SUCCESS AT GOLF
FRANCIS OUIMET, UNITED STATES OPEN CHAMPION, 1913.

Frontispiece.
SUCCESS AT GOLF

BY

HARRY VARDON, ALEXANDER HERD
GEORGE DUNCAN, WILFRID REID
LAWRENCE AYTON
AND
FRANCIS OUIMET
U. S. Open Champion, 1913

With an Introduction by
JOHN G. ANDERSON
Runner-up National Championship, 1913

Illustrated

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INTRODUCTION

THERE is no game in which inherent ability counts for more than it does in golf; yet there is no game which, in the long run, demands a more intimate knowledge of cause and effect. The youth goes out on the links and, through elasticity of muscles, a keen eye, inborn adaptability and the favors of fortune, he triumphs over a veteran golfer of the first rank, or over a field involving a number of veteran experts. He is hailed as a golfing "phenom"; a great future is predicted for him on the links and it is forecasted that in time he is more than likely to become a national champion.

For a time his play seems to promise
fulfillment of these rosy prognostications; but there comes a day when things begin to go wrong. The drive no longer follows a straight line down the course, but takes a fancy toward the rough on the right or left; the iron shots are not hit in the old crisp and decisive manner; it seems impossible to get the old distance with the old absence of effort. Something undeniably is wrong; but what?

There is the rub for the purely natural golfer who has not studied cause and effect in golf. He knows something has gone wrong with his game, but what it is, he has not the remotest idea. He does not realize, perhaps, that he unconsciously has altered his stance or that his original methods of hitting the ball were so unorthodox as to depend for their success upon the supreme suppleness and keen eye of youth. He has days when things go right and he thinks he is back on his game; when lo! the very next day his play is woefully bad and he comes to think of himself as irremediably erratic, whereupon he loses that confidence in his own abilities which spells success.

The above is far from being an isolated case, especially in America. Nevertheless, in America the general standard of play is progressing by leaps and bounds, and the chief reason is that golfers, as a class, are giving more and more study to the science of the game. They are growing more observant of the methods of the leading golfers, both amateur and professional, and they are more ready to read what the experts have to say about how different shots should be played.

To my mind there could be nothing more timely and beneficial for golf in the United States than the accompanying expressions of world-famous golfers
INTRODUCTION

on the proper method of playing strokes in which they are known to excel. The
success of Mr. Francis Ouimet (who has contributed a chapter) in winning the
national open championship of 1913 has fired the ambitions of American golfers
and makes them doubly receptive of ideas which are bound to help them mas­
ter the finer points of the game.

That the ensuing chapters are con­
tributed almost exclusively by British
golfers is not surprising, considering what
such names as Harry Vardon, George
Duncan, Alexander Herd et al. stand for
in the world of golf. It will be a long
time before even the highest standard of
golf will advance beyond the point al­
ready reached by a man like Vardon,
for the simple reason that for years his
skill has been ahead of the age in which
his triumphs have been so many, just as
Tom Morris, Jr., and "Freddie" Tait
INTRODUCTION

knew no peers in their day. But study of the game and continual striving un­
deniably is bridging the chasm between a player like Vardon and the next order of golfers, and one of the potent reasons for this improvement in the general standard unquestionably lies in the ability of men like Vardon to not only play the game superbly but to be able to analyze and tell in print the secret of their suc­cess.

All except one of the chapters in "Success in Golf" are contributed by British experts, yet the opinions set forth are by no means confined to golfers who are known to Americans solely through reputations. Harry Vardon, George Dun­can, Alexander Herd and Wilfrid Reid are four contributors who have played in the United States and are known to hosts of golfers this side of the Atlantic. And when I say known, I mean known
INTRODUCTION

not only personally, but known to be masters of the shots which they describe how to play.

When a man like Harry Vardon sets out to explain how to get the best results in driving, for example, everyone knows that there is no golfer more skilled in that department of play. Not alone does he get the best results; he gets them through methods which embody skill, grace and total absence of palpable effort. I know of no book or treatise where the beauties and advantages of spoon play are more instructively or clearly set forth than in this little volume. And when you have read all other articles about the "push shot," you will come back to George Duncan's explanation as given in these pages and know once and forever what it is and how to play it.

If you wish to excel in that most delicate part of the game, putting, heed the
advice of the young champion, Mr. Francis Ouimet, whose views on what he thinks are the best methods to employ undoubtedly will help a host of golfers. I commend this book to all golfers who would improve their game.

