and anyone watching him driv-
ing feels absolutely certain that he is going to hit the ball cleanly and surely straight on the line. And he drives a very long ball, although weighing only 147 pounds, as a result of perfection of style. These illustrations are well worth a close and careful being part and parcel of the shaft right up to the shoulder. As the club is taken back so it will come down again, in the vast majority of cases. The very nature of the champion's back-swing presupposes a splendid "follow through." What is this much-talked of "follow through?" It simply means that at, and for a fraction of a second after the moment of impact, the club-head, travelling at its highest rate of speed, has the face at the same angle as it met the ball for a spread of several inches before it commences its upward journey and

SNAP SHOT CAUGHT AT TOP OF SWING

study. It will at once be observed how freely and fully the left arm comes around on the upswing and how slight is the bend of the elbow, so enlarging the arc as to make the swing a very long one indeed. He presents a remarkably fine example of the desirability of treating the left arm as
the gradual reverse turn of the wrists begins. There is no let-up in the speed—rather an acceleration—no stoppage of the hands and arms—until, well after the ball has left the club-head. It insures not only a longer ball but also a straighter one.

The real proof of a proper "follow through" is not determined by the extent to which the club is taken around the shoulder at the finish.

All first-class players follow through, but all do not sweep the ball away with the same speed any more than they all start from or finish at identically the same points.

Most players regard the shaft as practically terminating at the grip, and they also bend the left elbow too much. When so bent the greatest power cannot be applied until the arm straightens out again. Remember that; and remember also that the less the left elbow is bent the less chance there is of the swing going wrong. And keep in mind also that this is further assisted by keeping the right elbow well in toward the body. If you wish to introduce a slice, all you have to do is to raise the right elbow.

Apropos of slicing, a word or two supplementary to what Mr. Travers has already said may not be out of place. This fault springs from many different causes, either in the player or his clubs—or both. Let us take each separately. A club with a whippy shaft is almost sure to slice, unless the ball be hit right off the meat, in the centre of the face. The torsional strain at the moment of impact allows the head to "give" and a slice is inevitable. Or the lead may not be properly inserted. If the base line—which one cannot of course see—lies off, i. e., away from the face—not rectangularly—or if it be too much toward the toe, a slice will follow as surely as darkness follows light. Conversely, a pull will result. That is to say, if the base line—the seat—of the lead, lies in toward the face, or if it be put in well back toward the heel, a pull will be the outcome.

So much for the instruments. Now for the player himself.

Most men grip their clubs improperly. Or rather they grip improperly in relation to their swing. And the fault is with the right hand—considering their swing. It is not far enough under. As they ordinarily grip it would be all right if they finished the stroke properly. But they don't. Turn back, ye slicers, to the champion's article in the December issue on the "turn of the wrists." It speaks of what should be done on the back swing. Now, exactly the reverse should take place just after the moment of impact. Both wrists should turn over, toward the line of play.

But the disciples of the underneath grip with the right hand dare not do this, otherwise a violent pull would result. They must go through with both wrists turned under, to ensure a straight ball.

Another slicing factor is standing too far away from the ball. This very circumstance causes the player to "fall in" in the effort to reach the ball properly, with the result that he generally overdoes it and hits off the heel.

Still another is standing too open—too much around toward the hole—partially facing it. The club consequently is taken back outwardly—away from the body—and as it is bound to come back conversely, on the down swing, it necessarily cuts across the ball more or less from right to left, imparting a spin from left to
right which asserts itself after the initial propelling force exhausts itself. Yet another is getting the hands away in front of the club at moment of impact. Or exactly the same thing may be caused by transferring the weight of the body a shade too quickly to the left foot.

In point of fact, all that a man need do to correct a slice is merely to reverse his methods. But first he must find out what he is doing wrong. Sometimes it happens that he is doing several things he shouldn't. Then, to get at the real seat of the trouble a cure must be effected by the process of elimination. It has been said that there are no less than fifty-two elements which enter into the true golfing swing for the drive. It is therefore easy to see that one man may be suffering from a complication of diseases, as it were, while another may

At the precise moment of striking the ball, hands, feet and everything should revert to the position assumed in the address, to ensure a straight ball. If the hands are ahead of the body it means a pull; if the body ahead of the hands, a slice. This is invariable.
be doing only one thing improperly—and yet both may be slicing—or pulling—equally badly.

