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
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 master the finer points of the game.

That the ensuing chapters are contributed 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 already 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
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 suc­
cess.

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, every one 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
INTRODUCTION

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
HARRY VARDON.
SUCCESS AT GOLF

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
THE ART OF DRIVING

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
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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
STANCE FOR THE DRIVE.

BEGINNING OF THE UP SWING.
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
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.
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-
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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 $6^3_4$ ounces to $7^1_4$ 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 satisfactory 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
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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.
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
ON SPOON AND IRON SHOTS

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.
ON SPOON AND IRON SHOTS

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
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
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,
SUGGESTIONS FOR PUTTING

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
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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!