John G. Anderson.
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THE ART OF DRIVING

by

Harry Vardon
SUCCESS AT GOLF

THE ART OF DRIVING

It has been said that the successful driving of a golf ball is a knack. The statement may be true, but I am certain that the only way to acquire the knack is to study the art, and that mental capacity cannot afford greater assistance to physical strength than by allotting to the latter its proper and rather modest place in the scheme of the tee-shot.

A long drive is not usually made purely by virtue of hard hitting. There are a few men — veritable golfing goliaths, and good luck to them! — who depend mainly upon what we may term "brute
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strength” for the admirable length of their drives. They slog for all they are worth; they time the shots well; and, as a consequence, they make the ball travel great distances. They are gifted souls. What the average moderate player does not realize (so, at least, it seems to me after many years of experience) is that Nature never intended him to be a slogger. He is not endowed for the part. And yet he persists in trying to play it. He seems to make up his mind during the preliminary waggle that the most important matter of all is to give the ball a terrific thump. He tightens all his muscles in his determination to accomplish a mighty shot. That is just where he fails. I can assure him that this constricted condition of the muscles, which is easily cultivated in the case of the man who thinks that physical power and hefty hitting are of supreme importance, is the
HARRY VARDON.
worst thing imaginable for the purpose of long driving.

As a rule, it produces a foozle. What happens is easily explained. The player induces such a state of rigidity in his resolve to hit with desperate force that he simply cannot swing the club freely. The muscles of his arms are so contracted in the vehement desire to triumph by means of strength that the victim cannot go through with the shot. What he usually does — unwittingly, but none the less surely — is to begin to stop the club before it reaches the ball. His arms are not sufficiently free to allow the driver to do the work for him. And as he starts involuntarily to check the club, he endeavors to use all his bodily strength; in a way, he hurls himself at the ball. It is a curious fact that, in spite of the employment of so much energy, one is not likely to send the ball 150 yards when
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adopting these methods. It may be struck fairly, cleanly, but there is no real power behind it. One of the most common mistakes of the indifferent golfer is that he makes downright hard work of driving. The practice is not merely useless; it renders a long shot a rarity except in the case of an exceptionally constituted individual.

In saying this, I do not mean to suggest that there is no necessity to invest the stroke with any strength at all. The power must be there, but it must be inveigled into exercising its influence at the right instant. What I wish to indicate is that it is not likely to be brought into profitable operation by mere violence on the part of the player; that is to say, by a desperate tightening of the muscles and a mere lunging of the body at the ball. A first-class golfer who executes a long tee-shot uses in the process most, if
not all, of the strength that Nature has given him, — but he uses it in such a way that he scarcely realizes that he is hitting hard, and, indeed, the strain for him is not so great as for the man who is fiercely workmanlike. This, then, is the knack of successful driving, and the only way to master it is to study the swing, which is the art of golf. And I venture to say that there is no reason why anybody should be incapable of learning sufficient about that art to enable him to drive tolerably well. People vary in their aptitude for games, but the main principles of the golf swing are so clear that their assimilation is largely a matter of perseverance.

For the man who is endeavoring to acquire a knowledge of how to drive I always recommend the use of the brassie. Its stiffer shaft renders it easier to control than the driver and the slight loft
on its face imparts confidence. The simpler the task can be made at the outset, or when one is off one's driving and practising in the hope of remedying the defect, the more rapid is likely to be the progress. Having secured satisfactory results with the brassie, there ought to be no difficulty in doing equally well with the driver, since the two clubs are (or, at any rate, most certainly should be) of the same length and the same "lie."

As to the stance, let it be as natural and unconstrained as possible. The toes should point outwards, and it is best, I think, to have the right foot a few inches in front of the left. Certainly it is bad to have the left foot in front of the right, although I have seen people stand in that manner. It almost precludes the possibility of a proper finish. There are golfers, too, who stand exceedingly straddle-legged, and others who have
their feet too close together. All these points are worthy of consideration; there is a kind of "happy medium" about the character of the correct stance, the idea of which can be conveyed better by illustration than by the written word.