And the sad part of it is that a man cannot see his own swing. His visualisation or imagination may be totally at variance from his actual performance on the stroke it may not be inappropriate to here mention one or two, residing respectively in the disposition of the feet, the arms and the head. If the weight of the body rests on the toes look out for a slice. Likewise if the hands, in the address, be held in front of the center of gravity of the body; also if the head be turned too much to the right so that the left eye is doing nearly all the looking at the ball. But, as I have already remarked, after having put one's finger on the real disturbing cause, it is simplicity itself to apply a corrective—
just reverse the procedure. For instance, if you are standing with your weight on your toes simply transfer your weight to your heels, and, if that and that only be the governing cause of a slice, the slice will assuredly disappear.

These, after all, are more or less refinements exceedingly useful to know and to avail one's self of at times—after the art of hitting straight has been acquired, particularly. None the less, such knowledge of what be termed the finesse of the stroke, must necessarily be of assistance to the merest tyro in his efforts to develop a proper swing. These little things, small in themselves, exercise a tremendous influence on the swing as a whole.

[Ed. Note.—The February article will treat of Brassey Play, by the champion.]
MODERN GOLF
(Continued)

By JEROME D. TRAVERS
National Amateur Champion, 1907, 1908

Annotated by WALTER J. TRAVIS
National Amateur Champion, 1900, 1901, 1903
British Amateur Champion, 1904

Photographs by W. H. WALLACE

THE BRASSEY

On all first-class golf courses it is customary to lay out some holes requiring the use of a wooden club for the second shot in order to reach a distant green or get in position for a short approach on a very long hole. After the drive it very frequently happens that the ball is found in a lie that precludes the use of the driver, and calls for a club better adapted to get a quick rise on the ball and cut its way through the turf. When the ball is in a perfect lie you should use your driver, taking the identical stance and swing as in the tee shot. A driver, however, is only recommended when the lie is perfect or when an effort for extra distance must be risked by the state of the score. If it is possible to reach the green or make the required distance by playing either your brassie or driver, by all means use the brassie, because it is a safer shot, and you have far better control of the ball.

As lies through the fair green depend largely on chance it frequently happens that the ball will be found lying very close to the ground or in some slight cup or depression. In order to get it up sweetly you will be forced to adopt a different swing. To assist in imparting a quick rise to the ball the swing back should be more vertical, the eye being kept, not on the ball itself, but on the ground directly behind it. Stand closer than in driving, with the ball nearer the left foot. If the lie is reasonably good, though near the ground in a slightly cuppy spot, it is not necessary to take turf; but if it is poor you are compelled to dig out a bit of turf behind the ball. It is very important that the shaft of the brassie be strong and stiff to prevent it being deflected when it comes in contact with the ground, which would cause a slice or a pull on the stroke.

In order to provide for emergencies against the clanger of breaking your brassie in playing such lies, it is well to carry an extra one in your bag. The lighter and more whippy your brassie is, the greater the likelihood there is to break it and to find your-
self greatly handicapped by being de-privéd of its use if you have not an-
other at hand.

In playing a cuppy lie, select some spot on the ground directly behind the ball and keep your eye on this spot throughout the swing, and not

the ball flying off to the right or the left.

Many beginners find it extremely difficult to learn to use the brassey effectively for the reason that they seem to think it is a radically differ-
ent club from the driver. The main

stance for slope toward hole

on the ball. Your club-head should enter the turf at this spot, and when you feel that it is well under the ball turn your wrists up quickly. It is imperative that both hands are gripping firmly when the club comes in contact with the ground to avoid any tendency it may have to turn and send trouble lies in their failure to keep the eye on the back center of the ball or on the ground just back of the ball throughout the swing. If they would but make up their minds to seek not more than seventy-five yards on the stroke at the start and devote their entire attention to an effort to get the
ball accurately off the center of the club-head with a perfectly natural and easy stroke, they would rapidly master the shot.

In the hands of an expert the brassey is also a remarkably useful club for accomplishing brilliant recoveries in the way of long shots out of fairly high grass, out of shallow sand traps and for long shots sliced or pulled around clumps of trees and buildings. It is a club with which the player may almost uniformly depend upon getting the ball quickly up from the ground, as easily as with a mid-iron; but for longer distances and with less physical exertion. All golfers ambitious of improving their game should devote hours and days to practice with the brassey until they get absolute confidence in handling it. When the player has once mastered it he may feel sure of cutting many strokes off his average card for the round.

