James Braid, Open Champion 1901, 5, 6, 8 and 10.
GOLF GUIDE
AND
HOW TO PLAY GOLF
BY
JAMES BRAID.

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Position of Hands and Fingers for the Overlapping Grip.
See Chapter IV.
The first thing the beginner will have to learn is how to grip his club properly preparatory to making a stroke, and this is not quite the simple matter that it may appear at the first glance. There are many golfers of considerable experience who do not grip their clubs in the right manner, and they are suffering accordingly. During the last few years a new kind of grip has been making itself exceedingly popular, and it is now used by most of the players who have attained championship honours. It is what they call the overlapping grip. In taking hold of the club the two hands are brought so close together that the right one, which is the lower of the two, actually partly overlaps the left one, that is to say some of the fingers of the former ride on the top of the fingers of the other. For those who can use it properly this grip has many advantages, the chief of which is that there is never any doubt as to the proper amount of work to be done by each hand, since, to a very large extent, the two hands work together as one. When he gets on in the game the player will find that one of his chief difficulties from time to time is properly to apportion the amount of work and responsibility to each hand, and when the business is not properly shared the stroke goes wrong. Sometimes it is necessary that the right hand should be the controlling factor, and sometimes the left, that is when the two hands are held apart as in the ordinary
Another view of the Hands and Fingers in the Overlapping Grip. See Chapter IV.
grip. Most of the difficulties arising from this state of affairs are obviated in the case of the overlapping grip, and when one has become accustomed to its use it is very easy and comfortable and never gives any trouble. Taylor, Harry Vardon, and I all use this kind of grip.

Those who have started golf with the other one, and now, perhaps later on in their careers, are desirous of making a change to the overlapping grip because they have heard so much about it and because the idea of it appeals to them, should bear one thing in mind, and that is that it will not suit every one—a warning which it seems to me has not been given often enough. Excellent as are the advantages of this way of holding the club, there are some players in whose case it would be mere folly and waste of time trying to cultivate it, and in fact one sometimes sees players persevering with it in the most diligent manner, and all the time playing a much worse game than usual in consequence, because of a vain hope that they will sometime reap great benefits from it. What it is absolutely essential the player should have for this grip are very strong fingers, which are at the same time probably a little above the average in length. With fingers of medium strength good results cannot be achieved with the overlapping grip, and it will at the same time be far more comfortable and satisfactory to keep to the old-fashioned system to which many of the best players still adhere and to which there are no objections when it is not abused in any way.

But if there is no reason on this score why the player should not adopt the overlapping grip, and he desires to do so, it may be recommended with all possible confidence, and by way of introducing it to the reader he may be referred to the
Position of Hands and Fingers for the Ordinary two "V" Grip.
See Chapter IV.
photographs of it, which will give him a very clear idea of what it is and how it is made.

It will be noticed that my left hand grips the club well over the top of the shaft, and it grips it firmly with all the fingers. My thumb rests against the side of the shaft, and I might remark here that in the case of the right hand also the thumb is more against the side of the shaft than on the top of it, this constituting a slight difference from the grips taken by other well-known players. It is largely a matter of fancy, and some people maintain that by keeping their thumbs almost, if not completely, on the top of the shafts they keep a better control during the swing; but I have found the opposite to be the case. Having got my left hand in position to begin with, I apply the right hand to the club so that the latter lies in the joint of the first finger. The two first fingers grip well hold of this club, the third finger does very little, and the little one rests on the top of the first finger of the left hand, thus effecting the coupling of the two hands. When the grip is complete the left thumb is pressed against the side of the shaft by the ball of the right hand.

The whole grip must be very firm and such as to ensure a complete command over the club in every respect; but the player must be cautioned against making it too tight, so that the muscles of the wrist and forearm are stiffened up as they are when unusual pressure is employed by the hands in gripping. It is these muscles which have to do much of the work in swinging the club, and it would be fatal to make them so taut as to be more or less unworkable.