I daresay that every student of the game has heard that the main secret of the successful up-swing is to screw the body from the hips and keep the head still instead of allowing the body to sway. All the same, I feel that this point cannot be emphasized too frequently or too strongly, for it is certain that there are thousands of golfers who, even though they have been told that it is the principle of ninety-nine good players in every hundred, do not give to it the attention it deserves. Probably the explanation is that they think they are performing the correct thing when, all the while, they are swaying in a way which completely
upsets their balance and renders a good shot practically impossible unless they chance to be so fortunate as to recover the proper position at the proper moment—a pleasant dispensation which comes to few people.

It is an important matter always to let the club-head lead. I have pointed out the danger of allowing the body to lead by the act of lurching away from the ball at the beginning of the up-swing; similarly would I lay stress on the mistake of snatching the club-head away by a hasty movement with rigid wrists. As the club starts to go back, allow the left wrist to turn slightly inwards toward the body. That small operation will help very considerably to secure the correct position of the wrist and club-head at the top of the swing. Then, if you determine to wind up the body at the hips and keep your head steady, so that the screwing
operation ceases, so to speak, at the neck, you ought to be able to learn the knack of driving. As the club goes up the right leg will stiffen, the left leg will bend inwards at the knee, and the left heel will rise from the ground. All these happenings are the natural outcome of the winding up of the body; they do not occur — at any rate, in the same degree — when the player sways. Resolve that the left heel shall not turn outwards more than an inch or so (less if possible) and, at the top of the swing, you will be correctly poised. The pivoting will have been done on the inside of the left foot (on that portion of the member in question which extends from the big toe to the big joint) and the right foot will be resting firmly on the ground.

When you are practising it is instructive to inspect your left wrist at the top of the swing in order to ascertain whether
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it is in the proper position. That it should be so is important, and inasmuch as you are in no great hurry during these purely personal proceedings, it is as well to turn your head and examine the left wrist. If it is bent outwards, the club-head is necessarily in the wrong position. This highly important left wrist should be bent inwards so that it constitutes the base of a curve of which the hand and the arm are the continuations. That being so, the club-head will be pointing to the ground, as it should be.

In coming down, it is highly important to let the club-head lead. Do not throw your arms forward as though you were trying to mow grass. Just give the club a start, and in the first stage of the downward swing—a stage which lasts for only a brief instant, but which is of vast importance to the ultimate issue—let the left hip go forward a trifle. Then
STANCE FOR THE DRIVE.

BEGINNING OF THE UP SWING.
bring the club round with rhythmic vim, its pace increasing until it is traveling at its fastest when it reaches the ball, and go right through with the shot so that the hands finish high and the chest faces the line of play at the end of the stroke. Beware, above all things, of hurling the arms forward at the beginning of the downward swing. It is one of the most frequent of errors, and it nearly always produces a shot which flies in any but the straight path.

There is much to be said for the aphorism "slow back"; but it is not desirable to perform the upward movement at funereal pace. It is necessary to remember that you are going to play a free and full shot; you are not attempting merely to flick a fly five yards. Consequently, excessive slowness during the backward swing is apt to do more harm than good. The slight inward turn of the left wrist;
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the winding-up of the body from the hips to the neck; and the resolve to let the club-head lead instead of allowing the arms to throw it forward at the beginning of the downward swing — these are golden principles. And keep your own head down until you have struck the ball; keep smelling at the ball, as it were, until you have despatched it on its journey.

The grip is a matter of fancy. I should be something less (or, perhaps more) than human if I advocated any but the overlapping grip. It may not suit all golfers, but I have no hesitation in saying that is the ideal manner of holding the club. It is agreed by all students of the game that the two hands should work as a whole. That was one of the first floods of light that came to us in the old days in Jersey. When I became a professional, about the earliest thing that I did was to
consider the question of the grip. For a full year I tried various ways of holding the club, until at length I decided in favor of the method which I now employ. It seems to me to weld the two hands into one; the beauty of it is that neither hand works against the other. That, I am sure, is just what is wanted. For the man who has practised the old-fashioned palm grip for a long while the system which I advocate may be difficult at the outset, but familiarity breeds friendliness with it. It is a matter of placing the little finger of the right hand over the forefinger of the left, with the thumbs and forefingers forming V's down the handle of the club. It produces a confederacy of the kind which is not easily secured in any other way.