The one thing to be avoided by the novice or average player is the inclination to press, and thus take the eye off the ball or spot just back of it. It is far better to get a straight ball down the center of the course than to press and either top, sclaff, slice or pull. By plenty of practice you should gradually be certain of reasonable distance with accuracy, and can then afford to apply more speed to the stroke and attempt longer shots with chances of bringing them off with consistency sufficient to compensate for the occasional wild one out-of-bounds or into trouble.

Great difficulty is found by every golfer in learning how to play hanging and side-hill lies with the brassey. But the player who through diligent and painstaking practice has successfully conquered these difficulties, should have every reason to feel proud of his proficiency, for he has mastered the hardest part of the game. The brassey is a most valuable club, saving more strokes for the player than any other club. It frequently happens that at some hole calling for a full second shot with a bunker guarding the way to the green, that where one man must play short, his more proficient opponent will play a full brassey, carry the hazard and reach the green.

**HANGING LIES** In playing a hanging lie, where the ground slopes toward the point you seek to reach, the chief difficulty is to get the ball cleanly up without digging into the turf back of it. I stand with the ball on a straight line with my left heel, the right foot being about three inches in advance of the left. I then allow my right knee to bend slightly and have the weight of my body resting more on the left leg.

*Q.—Why?*

*A.* The slight bending of the right knee tends to equalize the position of the shoulders in relation to the pitch of the land. The left leg being more rigid and carrying the weight of the body, prevents the tendency to fall forward and top the ball when power is put on the down swing.]

The swing back should be more vertical than in the tee shot and more out from the body than around it. Just as the club head comes in contact with the ball, draw in your arms and finish out toward the left, which will cause the ball to slice a bit, but it rises quickly, which is the chief point desired. It is obvious that an allowance for the slice must be made by aiming toward the left of the line. Holding your wrists well down and getting the ball slightly off the heel
of the club will aid it in rising. Keep the eye on a point on the ground behind the ball throughout the swing. If your opponent's play has placed you in a position where in order to save the hole it is necessary to gain extra distance, you are justified in swing. This falling backward or forward as the case may be, will invariably cause a slice or a pull. The harder you seek to hit the ball from a side hill lie the harder it is to keep your balance and the greater the unlikelihood of getting a cleanly hit straight

making the effort, but under ordinary conditions it is dangerous to strive for a long ball from a hanging lie.

**SIDE HILL LIES** The greatest difficulty in properly playing side hill lies where the ball is above or below the player, comes from the tendency to lose one's equilibrium during the ball. Until you have learned to properly execute these difficult side hill strokes with reasonable accuracy you are at the mercy of the more proficient player who can do so. My recommendation is that when you have a little spare time, instead of playing around the links, you take your brasssey and a
few dozen balls and go forth and diligently practice these different lies. Don't become discouraged if improvement appears impossible at first, but stick to your practice until you have mastered the difficulties. You can never learn how to play properly until you have learned every stroke in the game by assiduous practice.

Ball below you

Where the stroke must be made along a side hill where the ball is slightly below where you must stand to address it, stand with the ball about two inches back of the right. When I wrote the above I had in mind the position of my feet on a whitewashed line on the ground parallel to the line of play. By the use of this line I could accurately ascertain the relative positions of the feet.]

The main thing to avoid is the
tendency of the body to fall forward or down hill or toward the ball and to hook the ball. Therefore, get a firm stance and endeavor to keep the body, shoulders, arms and hands in the proper plane throughout the swing.

Q.—What is the proper plane?
A. By plane I here mean the sweep of the club to the ball which should be an exact duplication of the backward swing. When putting power into the stroke on the forward swing one is apt to very slightly lose his balance, and thereby distort the perfect swing of the club through the plane of its swing. The golfer must seek to keep his hands in exactly the same plane coming down as going up, but even more so than playing on level ground.

Any effort toward pressing on this stroke will intensify the likelihood to lose the balance and get a pulled shot. In order to equalize the tendency to pull, it is well to make a slight allowance for it and aim a shade to the right of the line.

Just the reverse of the foregoing: where the ball is above you, you are inclined to fall back from the ball in the stroke, and by so doing impart a slice. The action produced is the same as if you drew your arms in during the stroke, giving the ball a rotation from left to right. Stand with the ball about opposite the right heel, (maybe an inch or two to the left of it) with the left foot four inches back of the right.

Q.—Is the body at right angles to the line of play, as in other strokes?
A. Yes. The position of the feet and the play of the ball from the position indicated helps to correct the tendency to slice this shot.

Then stand firm and endeavor to keep the body, shoulders, arms and hands in the proper plane throughout the stroke, to avoid falling away. Seek to get the ball off the center of the club-head and get its heel well down without cutting the toe of the club into the ground. As there is the ever-present inclination to slice, it is well to make a slight allowance by aiming at a point just a shade to the left of the line of play.