The other kind of grip, which is the one most generally in use, is very easily explained. The club is gripped in the simplest possible manner, the left hand above the right, and when this is
done and both hands are brought quite close together so that there is not a fraction of space between them, there is only one particular in which the novice can possibly go wrong. His first instinct would, no doubt, be to take hold of the club in the same way that he would seize anything else that he wanted to wield, and this way would generally consist of each hand being applied sideways to the handle, as it were, so that both sets of fingernails would come up on the top. This would be quite wrong, and a proper swing would be quite impossible with such a grip. The right hand should be brought much more round on to the top of the shaft, and the left hand should be turned in to meet it as it were, so that the arch formed by the join of the first finger with the thumb in each case is almost directly over the centre of the shaft. Because of this being the guide to the proper way of gripping, the old-fashioned method as thus described is often called the two-V grip. See page 22.

In this case again different players have different fancies as to where the thumbs should be, and in different cases you find one or other, or both of them, on the top of the shaft; but as before I am of opinion that the best place for them is the side.

Make the grip as nearly as possible in the middle of the leather on the handle of the club, with about the same amount of it projecting at each end. One does not get the proper balance of the club and cannot employ it with the same effect if the grip is made right at the bottom, as players sometimes make it when they are off their game and go groping about in all directions for a remedy for the faults that they commit. In such cases it sometimes happens that temporarily a very low grip effects a great improvement; but it is altogether wrong and will sooner or later bring trouble on the player. I would earnestly
advise him therefore to avoid such expedients. In the same way you should not grasp the leather right at the top end, as then you feel a complete loss of control over the club.

It should be remembered that the surface of the leather should be kept in such a state as to afford a perfectly secure grip to the hands. For this reason it should not be soft and smooth, but should have a little bite. If it should be made of ordinary leather it will need to be rubbed occasionally with pitch or wax; but latterly a kind of American cloth has been largely used for these handle coverings, and very delightful it is for such use, giving a cool and very firm grip. Its only disadvantage is that it does not wear very well. Rubber grips are popular with some players, though not so much so as they used to be. They often split and give way at the ends, and then shrink up all at once so that the club is practically useless for the rest of the round, which may sometimes be a very serious matter. Also they are very dangerous in wet weather, for then they become very slippery, and it is next to impossible to keep the hands tight on them. There are tales of championships having been lost through this cause.

I might add that the same system of gripping the club should be carried out uniformly in the case of all the different clubs which the player employs, and the only variation is in the degree of tightness with which the right hand is held. These variations I will explain in their proper place. Some players, however, who cannot master the overlapping grip for their other strokes where force is required more or less, use it in putting, and there is no objection to their doing so if they think it helps them, as it may very conceivably do.
STANCES FOR STROKES.

Showing comparatively the different positions of each foot for play with different clubs. The figures on the left of the vertical line each represent positions of the left foot, and those on the right side the corresponding positions of the right foot. The strokes indicated are as follows:

1, 1 Ordinary drive.
2, 2 Playing for a pull with driver.
3, 3 Playing for a slice with driver.
4, 4 Full cleek shot.
5, 5 Full iron shot.
6, 6 Full mashie shot.
7, 7 Putting.
ticular dangers that are in front of this tee shot, and how they may be avoided. While he is doing this he will feel the desire to indulge in a preliminary waggle of the club, just to see that his arms are in working order, waving the club-head backwards and forwards once or twice over the ball. Different players have all kinds of waggles, some slow and deliberate, others quick and energetic, and others again make all kinds of fancy movements. But each adheres to his own system which grows up with him, and without a practice of which he would never feel quite safe in attempting a stroke. Obviously there is no rule in such matters, and the player can only be enjoined to make himself comfortable in the best way he can. But it is better that, during the last waggle at any rate, the eyes should have ceased to regard that point in the distance to which it is intended to despatch the ball, and should have settled down to looking steadily at the ball itself.