As regards general details, I would suggest a low tee for the drive, because, if you have a high one, you are likely to
see difficulties (which do not actually exist) in the brassie shot, and, indeed, every other shot through the green. You start with the ball poised high above the ground, and you are not altogether prepared for the shock of having to play it when it is sitting down on the turf. Another useful hint is to be sure of securing a comfortable stance on the teeing ground. It is the only place at which you have the right to choose a stance, and you may as well make the most of it. So hunt for a favorable spot on which to tee the ball. And, when there is an out-of-bounds area to be taken into consideration, tee the ball as far from it as the limits of the teeing ground will allow. These are matters which at times count heavily.
HINTS IN BRIEF

THE DRIVE

**Stance.** — Toes pointing outwards; right foot preferably a few inches in front of the left — not, in any case, behind the left. Ball a little nearer to left heel than right.

**Up-Swing.** — Begin by turning the left wrist slightly inwards towards the body. As the club goes up, let the body screw at the hips and keep the head still. The body should be wound up as though it turned on wheels at the waist and the neck. The right leg stiffens as club ascends and the pivoting is done on the inside of the left foot from the big toe to the big joint.
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Down-Swing. — Beware of throwing the arms forward at the beginning of the down-swing. At the outset, just give the club a start so as to recover it from the back of the head and, at the same time, let the left hip go a trifle forward. Then bring the club round, and go right through with the shot so as to finish with the chest facing the line of play. Keep the head as steady as possible all the while.
TOP OF THE SWING FOR THE DRIVE.

FINISH OF THE SWING.
ON SPOON AND IRON SHOTS

BY

ALEXANDER HERD
ON SPOON AND IRON SHOTS

FOR the playing of fairly long shots up to the hole (shots, that is, of rather less than the length which one can obtain with a brassie) no club is so dependable and so easy to use as a good spoon. On that point I feel certain, and to me it is a matter of great surprise that the spoon is not found in the bag of every golfer.

It takes the place of the cleek or driving iron. Now, either of these latter instruments is, by common consent, difficult to manage to perfection. Especially is this the case where the player of moderate ability is concerned. The club has a face which is not far from
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being straight, which means that, to secure a satisfactory result, the ball must be struck with absolute precision. Another danger of the cleek or the driving iron (at least, to the average golfer) arises from the narrowness of its sole. That narrowness, combined with the sharpness of the edge, means that when the player takes the turf the very slightest fraction of an inch too deeply in the act of striking, the club digs into the ground for an instant and receives a jar which causes it to turn in the hands. And, as everybody knows (or ought to know), the circumstance of the club turning in the hands as it hits the ball generally produces an atrociously bad stroke.

The advantage of the spoon is that it has a broad sole which, even when the shot is not accomplished in quite ideal manner, grazes the turf instead of cut-
ON SPOON AND IRON SHOTS

ting into it and enables the shot to be completed without the club having turned in the hands. Moreover, its face is laid back and shaped in such a manner that it lifts the ball into the air when a similarly executed shot with a cleek would result in nothing better than a foozle. I do not think that a golfer ought to expect good effects from bad attempts, and I can assure him that if he plays a spoon shot badly he will suffer for it; but what I do believe is that the cleek is a treacherous club and an unprofitable one for the moderate golfer to use, because it accentuates so very severely the smallest error in the method of its manipulation. And no matter how diligently you study the matter, it is sometimes very difficult to discover the reason. The spoon is an instrument that never turns against you. That is why it is ideal for the in-
SUCCESS AT GOLF

different player. For banging the ball up to the hole from a distance of, say, 160 or 180 yards (or even greater if you are a strong hitter), it is all that a club could be. The ball is picked up cleanly and it does not run far when it alights, whereas, with the cleek, there is first the risk of spoiling the shot by hitting the ground and then the danger of the ball running over the green as a consequence of its lower flight.

It is, however, a matter of the greatest importance to obtain a good spoon. The "lie" should be governed by the stance of the player; that is to say, by the distance which he stands from the ball when addressing it. The weight of the club-head should be from $6\frac{3}{4}$ ounces to $7\frac{1}{4}$ ounces (a golfer with a half swing might have a slightly heavier club): the shaft should measure from 40 to 41 inches from the heel; and care-
ful attention should be paid to the shape of the face. I have made a special study of the spoon, and there is no need for me here to mention all that I have discovered, but I am sure that it is a matter of great moment to have the face fashioned with the utmost regard for detail. There should be a distinct bulge at the bottom of the face, a bulge that projects in just the right degree for getting under the ball, and making it rise quickly. It is a splendid club for use on heavy ground, owing to the cleanness with which it picks up the ball, and the only time when I do not favor its employment is in a gale. It produces high shots which are apt to be caught and blown anywhere by the wind, and, in such circumstances, its place should be taken by the cleek or the straight-faced iron. On all other occasions, however, it is
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a valuable friend, especially to the player of moderate ability.

