J. H. TAYLOR—GETTING OUT OF BUNKER.
SEE CHAPTER ON "HOW TO OVERCOME DIFFICULTIES FROM TEE TO GREEN"
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KEY-NOTE

“O wad some power the giftie gie us
To see ourselvs as ither see us;
It wad frae mony a blunder free us,
An’ foolish notion.”

*Burns.*
WHEN a beginner at golf has struck the ball a few times—possibly without any suggestions from his friends—it begins to dawn upon him that however good his eye or natural ability may be, the game is not as easy as it appears. If I had my way with beginners who come under my tuition, before they strike a ball, I would impress upon their minds a few essential principles which influence all golfers, with the possible exception of those who throw all rules to the wind, but even they may unconsciously prove my point.

On reviewing the articles which follow, and which appeared in serial form in C. B. Fry's Magazine, I thought it would be wise to introduce at the very beginning a short chapter especially for beginners. An article or a book should, I think, be written for the average player, and therefore beginners are rather apt to receive less attention than those who have mastered the initial difficulties—although, at the same time, I think a beginner can pick up a good deal from this kind of article. But I know how important it is in golf to start on the right lines and to have the conviction that they really are the right lines. The latter part of this sentence not only applies to beginners, but, judging from some of the letters I receive, to golfers of some considerable experience!
THE PALM GRIP

Undoubtedly the first tendency is to grip the club in the palms and not in the fingers. Fig. 1 shows this palm grip. It is the natural way with most beginners, and therefore it shows me that the right way does not come naturally. The reason I condemn it is because this grip has the effect of stiffening the wrists and prevents any manipulation of the fingers. Of course I know that some very well known players grip in this manner, but they form a very small proportion of the community, and with most of them the other principles I mention in this chapter had to come to their aid. In any case, this grip causes the player to introduce more arm work in the swing than I consider desirable. If the beginner insists on gripping in this manner, his only hope will be to become a right-arm player, and allow the right hand to take the club through, keeping his hand in the same position as it was in the address—i.e., it must not turn over when the ball is struck.
FIG. 1

THE PALM GRIP
THE ORTHODOX GRIP

I give it this name because it is more extensively used, though I know the overlapping grip is gaining considerable ground every year. It consists in gripping the club in the middle joints of the fingers of both hands. The player will certainly feel, when he first grips in the way shown in Fig. 2 of this chapter, that he is losing control of the club, and that he has not the same power over it as if he gripped it as shown in Fig. 1. But this feeling is only temporary, and is more imaginary than real. For it stands to reason that the fingers are far more sensitive than the palms. Indeed, the palms suggest brute force, whereas the fingers suggest skill. It is in the upward swing, when the club is taken back and leaves the ball, that this finger grip on the club is found to be of the utmost importance. Apart from the fact that the club is further away from the wrists, and therefore more leverage is acquired, the finger grip enables the wrists to work in the right way.
THE OVERLAPPING GRIP

This is also a finger grip—in fact, I consider it more of a finger grip than Fig. 2, because it prevents any possibility of palm grip. It also ensures to a greater extent the harmonious working of the wrists, the hands being nearer together. Another point to notice is that the club is essentially gripped in the crooks of the two first fingers of each hand. The grip of the club as shown in Fig. 3 should be only sufficiently tight to enable players to keep control of it on the upward swing. I have met many who think this overlapping grip is an interlocking one, but this is quite an erroneous idea, as will be seen on referring to Fig. 3. The first finger of the left hand is not allowed to go between the little and third finger of the right hand, which would cause these fingers to be interlocked, but the left hand grips the club, and then the right hand is brought up so close to it that the little finger overlaps the first finger of the left hand.
FIG. 3