This brings me naturally to a repetition of the most justly celebrated maxim in golf—"Keep your eye on the ball." There is no other rule which is half so valuable and necessary, because it is quite certain that if you do not keep your eye on it from the moment that you commence your swing until it has been sent from the tee no good whatever can come of the stroke, and the chances are greatly in favour of its being foozled and generally ruined. Even players of long experience and considerable skill, sometimes, as the result of over-confidence, get into the way now and again of temporarily allowing their eyes to wander, though they are unconscious that they are doing so, and the result is that their strokes go wrong and they cannot think why. It seems such an easy thing to keep one's eye on the ball, and yet it is not quite so easy as it looks. The time
VI.

THE UPWARD SWING IN DRIVING.

If I were asked to say what is the most important movement in the whole of golf, I should say the upward swing when it is intended to make a full shot with either the driver or the brassey. This upward swing comprises a great deal of the style of a player, and it generally surprises the beginner to be told that everything as to the way in which the ball is hit and despatched on its journey depends on this backward movement with the club. Even many old players do not seem to have sufficiently grasped the truth of the statement, or if they have they constantly neglect the moral. Although the up-swing has nothing to do with the hitting of the ball, and it is only in the down-swing that the latter is struck, the up-swing is much the more important movement of the two inasmuch as whatever it is the down-swing is almost sure to be. This is to say that if the up-swing is made in a mechanically and theoretically proper manner, it is unlikely that anything will go wrong at all events until the ball has been hit. On the other hand, if the up-swing is badly made it is practically impossible for the down-swing to be right, and therefore the stroke will be badly played and in one way or another the ball will refuse to travel properly. The first business of the young golfer, therefore, must be to take immeasurable pains to make his up-swing perfect, and it is an exercise that he should never be tired of practising.
Beginning of the Upward Swing for Full Drive or Brassey Shot, showing how the First Movement comes almost entirely from the wrists. See Chapter VI.
Three important rules about the up-swing may be set down to begin with, and to break any of them will be fatal. In the first place, it must be conducted very slowly—moderately "slow back" is another of the golden rules of golf. Secondly, the head of the player must be kept as motionless as possible; in fact, to all intents and purposes it must be quite rigid and motionless. Thirdly, the body also must be kept quite still; that is, so far as sideways movements or swaying backwards or forwards is concerned. Unless the strictest attention is given to each of these points the whole movement will go out of gear, and anything like uniformity and accuracy will be impossible. The object is to bring the club backwards to a certain point—generally until it is behind the shoulders and about horizontal—in the smoothest and easiest manner possible.

With beginners there may be a natural impulse, particularly when they feel fairly confident about what they are going to do and how they are going to do it, to swing back very suddenly and quickly in the partly unconscious belief that the quicker the thing is done the harder they will be able to hit the ball. As a matter of fact they will find that speed in the backward swing rather takes it off the forward one on to the ball instead of increasing it, and, besides that, tends to make the player lose all control of his movements and of the command of his club. If either the head or the body are guilty of any perceptible movement, there can be no rhythm or accuracy of the stroke. Of course the body has to turn while the up-swing is being made, but it should do this from the hips alone, so that the whole of the human machinery seems to work upon an axis at this point.

Bearing these things in mind, you begin the swing. The
The black patch represents the part of the sole on which the player should balance or pivot during the upward swing instead of on the toe as is commonly done.
first movement must come from the wrists, and it is the left one which makes the initiative. They, and they alone, start the head of the club moving back from the ball, the left one giving the first gentle pressure to the club, while, as soon as the latter begins to move, the left elbow begins to bend slightly so as to accommodate itself to the movement. One of the commonest mistakes seen on the links is the breaking of this rule by players who at the commencement of their swings, instead of letting their wrists begin the work in the manner indicated, swing away both arms to the right from the shoulder. This completely disturbs the whole arrangement, for the wrists, which will still have their work to do, will begin it at a wrong and inconvenient position, and a great deal of power and sureness will have been wasted. This fault is sometimes committed in the belief that a very wide outward and backward sweep of the club is necessary to the making of a good long drive, but such is not the case. I don't believe at all in those long sweeps.