What a first-class golfer can do with it has been shown on many occasions. I should never tire of watching Mr. H. H. Hilton at his best playing his spoon. Harry Vardon used to have such a club, which, in his hands, would do almost anything except walk and talk; at least, it would do anything that he wanted it to do. George Duncan and Jack White are others who occur to me on the spur of the moment as being brilliant exponents of spoon shots. Personally, I always have had a great affection for the club. I used to take it out, together with half-a-dozen balls, and practise stroke after stroke with it. And here let me say that, when you are practising, it trebles the value of the work if you aim at a certain spot. It is not a lot of use sim-
ply to hit ball after ball without having a target. Many golfers do this, and I cannot help thinking that they are employing their time to poor advantage.

I have never regretted my early devotion to the spoon. It helped me very considerably when, in 1902, I won the Open Championship at Hoylake, and I used it constantly in 1895 and 1896, when I was lucky enough to capture the majority of the tournaments in which I competed. I had begun to compliment it on having assisted me to secure my first Open Championship, when, at St. Andrews in 1895, I started the last round with a lead of three strokes from my nearest opponent, but unfortunately on that occasion I had reckoned without the weather. I began the second round very satisfactorily with three 4's and a 5. Then
down came a shower of hailstones that were nearly as big as pigeons' eggs. The visitation soon passed off, but while it lasted it rendered putting a farce (the ball simply cannoned from hailstone to hailstone), and I think I am justified in saying that it was during that period that I lost the Championship. Still, the fault was not that of the spoon, which was again about the most effective club, when in the Championship at Muirfield in 1896 I set up a record score of 72—a record which stood for many years. That was the best round of my life with a gutty ball, and my partner, Mr. J. E. Laidley, was good enough to remark at the finish that it was the hottest he had ever seen. I doubt whether I should have done these things without my spoon.

Most first-class golfers play for a slight "heel" or slice with the spoon,
TOP OF SWING WITH SPOON.

FINISH OF SWING WITH SPOON.
ON SPOON AND IRON SHOTS

which is a club admirably adapted to that purpose. It helps to make the ball drop dead, but I would not recommend the average player to attempt these fancy shots, which require nearly a lifetime to master. A straight-away shot will serve the average amateur very well, and he will find nothing easier with which to accomplish it than the spoon, which, of all clubs, is the one least likely to lead to unmitigated foozles. I have seen many men who would have been good golfers if they had not concerned themselves so deeply about accomplishing intentional slices and pulls.

Very well, then, let us consider the straight shot with the spoon. I think that an open stance is best for the stroke, because it is the natural cutting stance and the club of its own accord imparts a little cut to the shot without the
SUCCESS AT GOLF

player trying for it. That feature is worthy of encouragement since it helps to make the ball stop close to the place at which it pitches, which is a consideration when you are aiming to make it stop by the hole-side. However, if the player prefers the square stance, there is no reason why he should deny himself the privilege of adopting it. The main point is to stand easily and comfortably and to have the ball about six inches inside the left heel.

During the upward movement the left arm and the club-head should swing well out behind the ball, but the arm should not stray far from the body. Indeed, it should be kept fairly close in all the way up. As the club ascends, let the left shoulder move down slightly towards the ball, the hips screwing round the while and the left knee knuckling down a little towards the right big toe,
so as to accommodate the twisting of the body. It is one of the worst of golfing faults to keep the left knee rigid during the upward swing; it is bound to result in the body being pushed away from the ball. What usually follows is either a top or a slice.

When the hands are level with the right ear you are at the top of the swing for the spoon. It is worse than useless to strain to go back any further. At the beginning of the downward swing the action may consist simply of recovering the club from behind the head; anything to avoid snatching it excitedly from that position. Then, having started it on its downward journey, let it gather pace. In fact, I always say: "Throw the club-head at the ball." Bring it behind the ball with a fairly flat swing, and give it a little flick with the wrists so as to introduce plenty of
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vim. Do not in any circumstances check the club. Let it have free play for the follow-through; let the arms go through without a suspicion of hesitation. Fling them through in a line with the flag. I believe that these words are worth remembering. I am certain that many players would make greater progress if only they would let the arm and the club do the work.