THE OVERLAPPING GRIP
FIGURE FOUR

The palm grip is here seen at the top of the swing. Most players exert a continuous pressure throughout the grip and do not allow the fingers of the right hand to relax at all at the top of the swing. This is only in keeping with the grip which tends to lock the wrists. Notice the position of the left wrist, which is quite rigid. And there is no doubt that the result of taking the club back in this manner is to cause the face of the club to be looking more or less skywards at the top of the swing, whereas when the fingers manipulate the club the left wrist is more under the shaft (see Fig. 5), and the face of the club is at right angles to the ground—i.e., the toe of the club is pointing to the ground. The probable result of Fig. 4 would be a sliced ball, though possibly the tightened grip of the right hand, and hence the tendency to pull, might counteract this.
FIG. 4

THE PALM GRIP—
TOP OF SWING
FIGURE FIVE

Here we see the way the fingers should relax at the top of the swing. There is no allowing the club to slip down on to the web between the thumb and forefinger. In my opinion, this would give too much play to the club and result in a partial loss of control at a most important period of the swing. Some players hold it so lightly at the top of the swing that it almost represents the fingers of a player on the flute. I can't say I agree with such a light grip, for it seems to me there must be a loss of control of the club, necessitating a sudden tightening of the grip, which I think is undesirable. Notice how the left wrist has been enabled to turn until at the top of the swing it is underneath the shaft of the club. With a grip such as Fig. 4 this turn of the left wrist is well nigh impossible. What was meant by the leverage being greater with finger grip will be easily seen by comparing the distance the club is from the wrists as compared with Fig. 4.
FIG. 5  THE ORTHODOX GRIP—TOP OF SWING
FIGURE SIX

The overlapped grip at the top of the swing. The little finger of the right hand, which rides on the forefinger of the left, naturally slides a little on the forefinger at the top of the swing, owing to the turn of the left wrist. I have met many players in doubt as to whether this should be the case. It is certainly so in my own play, and I fail to see how any beneficial result can be obtained otherwise. One thing it certainly proves, and that is the turning of the left wrist. It will also be noticed that the fingers have relaxed in a similar manner shown in the orthodox grip (fig. 5). On further reference to Fig. 6 it will be seen how much nearer the hands are together than in Fig. 5, and therefore the hands and wrists are so much more likely to work together, and not play different parts in a movement which should be a smooth and even one. The left thumb is hidden under the fingers of the right hand, and is up and down the shaft and not round it.
FIG. 6  THE OVERLAPPING GRIP—TOP OF SWING
THE DRIVE

HAVE always had a great belief in photographs for teaching purposes, but when I saw those which are used in this article I was even more impressed by the possibilities of this style of teaching.

"As in a looking-glass" might have been a good title for the series of articles which are to appear in this magazine, but instead of the looking-glass and its fleeting image it is the camera that gives us a permanent impression. I also believe that the illustration of faults "in" the teacher is a stronger method of appeal to the pupil even than the picture or reflection of himself in the execution of his fault.

The real keynote is the quotation from the Scottish national poet, Robbie Burns, which puts the whole thing in a nutshell as regards golf. If only we could each see his own golfing faults, how much easier would it be to correct them! And what makes a good player is not so much his knowledge of how to play, but rather his power to correct his errors, to see what has caused the fault, and what to do to obviate it.

There is no doubt—it is an accepted fact—that golfers wishing to improve cannot do better than watch the best exponents of the game. To watch
GOLF FAULTS ILLUSTRATED

(4) WRONG WAY FOR ARMS TO FINISH
concentrate the mind upon one particular point at a time. I would strongly advise any golfer who is not satisfied with his driving to examine his method of using his wrist in the back-swing of the club. Let him swing back naturally and without forethought, but stop at the top of the back-swing, and then examine how his wrist is situated.

In No. 3α the club-head is in the correct position, owing to the fact that the left wrist has turned inwards and under until the wrist is underneath the shaft, thereby ensuring that the face of the club is brought down to the ball in the proper manner. This turn of the left wrist is a gradual movement, and commences the moment the club-head leaves the ball in the backward swing. It is quite as natural a movement as the swinging of the hammer by a navvy helping to break up the streets. He brings his hammer down with the full force of it on the chisel-head. But notice especially the natural turn of the wrists, and the ease with which his body comes into the blow. If he had not this wrist action the body work would be more forced. As it is, he is able to apply his power easily at the impact of the hammer with the chisel-head. So it is in golf; the club-head should meet the ball, the wrists having, in bringing the club down, accelerated the speed at the moment of contact.