When the swing is well started, that is to say, when the club has been taken a matter of about a couple of feet from the ball it will become impossible, or at least inconvenient and uncomfortable, to keep the feet so firmly planted on the ground as they were when the address was made. It is the left one that wants to move, and consequently at this stage you must allow it to pivot. By this is meant that the heel is raised slightly, and the foot turns over until only the ball of it rests on the ground. Many players pivot on the toe, but I think this is not so safe, and does not preserve the balance so well. When this pivoting begins the weight is being taken off the left leg and transferred almost entirely to the right, and at the same moment the left knee turns in towards the right toe. The right leg then stiffens
a little, and the right heel is more firmly than ever planted on
the ground.

The continuation of the up-swing is a simple matter so long
as it is not too rapidly executed. Keep the right elbow fairly
well into the side of the body. In far too many cases players
let it go away from them as soon as the swing gets under
way, partly, perhaps, with the idea of getting that wide sweep
to which reference has just been made. The only real result,
however, is to destroy accuracy and power and the whole
beauty of the movement—because the swing for the drive is
really a beautiful movement—is spoiled. The club has to be
brought round to the back of the body and not over the head.
As the club begins to get round there the left wrist must be
allowed to turn inwards and underneath the shaft. This is
very important, because when the wrist is kept alongside or
over the shaft the position is very cramped, the head of the
club is not in the proper position for commencing the down-
ward swing, and all manner of evils arise as the result. If a
player tries the swing both ways he will feel at once the great
difference in the comfort and feeling of control that he has
over the club when he works that left wrist in the proper
manner.
WHEN the club has been brought back in the way I have directed, and when the wrists have been allowed to do their work in the proper manner, it will be found that at the farthest point of the backward swing, or the top of the swing as we call it, the toe of the club is facing the ground. If it does not do so it is an absolutely certain sign that there is something seriously wrong—generally with the wrist work—and it is quite necessary that the player should find out what is the matter, and set it right.

The question arises as to how far this backward swing should be prolonged. No very strict rule can be laid down in the matter, as it largely depends on the peculiarities of the style of play and also of the physical powers of the player. A strong man, flexibly built, and with powerful wrists, may take a longer swing, and take it with advantage, than a weaker man with slender wrists, and the stiffly built man will inconvenience himself very considerably if he attempts a long swing. It does not by any means follow that the longer the swing—that is, when it is carried to excess—the longer will be the drive, and there is certainly some gain in exactness when shorter swings are employed. It must be remembered that the player nearly always swings much more than he thinks he does. In no case do I think it advisable to prolong the swing beyond that point.
Top of Swing for Full Drive or Brassey Shot.
See Chapter VII.
when the club becomes horizontal, and it should not be taken so far if the player feels that he is losing control over it. That is the best rule in the matter—that the club must not be taken an inch farther back than that point at which the player has the fullest and a most absolute control over it. If this is lost for an instant at the top of the swing the gravest consequence may be feared, and most of the care which was lavished on the preliminary movements will have been wasted. Besides, in the case of very long swings there is always a strong tendency to cut the ball.

Bearing in mind what has already been said about not letting the right elbow get too far away from the body during the upward swing, it will be found, or should be, that at the top of the swing it is not more than six inches away—that is to say, not an inch further away than is consistent with making the swing in a free-and-easy manner.

While it is of great importance for the sake of both accuracy and power that the swing back should be made slowly, as already directed, the player must guard against any tendency to make a pause at the top point. The beginner, in his deliberate and very conscious efforts, which are never more conscious than at this turning-point of the swing, when he feels an enormous sense of responsibility, regularly comes to a full stop here, and the result is practically to destroy all the value of the upward movement. It is just the same as if the club had been poised in the air and the whole thing begun from the top point. There should be nothing in the nature of a sudden jerk back from the top of the swing; but the downward movement should be begun as soon as the upward one has ceased, and there should be no perceptible cause. However, at the very commencement of his practice,
Top of Swing for Full Drive or Brassey Shot. Taken from behind, and showing Position of Hands and Arms. See Chapter VII.
and until he becomes somewhat used to the swing of the club in something near to the proper manner, the beginner may be excused from some of the necessities that I have here pointed out, lest in any anxiety on the matter he should spoil his up-swing. As soon as confidence comes to him, and he feels that he is swinging his driver in comfort and with some accuracy and more or less unconsciously, he must see to it that the pause at the top, which may have been conspicuous in his early efforts, is abolished.
VIII.