Personally, I always play for “cut” with the spoon. For this shot one needs to stand well behind the ball, and take the club up a little straighter than for the ordinary shot. One gets the slice mainly, however, by pulling in the left arm a little at the instant of impact. In that way the face of the club is drawn across the ball, but there must be no checking of the swing. The finish will be rather different from that associated with the straight shot (the head
STANCE FOR CUT SHOT WITH SPOON.

FINISH OF CUT SHOT WITH SPOON.
ON SPOON AND IRON SHOTS

of the club will stop higher in the air), but the slightest attempt to check the instrument at the time of hitting it is almost sure to be disastrous. In all probability it will result in a slice of twice the magnitude of that desired. I generally aim at a spot about twenty yards to the left of the hole, and so play for a slice of that extent. It comes off if one practises the shot from early youth, but I would not recommend other than the fairly proficient golfer to bother about it.

I cannot help thinking that it is a pity that there is not more wooden club play. Very many golfers carry what almost amounts to a portable foundry. With the exception of a driver, and possibly a brassie, they have nothing but iron in the bag. For this condition of affairs the introduction of the rubber-cored ball is largely
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responsible. On hard ground the tee-shot travels so far that often one goes round the links without having to use the brassie for the second shot on a solitary occasion. The spoon, however, is well worth carrying; in some circumstances, as, for instance, when the ground is heavy and there is little wind, it is just about the most serviceable of all clubs. In the ordinary way you cannot make so many bad strokes with it as with a cleek or a driving iron.

In regard to full iron shots up to the hole, I think that a three-quarter swing (or, at any rate, something less than a full swing) is sufficient for the average golfer to take. The club needs to be kept absolutely under control, and a three-quarter swing renders the operation more compact and permits greater command over the club than when one swings to the full, as with a driver. At
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the beginning the left arm should be carried well out past the body. The right elbow should be kept close to the body all the way up. If you order your two arms simultaneously in this way you are likely to secure the correct swing for an iron. The wrists should be fairly taut. You need to grip firmly so as to avoid the catastrophe of the club turning in the hands. My own manner of hitting is to give the ball the back of the left hand and a flick of the right wrist. When the club is about eighteen inches from the ball I hit with the back of the left hand and, at the same time, put in that right-wrist flick which counts for so much. The right hand is an important one for iron shots; you want to hit with it. The right shoulder and right hip should come well through, the head of the iron following straight out as far as possible in the
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line of play. A cause of many bad shots is the premature movement of the head. Keep that necessary nuisance down as long as you can as though you had it in a vice. If you have the habit of moving your head throughout the swing, it is a good thing to try, from the moment that you start to take the club back, to keep pushing your nose towards the ball. Imagine that you are endeavoring to get your nose down to the ball. And keep it down for half a second after you have hit. Many players are looking up while they are in the act of striking the ball.

I would advise the average golfer when purchasing a cleek or a driving iron to see that it has sufficient loft on it. It is one of the most difficult things in the game to play a long shot perfectly with a straight-faced club. Have an instrument that will lift the ball.
Frequently golfers come to me and ask why it is that they cannot use their cleeks or driving irons. The reason is usually the straightness of the face.

During the last year or so there has been much talk concerning the "push" shot with iron clubs. I am sorry to add confusion to the distraction which seems to have arisen from this subject, but I should like to say that what is called the "push" shot to-day is a stroke with a different purpose from that of the "push" shot which we used to practise at St. Andrews. That was essentially a St. Andrews shot; it suited the course down to the ground. It was made with a low, flat back swing. The right wrist was kept rigid and the left arm had to bend very little in the back swing. The game was to push the arms back and then push them straight through at the ball, the right arm being
stiff during the process of hitting and so keeping the club low. The ball rose only two or three yards into the air, and ran twenty or thirty yards. Mr. S. Mure Fergusson and Andrew Kirkaldy were masters of this original "push" shot. It was a most valuable stroke in my younger days at St. Andrews.