Here, again, I am able to obtain corroboration from cricket. It is the speed at which the bat is travelling when it meets the ball that makes the
stroke forcible. Hence it is that quick wrist strokes by Prince Ranjitsinhji and Mr. Victor Trumper are so unexpectedly forcible.

No. 4 is typical of a good many bad finishes. The fault is due to too much application of the right arm just at the moment of impact, which has caused the right shoulder to come too far round, thus throwing the club below the shoulder. When a player finishes in the manner shown in this photograph (No. 4) he is very likely to fall away from the ball; not in a backward direction, but at right angles to the line of flight. If the ball was nearer the right foot than the left, a "pulled ball" will most probably result. Contrariwise, if it was nearer the left foot a sliced ball will be the sequel. The reason for this seeming paradox is that the body in the case of the pulled ball was far steadier, on account of the ball being nearer the right foot, whereas in the case of the sliced ball the body was falling away from the line of flight before the moment of impact. In the former case, the body being steady, the tendency is for the club to hook the ball round to the left of the true line of flight. In the latter case, the body being in a state of falling away just when the club meets the ball, the face of the club is drawn across the ball, which is, in consequence, sliced away to the right of its true line of flight. It is not easy to explain, but experiment will make it clearer.

No. 4a is the finish of a correct follow through.
golfers the importance of grasping the difference between correct and incorrect body movement in the drive. Any mistake in the body movement must inevitably affect the swing of the club.

No. 3 shows a most common fault. The left wrist has taken the club back, and in doing so has bent outwards instead of inwards and under (as shown in No. 3a). The result is seen in the position of the club-head, the face of which, at the top of the swing, should be as in No. 3a. It is most
GOLF FAULTS ILLUSTRATED

It will be seen that the right shoulder has not been allowed to come too far round, and that the left hand has done the predominating share of the work. It will be seen in comparing this photograph with No. 4, that the reason why the club has finished in the correct manner is that the left wrist and arm have been allowed to control the club, and the right arm has been subservient to it, and allowed to bend in an upward direction from the elbow, whereas in No. 4 it is only too apparent from the photograph that the right arm has supplied the motive power, and moved in a downward sweeping direction. This fault is often due to the fact that, speaking generally, the right arm is stronger than the left; and, in consequence, the right arm tends to usurp too great a share of the work of swinging the club. Indeed, the fault might almost be called the fault "of the masterful right." In this case, in order to secure correctness, the golfer has to overcome, by assiduous practice, the natural (or is it acquired?) tendency to use his right arm in a predominating degree. At the same time the finish portrayed in No. 4\(\alpha\) is really the natural finish of a correct swing.

In Plate No. 5 perhaps the commonest of all faults is shown. In taking the club back, the right elbow has been allowed to leave the side; but that is not all, it has been lifted, instead of being allowed to move round the body. The result is that the club is taken back in a too upright manner. This is clearly seen on comparing this photograph with
WATER BUNKERED
COLLABORATION ENDED!

Photo of J. H. Taylor and G. W. Beldam taken accidentally on the same plate.
THE WEATHER TEST

The weather test! These three words may not mean much to those who have never played golf, but they are full of meaning to the golfer. They may conjure up sad memories to some, may open up vast possibilities to others. For it is a fact that certain conditions of weather form the truest test of a golfer's skill. The weather shows no favours; it tests all classes of golfers alike. The man who can even partially surmount the difficulties of rough weather will prove himself a still better golfer under serene conditions. There are, of course, golfers whose peculiar style is particularly suitable to rough weather, and who on a bad day will beat opponents against whom under ideal conditions they would stand but little chance. But these latter I would class as golfers with only one style, for they try to play the same game in all kinds of weather. As a rule, rough weather will bring to the fore those golfers who are well grounded in the true principles of the game, and will sift out those whose knowledge is only superficial.

Conditions of weather play a very important part in all games. The batsman who fails to adapt himself to the conditions of the wicket will
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