THE DOWNWARD SWING.

So now we may begin the down-swing, which, though it is all-important in that it is the really active part of the stroke, the one that makes the ball go, is in many of its features one which in the nature of things affords less scope for effort and care than the upward swing, since, as already pointed out, what the latter is, so is the downward swing almost certain to be. One might say that the up-swing is really the first half of the down-swing, and the half that settles what the whole thing is going to be.

The chief thing to bear in mind is that there must be in the case of play with the driver and the brasseys no attempt to *hit* the ball, which must be simply swept from the tee and carried forward in the even and rapid swing of the club. The drive in golf differs from almost every other stroke in every game in which the propulsion of a ball is the object. In the ordinary sense of the word, implying a sudden and sharp impact, it is not a "hit" when it is properly done. When the ball is so "hit," and the club stops very soon afterwards, the result is that very little length comparatively will be obtained, and that, moreover, there will be a very small amount of control over the direction of the ball.

While it is, of course, in the highest degree necessary that the ball shall be taken in exactly the right place on the club and in the right manner, this will have to be done by the proper regula-
tion of all the other parts of the swing, and any effort to direct the club on to it in a particular manner just as the ball is being reached cannot be attended by success. If the ball is taken by the toe or heel of the club, or is topped, or if the club gets too much under it, the remedy for these faults is not to be found in a more deliberate directing of the club on to the ball just as the two are about to come into contact, but in the better and more exact regulation of the swing the whole way through up to this point. Something may be wrong with the stance, the body may have swayed, the head may have been allowed to move, or the movement of the wrists and arms may have been wrong and not according to the standard directions as I have just laid them down. The object of these remarks is merely to emphasise again in the best place that the despatching of the ball from the tee by the driver in the downward swing is merely an incident of the whole business. The player, in making the down movement, must not be so particular to see while doing it that he hits the ball properly as that he makes the swing properly and finishes it well, for—and this signifies the truth of what I have been saying—the success of the drive is not only made by what has gone before, but it is also due largely to the course taken by the club after the ball has been hit.

On the whole the player will be, and must be, far less conscious of all the details of his action in the down-swing than when he was taking the club upwards. Having brought the club with the utmost care and thought and attention to detail to the top point, there is only one more thing to do, and that is to finish off the swing and get the ball away as rapidly as possible. It is only after the ball has gone that consciousness will begin to fully assert itself and enable the player to give thought to the manner
of finishing. In time, and when the man is on his game, the whole thing, from start to finish, should be to a certain extent mechanical.

The initiative in bringing down the club is taken by the left wrist, and the club is then brought forward rapidly and with an even acceleration of pace until the club-head is about a couple of feet from the ball. So far the movement will largely have been an arm movement, but at this point there should be some tightening up of the wrists, and the club will be gripped a little more tightly. This will probably come about naturally, and though some authorities have expressed different opinions, I am certainly one of those who believe that the work done by the wrists at this point has a lot to do with the making of the drive. It is merely an assertion of power on their part, and if it ever comes to the player it will come naturally and in the course of experience. Directions about it cannot be laid down. Just when the wrists begin to take their part in the stroke, when the face of the club is approaching the ball, the body begins to turn and the left knee comes in quickly from its pivoting position, so that at the moment of striking the player is quite firm on both his feet and faces directly to the ball, just as he did when he was addressing it before he began the upward swing. Any one who thinks out the theory of the swing for himself will see that it is obviously intended that at the moment of impact the player shall be just as he was when he addressed the ball, which is the position which will afford him most driving power and accuracy.
IX.

FINISHING THE STROKE.

The second that the ball is hit, but not before, the player should begin to turn on his right toe, and to allow a little bend of the right knee, so as to allow the right shoulder to come round until the body faces the line of flight of the ball. When this is done properly the weight will be thrown on to the left foot, and the whole body will be thrown slightly forward. The whole of this movement needs very careful timing, because it is a very common fault with some players to let the body get in too soon, and in such cases the stroke is always ruined. Examine the photographs.