It may seem a topsy-turvy arrangement to discuss last of all the matter of the grip, which comes first in the preparation for a shot, but I think that nearly every golfer has made up his mind which manner of holding the club — the overlapping or the palm grip — he likes best, and I do not see any reason why, in this respect, he should abandon his favorite principle. Once upon a time I tried the overlapping method. It rubbed nearly all the skin off my left thumb, and so I gave it up in despair and some pain. Personally, I find
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the old-fashioned palm grip eminently satisfactory. I grip tightest with the second, third, and little fingers; you can obtain such a firm hold with those members that there is not a lot of danger of the club slipping. It seems to me to be the easiest way of holding the club, and that is something.
HINTS IN BRIEF

THE SPOON SHOT

Stance. — Open for choice, although the player who regularly adopts a square stance need not abandon it for this shot. Ball about six inches inside the left heel.

Up-Swing. — Let the left arm and club-head swing well out behind the ball. The wrists must begin to turn directly the up-swing starts. At the top of the swing — i.e., when the hands are in a line with the right ear — the player should be looking over his left shoulder. This is important.

Down-Swing. — Bring the club down with a fairly flat swing and follow-through; let the right shoulder and right hip go well through for the finish.
ON SPOON AND IRON SHOTS

THE FULL IRON SHOT

A three-quarter swing is sufficient; tight grip; keep the right elbow close to the body all the way up; and, at the impact, give the ball the back of the left hand and hit with the right wrist.
SUGGESTIONS FOR PUTTING

BY

FRANCIS OUIMET

OPEN CHAMPION, UNITED STATES, 1913
NOTHING else is so commonly bewailed in golf as inability to putt well. Who has not known the man who could have "broken the record of the course," "defeated his opponent" or turned in a better score than the winner of the medal play competition had it not been for "my poor putting"? With a great majority, it is the will-o' the-wisp of the game. To-day it seems possible to hole everything in sight; to-morrow, the cup looks the size of an egg-holder into which must be driven a pumpkin or squash. The worst of it is that "to-morrow" generally is the day of a match or a tournament, the day of all days.
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when it is desirable to make every stroke count for its greatest value.

In no other branch of the game are all men born so "nearly free and equal." I can almost fancy that the putting end of golf was the product of an exceedingly fertile and ingenious mind, coming about in this wise: A and B were the original pair to play a game which has developed into the present game of golf. A was a mighty man who, with whatever crude instrument was used at the time, could deal a prodigious blow that would send the "ball" a comparatively great distance.

B was of more delicate mould. To A's taunt and laughter over his feeble efforts to propel for any great distance the object hit, I think I can hear B saying: "True, I admit I cannot hit so lustily as you; but I'll lay you a wager I can roll this ball along the ground
FRANCIS OUIMET PREPARING TO PUTT.

1. Study the line of putt. 2. Just before he puts, he steadies himself by placing the club in front of the ball.
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and have it stop nearer that brown patch than you can."

A accepts the wager and B wins it. Thereupon A is determined not to be so triumphed over and he tries again,—with the same result, for up to this time A has thought of nothing other than the distance he could hit. Now being quite humbled, he determines that in secret he will practise that more delicate stroke so that thenceforth he may not only triumph over B in the matter of distance, but in the skill of making the ball stop where he wishes, or at least nearer to that spot than can B. Thereafter, in their dual play, they decide that both factors of the game shall be included in their wagering, and eventually they conclude that the new feature lends an added flavor to their outings.

To-day I know of many golfers who
are only second or third-rate golfers, but whose skill as putters is all that keeps them in the rank that they do hold. From this there may be two deductions: one is that, knowing their deficiencies in other branches of the game, they devote themselves assiduously to practice in that department which alone can place them on a par, or near a par, with others who far outclass them in the matter of driving and approaching. The other solution is that some golfers are natural-born putters. My personal opinion, however, is that more men are good putters from practice than because they have any pronounced superiority, to begin with, over other men.

One of the greatest mistakes common to golfers who are known as in-and-out putters, to my mind, is that they are as flighty over their styles of putting as their putting is erratic. If
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a farmer were to plant a row of vegetable seeds on his land Monday and, becoming dissatisfied over their progress by the end of a week, dig them up and plant something else, his neighbors would look upon him as a little weak mentally:

That is perhaps a far-fetched simile; nevertheless, it is hard to understand how a golfer can try one style of putting to-day, another to-morrow and a third the day following and hope to improve that important department of his game. The trouble with him, as a rule, is that every time he sees another golfer get first-class results with a style of putting dissimilar to that which he most recently has adopted, he either consciously or unconsciously adopts that new style. Or, he sees one golfer do exceptionally well with a style of putter different from his own and immediately jumps mentally
to the conclusion that it is not his putting style, after all, that is at fault, but his style of putter.