UPHILL LIE Where the play is uphill and the ball must be cleanly picked up at the start, stand with the ball an inch or two to the right of opposite the center of the body, with the right foot about four inches back of the left. The weight is then put more on the right foot than the left and effort made to prevent any falling back that would result in a badly topped ball. Draw the club back close to the ground at the start and take some turf after hitting the ball. If the going is very sharply uphill, keep the eye on a point back of the ball and take some turf with the ball. In this stroke the effort should be to get the ball up quickly but not any higher than is necessary to clear the hill and get the carry you desire.

A very useful stroke with the brassey is to use it for a longish carry to a green in a wind from the right, by deliberately playing for a slice. The ball goes for its usual distance through the air, but when it comes to earth it gets very little roll. Play the ball off a point about opposite the left heel, and at the instant of contact draw the hands in a bit. Allowance must be made for the slice partly neutralized by the wind. This shot is particularly effective for a long approach to a green over a hazard just in front of
it, or for reaching some given point of vantage where a long run might lead to distance.

The spoon is a club with many features of the brassy, generally with a longer face and slightly more lofted. I never use a cleek shots and shorter shafted ones more laid back for mid-iron strokes with marvelous accuracy, but I have never found any necessity for learning how to use two clubs to get about the same result. For the player of slight physique or older players, the spoon provides a method of getting greater distance with less muscular effort than cleeks and irons, but for the younger player or man with normal strength my theory is that irons are best.

Q.—You believe, then, in practically playing every full shot for all its worth? Do you never play a three-
quarter shot, or a half-one, with a stronger club?

A. Yes, as a rule play the right club for the distance and hit every stroke firmly and hard. On short approaches there must be a variation in power, but I believe that wooden clubs should be used for their maximum distance safely inside the boundary of pressing.]

(To be continued)
Having explained my use of the driver, brassey and spoon, I shall now endeavor to explain the use of the iron clubs. As the cleek is the most powerful of all irons, closely rivaling the wooden ones for distance, we will consider it first. The cleek should be fairly straight in the face, heavy of head and with a stiff shaft. My cleek is two inches shorter of shaft than my driver and has an unusually short face.

Q.—What does it weigh?
A.—It is heavier than either the driver or brassey and weighs about 16 ounces.

Numerous players use a whippy shaft in their cleeks through a mistaken idea that the spring of the shaft gives additional distance. I am convinced that much of the difficulty players have in cleek play is primarily caused by whippy shafts. As accuracy in direction is more important than mere distance at most stages of the game, it is ridiculous to use whippy shafts in cleeks or any other clubs. The more whippy the shaft, the less chance you have of getting away a perfectly straight ball, because the give of the shaft at different parts of the swing is apt to permit the head to come to the ball at a different angle from the one you seek in your address. If you will take a particularly whippy club and closely note its peculiarities in a practice swing you will clearly see the point I wish to make. At the top of the swing there is a bending of the whippy shaft apt to spoil the evenness of the swing. Then again, at the point about half way down to the ball there is another give to the shaft that is apt to change the angle of the club head as it meets the ball. When the ball is hit, particularly as turf must be taken after contact on all cleek shots, there is another give of the shaft that is very likely to result in faulty direction.
If your hands are in advance of the club when it comes in contact with the ball, it stands to reason that the more whip you get from the shaft the more intensified will be the inclination to slice. Who ever saw a player that putted with a whippy shaft? To.

my mind it is just as foolish to use a whippy shaft in a cleek or any other club as it would be in a putter.

In making a cleek stroke, stand closer to the ball than with the driver, playing it more to the right, with the right foot well advanced and the left foot about five inches back of it. The swing is practically the same as in the drive except that the club is not carried back quite as far. The backward swing is more vertical, and while with the drive the effort is to swish the ball away, the cleek stroke is more of a hit or chop. Strike firmly into the ball with a strong effort to follow through and get into the turf after contact with the ball.

Q.—You say the stroke is more of a hit or chop and yet you emphasize the necessity of following through. Are these statements reconcilable?
A.—The difference between the cleek shot and driver or brassey is that with the former the ball is hit first, and then you take turf as you follow through. With the wooden clubs the effort is to pick the ball off the turf, except in the case of a cuppy lie where the turf is sometimes taken before hitting the ball.

The ball will go off with great speed and traveling comparatively low should be depended on to hold the line with great accuracy.