A word about the varying pressure of the grip with each hand. In the address the left hand should just be squeezing the handle of the club, but not so tightly as if one were afraid of losing it. The right hand should hold the club a little more loosely. The left hand should hold firmly all the way through. The right will open a little at the top of the swing to allow the club to move easily, but it should automatically tighten itself in the downward swing.

There is only one point now in regard to the finishing of the stroke to which one feels that one should direct attention, for if everything has been done properly up to this point the accurate performance of the rest is almost inevitable. But there is a great tendency on the part of some players to twitch in their arms and
Finish of a Full Drive or Brassey Shot.
See Chapter IX.
Dip the drive after the impact with the ball. The hands are pulled in and come to a stop close to the left breast-pocket of the coat, and when this is done the club-shaft either points forward or straight up. The most immature player will feel by instinct that there is something wrong about this, and that it is a rather weak and uncomfortable way of finishing what was a very even and powerful movement. The fact is that the hands have no business in this place, and their being there has prevented the arms from going out and the club from getting right through with the stroke. When the ball has been swept from the tee the arms should to a certain extent be flung out after it, and they should be carried through well clear of the body until they come to a natural and easy stop and not a forced one, just about shoulder-high but some distance from the shoulder. When this is done the club will have passed the perpendicular and will have travelled a distance towards the back, which varies in the case of different players. Some men go in for rather exaggerated finishes, and carry the club so far through that it comes almost back to their right heel, but I cannot see that there is any advantage in this process, so long as the finish is fully executed up to the point I have indicated. When the arms get well through, and the hands finish high up in the place I have indicated, the player will find that he experiences a sense of completeness and satisfaction, even of exhilaration, which will be denied to him if his drive is nipped. It is a very pleasant thing when, having followed well through and finished the stroke properly, the ball is watched speeding onwards on the proper line and with just the right angle of flight to make it travel well.

It is appropriate to mention at this point just a word of warning about style. When you have followed through and
Another View of the Finish of the Full Drive or Brassey Shot, showing Positions of the Hands and Arms, and how the Body is brought round to Face the Hole. See Chapter IX.
finished the stroke properly, get into the habit of retaining this pleasant position until the ball has pretty well run its length and the time has come for your opponent to take his place on the tee, or, if he has already driven, for you both to be moving on. Some players, generally those of a somewhat excitable disposition, get into the way of dropping their club, or releasing one hand from the grip and dropping it to the side, and of moving their feet and bending their body as soon as the ball has been struck. Perhaps if they quite realised how badly the appearance of such a proceeding compares with that of a finish in the proper manner they would be more anxious to get out of the habit than they often are.

As a final injunction, one would again urge the importance of keeping the body perfectly steady not only during the upward swing, as already emphasised, but during the downward swing until the ball has gone, and the head all this time should be perfectly motionless with the eye glued on to the back of the ball. If the body keeps to its original position and turns from the waist, and the head remains still, it should be found that at the top of the swing the eyes are looking over the left shoulder which will be in a direct line between the head and the ball.
1. The straight ball usually the best.
2. A ball that begins with a little pull and comes round again—generally a fine traveller.
4. More pull; trouble likely.
5. Sliced and length lost.
6. Bad Slice; the worst ball of all.

See Chapter X.
Stance for Drive with a Pull
PULLING AND SLICING

To pull and to slice is both a fault and an acquisition, according to whether it is accidental or intentional. The beginner is not often troubled by pulling, but he very frequently suffers from badly sliced balls, and they not only land him in bunkers and in the rough grass, but they take all the length off his drive and cause him the greatest exasperation. It is very difficult to set down in writing any cure for slicing, because it may be caused in so many different ways, and frequently the very slightest adjustment of the stance or the swing is all that is necessary. It may be pointed out, however, that what really makes the slice is the drawing of the face of the club across the ball at the moment of impact. This may be done in several different ways, but when unintentional it is most commonly due either to the pulling in of the arms as soon as the ball has been struck or to a faulty stance—with the right foot too far forward. In each case the cure here is obvious, but when a young player has got a really bad attack of slicing, which he cannot get rid of, he should without delay consult his professional, who will generally be able to set him right in a very few minutes. In the same way pulling, when accidental and not wanted, is brought about through many different faults, but it is chiefly due to improper stance, to bad timing, or to over-
Stance for Drive with Slice.
See Chapter XI.
work by the right hand. As before, ask the professional to put you right.