All this may sound as if I had adopted one style of putter and putting at the outset of my golfing career and clung to it to the present day. I confess otherwise. Even when I say that I have had generally satisfactory results from the methods which I adopted last, I must admit that there have been times when I have been tempted to copy some golfer who, when I have seen him putt, apparently knew not the meaning of failure.

Before a golfer can putt, he necessarily must have some implement with which to do it, and I would suggest a gooseneck putter with a medium straight face. I have tried the putting cleek with the flat, or upright, lie, but have found it impossible to get over the ball so as to get an absolutely straight line to
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the hole. It has seemed to me that where you are not directly over the ball, that is, where you have the club-head extended away from you, the tendency is to pull the club-head off the line, and then it is speculative whether the club-head has the proper line when it comes back to meet the ball. More often, I think, it comes back from an angle and either imparts a cut or else is prone to hit the ball to the left of the hole.

Now as to the cut stroke in putting, I personally do not believe that the ball so hit will follow as true a line as that which is hit absolutely straight; except that the cut is serviceable where the ball may be lying in some slight depression.

In my putting I take a stance well over the ball, in fact my head is directly over the ball, and the latter is about midway between the two heels, the
STANCE BEING FAIRLY OPEN. I HAVE TRIED PUTTING OFF THE LEFT FOOT, BUT FOUND THAT WITH THIS STANCE THERE WAS A TENDENCY TO "STAB" THE BALL. TAKING THE CLUB BACK, MY WRISTS DO NOT COME INTO PLAY AT ALL, THE BACKWARD MOTION STARTING FROM THE LEFT SHOULDER AND COMING BACK FROM THE RIGHT, LIKE A PENDULUM. IT IS THE RIGHT HAND WHICH IMPARTS THE BLOW AND I Endeavor TO GET A DISTINCT FOLLOW-THROUGH, WITH THE FACE OF THE CLUB-HEAD AT ABSOLUTELY RIGHT ANGLES TO THE HOLE. I DO NOT ATTEMPT TO HOLD A RIGID POSITION, BUT ALLOW MY BODY TO GO FORWARD SLIGHTLY TOWARD THE HOLE.

I DO NOT ATTEMPT TO HIT THE BALL ABOVE THE CENTRE, FOR A HALF-TOP, THE STROKE WHICH SOME CLAIM MAKES THE BALL HUG THE GROUND AND BE MORE CERTAIN OF DROPPING WHEN IT STRIKES THE HOLE. RATHER, MY IDEA IS THAT THE FOLLOW-THROUGH IN ITSELF DOES THIS WORK. THE CLUB-HEAD,
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at the finish of the stroke, is between three and four inches from the ground, a result which cannot be attained by a stabbing stroke. To sum it up, my idea is that if the ball were placed on a piece of tape stretched directly toward the hole, the club-head should hold, as nearly as possible, the same position with relation to the tape from the backward motion to the follow-through.

It is one of my mottoes always to be "up." Sometimes I fail in this, but this is what I have found through experience: That I feel much more certain of holing an eight-foot putt coming back after having overrun the hole, than of getting down a three or four-foot putt if I have fallen short on the approach-putt. In other words, I have acquired the habit of thinking, when making an approach-putt of some length, that if I go over, I at least have given the ball
a chance and, with nothing to regret, I can make a bold try on the come back. But when I fall short on the approach-putt I am apt to dwell upon what a coward I have been, consequently to have a feeling of insecurity over the stroke which follows.

My final word of advice would be this: No matter what your putting style may be; no matter whose style you may try to copy; no matter whose advice you may take about putting,—

Practise assiduously.
HINTS IN BRIEF

PUTTING

**Stance.** — Heels about 12 inches apart; ball midway between the two; head well over the ball.

**Grip.** — Thumb of left hand down the shaft of club. Little finger and fourth finger of right hand overlapping forefinger and middle finger of left. Left hand holds club and right hand gives impact to ball.

**Up-Swing.** — Movement begins from left shoulder; no wrist action; try to keep face of putter at right angles to hole.

**Down-Swing.** — Club follows imaginary groove which it took going up, like
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a pendulum; follow-through essential, face of putter stopping three or four inches from the ground after having hit the ball.

Suggestions.—Generally try to be past the hole, rather than short. It gives more confidence for the next putt. Try to hit the ball squarely and firmly. Do not study the line too long and do not putt carelessly. Practise!