The weight should be resting fairly even on both feet and the stance very firm. Turn the wrists over at the start of the backward swing as with the driver, but do not allow the left foot to rise on the toe off the ground as in the tee shot. Try to keep the left foot well rooted to the ground, which will overcome the tendency of lifting the body in the stroke, which frequently leads to a bad shot.

[Q.—Does your left heel not rise at all from the ground? If so, to what extent?

A.—The left heel rises, but only slightly, and the pressure on the ground is through the inner edge of the ball of the foot, rather than on the toe, as in the tee shot.]

Turn the body from the waist up keeping the head perfectly still and hold the eye on the back center of the ball. Do not try to pick up the ball as on the drive, but hit at it accurately and take some turf, and then follow through firmly and positively.

Most players use a cleek as if they were trying to hit a ball off a putting green without injuring the turf. This, I think, accounts for their poor direction and weak strokes regarding distance. Hit the ball, take some turf and follow through, keeping the eye on the back center of the ball. If you play the shot in this way you will find that the cleek is a very useful and dependable weapon to have in your bag. Most players never get acquainted with the cleek, and whenever they decide to try a shot with it, do so with fear and trembling and in most instances their over-anxiety leads to misfortune.

Grip the cleek firmly with both hands to prevent it turning when it comes in contact with the ground after the ball is struck. The right hand relaxes its grip slightly at the top of the swing, but tightens again in the downward swing, as speed is applied and the ball hit. A common fault with cleek play, is dropping the right shoulder, which causes the club head to strike the ground before reaching the ball, which kills the possibilities of the shot. To correct this error, stand an inch or two further away from the ball and endeavor to keep the right shoulder in its true plane throughout the swing.

In cleek play in the different conditions of wind and for hanging and side hill lies, the explanations previously given for the driver and brassey under identical conditions apply, with the very slight difference in the swing back and hitting of the ball, as indicated. Personally, I prefer a driving iron in place of a regular cleek. The face, instead of being long and narrow like the standard cleek, is deep and short and is perhaps laid back a shade less.

[Q.—How deep and how short, in inches?

A.—The face is about one-quarter of an inch deeper than the ordinary cleek, and the head is about one-quarter of an inch shorter.]

A much lower ball can be driven with this driving iron, and when there is a high wind a low ball is of great assistance. I seem to possess better
control over the flight of the ball with my driving iron than with a regular cleek, and so prefer to use it.

In my own game, the driving iron or cleek plays a very important part, and I play it with full confidence regarding direction, which frequently for me. I have devoted much practice to the stroke, and as a demonstration of its all-around utility, may state that last December I played all the way around the links of the Montclair Golf Club in 77 strokes using my driving iron alone for every stroke, enables me to lay a ball close up to the pin on a very long approach to a green. I get a ball almost as long as with a brassey, but more uniformly straight on the line, with a fine roll. This shot is not a difficult one, but owing to the fact that few players nowadays play it; it has won many a hole from the tee, through the green, for approaches, out of bunkers and for putting.

On many courses there are holes where it is absolutely dangerous to use a driver from the tee, where the player gets into trouble if his ball goes too far. For instance, at Gar-
den City there are some holes where a long player is heavily punished by a full tee shot. During the championship of 1908 I used my driving iron from several of the tees to good service, where I wanted a drive of slightly over 200 yards, but where order to avoid getting into trouble; or do you believe that every two-shot hole should allow the player to get as close to the hole as possible, irrespective of the second shot?

A.—As giving a proper reward to the long hitter I believe that all long-

one of 240 would have landed me in a bunker or stretch of long grass, and perhaps penalized me a stroke.

[Q.—Digressing for a moment, do you consider that all tee shots, taking into consideration the second shot as well, should not call for a certain amount of judgment of distance in
ish two-shot holes should be arranged much on the same principle as the eleventh hole at Garden City, where there is a fairway to the right of the hazard which may be sought by the player wishing to take the chance. If a golfer is able to reach this fairway he has a clear view of the hole,
Mr. Jerome D. Travers, before he "arrived;" one of the gallery at the Women's Championship of 1901; at Nassau which is quite an advantage over his less skillful opponent, to whom the second shot is a blind one. I believe that on all two-shot holes the hazard should be arranged so that there is a possibility for the perfect long tee shot to gain sufficient reward to make the effort worth while, which is not possible where a bunker is placed completely across the fair green at from 220 to 250 yards out. The hazard should be placed on either side with room to pass, or at the center with room to get by on either side.

(to be continued.)