Sometimes players wish to do these things deliberately, as when a pulled or sliced ball will get them round an obstacle which is in their way to the hole without putting them to the necessity of going over it, a course which might often mean a high ball and one which was consequently devoid of length. However, I feel much diffidence in giving any instruction on these points. For one thing, by the time the player comes to be so expert and to have so much command over his club as to feel any ambitions of this kind he will have got very far from the beginner's stage, and he will really not be in need of instruction as to how to do these shots; and, on the other hand, a player would be very ill advised to attempt any tricks of this kind until he has obtained this complete mastery over his club and is expert in the ordinary strokes of the game. Besides, a man who can drive a straight and sure ball will generally find that he can adapt himself to practically all the varying circumstances of the game, and the way to win matches is generally to play straight to the hole. He who is straightest most frequently wins. I would only hint that the most elementary direction for obtaining the sliced ball is to take your stance with your right foot advanced and so that the ball is more in a line with the left heel than in the case of an ordinary stroke with a wooden club, while to get the pulled ball the right foot should be drawn back and the sphere should be more towards the right, or about midway between the feet. The pulled ball is always more difficult to obtain, and especially to control, than the sliced ball.
Diagram showing best Curves and Heights of Flight of Ball driven by Wooden Clubs in varying circumstances. See Chapter XII.
XIV.

PLAY WITH IRON CLUBS.

I have devoted so much space to the play with the wooden clubs because the man who learns to play fairly reliably with them has laid the foundations of a good game, and in the majority of cases he will then get on pretty well with his irons, although they require different treatment. Still, in the main the principles are the same, and have only to be adapted to the special requirements of the different clubs and the needs of the situation. When one plays with the driver and the brassey the object generally is to get as far as possible; but when the distance it is required to get is less than that which may be achieved by a full shot with either wooden club one or other of the various iron instruments is generally taken. It is taken into account also that when the distance is comparatively short in this way it is generally required to be more exact in the placing of the ball. The hole will usually be within reach, and it is now desired to get as near to it as possible with a view perhaps of saving a stroke or to making the final stages of the short game as easy and certain as possible. In a word, distance is now to be sacrificed to accuracy.

Broadly speaking there are five different classes of irons, for each of which there is a special use. First there is the cleek, with which a good player can get pretty nearly as far as with a brassey, and which he uses either when the distance is
Diagram showing Curves and Heights of Flight of Ball from different Iron Clubs.

See Chapter XIV.
Diagram showing the angles of loft on the faces of different clubs, as measured on a standard set.

The black patch represents the correct place for taking turf. The mistake is often made of taking it much more behind the ball.
Address with the Cleek.
See Chapter XV.
ETIQUETTE OF GOLF.

1. No one should stand close to or directly behind the ball, move, or talk, when a player is making a stroke.
   On the putting-green no one should stand beyond the hole in the line of a player’s stroke.

2. The player who has the honour should be allowed to play before his opponent tees his ball.

3. No player should play from the tee until the party in front have played their second strokes and are out of range, nor play up to the putting-green till the party in front have holed out and moved away.

4. Players who have holed out should not try their putts over again when other players are following them.

5. Players looking for a lost ball should allow other matches coming up to pass them; they should signal to the players following them to pass, and having given such a signal, they should not continue their play until these players have passed and are out of reach.

6. Turf cut or displaced by a player should be at once replaced and pressed down with the foot.

7. A player should carefully fill up all holes made by himself in a bunker.

8. Players should see that their caddies do not injure the holes by standing close to them when the ground is soft.

9. A player who has incurred a penalty stroke should intimate the fact to his opponent as soon as possible.
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