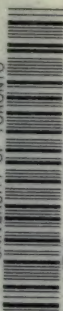


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GOLF DO'S AND DONT'S



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GOLF DO'S AND DON'T'S

BEING A
VERY LITTLE ABOUT A GOOD DEAL; TOGETHER
WITH SOME NEW SAWS FOR OLD WOOD—AND
KNOTS IN THE GOLFER'S LINE WHICH MAY HELP
A GOOD MEMORY FOR FORGETTING

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BY

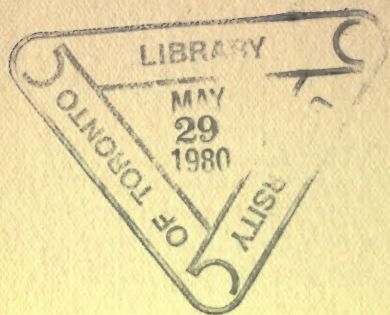
STANCLIFFE

AUTHOR OF "FUN ON THE BILLIARD TABLE"



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GOLF DO'S AND DONT'S

GOLF

THAT golf has become one of our national pastimes there can be no doubt. The majority of the existing clubs are full, and fresh ones are springing up everywhere. Wherever one goes, golf talk predominates, and the comic papers find a weekly joke at the golfer's expense.

The royal and ancient game is being extensively taken up by the young, the middle-aged, and the slightly passé. With many, no doubt, it is a pleasant way of taking their exercise. They know thoroughly well that they will never get beyond the very preliminary stages, and are content at that, and enjoy their round, play their best or their worst. Others, again, appreciate the difficulties of the game, and strive to overcome them. They read, practise, buy mechanical teaching apparatus, and wisely keep a club at home for swinging purposes, possibly in

the hopes of seeing their photos in the illustrated journals under the heading of Crack Golfers.

Many books of instructions have been written by the ablest golfers, giving particulars of each shot and how it should be played. If the tyro, on reading these excellent books, were to jot down just the gist of the instruction given, much useful information could be gathered into a nutshell for a reference. But as a rule this instruction is mixed up with a mass of detail, and may possibly be overlooked in a general perusal of the book.

I do not propose that this little booklet shall teach the art of golf, including its difficult phraseology. It is rather a *vade mecum*, a *memoria technica*, for those who are "off" their game.

Its object is to deal in a very abbreviated form with most of the shots that are played in the game, with their diseases, each separately considered and named in the general index. To good golfers who read these lines there will be little in them they do not know, and doubtless cures they do not approve of. But as the ancient and worn-out old story frequently falls on ears that have never heard it, so in these pages there may be one or two novelties that the player may not know of, or even know-

ing, may have forgotten. So even he may be helped. The moderate player or beginner may find out (observe I say may) just what he is or has been doing wrong, by looking up the disease and its cure in this book. And this is my chief desire in its publication.

STYLE

Style means the manner in which you play a game. The golfer whose earliest memories are of links and tees, who was fed with a silver spoon from the silver cup won by his father, who swung a club as soon as he could walk, has not the same difficulty in picking up the correct style as the golfer who started later on in life, and who, perhaps, would not have started at all if a friendly and generous doctor had not prescribed the cure. There are, however, many first-class golfers who did not start quite young, and yet have learned to play a grand game by, as a rule, sheer perseverance and good tuition. These players have been able to devote more time to it than falls to the lot of most would-be golfers, whose usual time for play consists of Saturdays, perhaps Sundays, an occasional day off, and their annual holiday, as against two or

more rounds daily (with clear greens for practice shots) played by these more fortunate and accomplished golfers.

There are hundreds of good golfers with a perfect style, and the greatest tyro can have no difficulty in spotting them when he has seen them play a shot or two. Their ease and usual rapid play is unmistakable. Let the beginner, then, hold up the style he saw and liked as a model for his own play, if he feels he has it in him. Yet it is not absolutely necessary that you should have a good style to be a good player, as anyone who has witnessed the championships can testify. The great thing to cultivate is an "easy style," avoiding all kinds of cramped positions. But if you find that you play in a style that is not quite orthodox, and yet it suits you, and you get on that way, and there is nothing really radically wrong with it, would it be policy to try and alter it solely for the sake of appearances? Not at all. It would be most unwise.

ON DRIVING IN GENERAL

A curious feature about driving is that so few players drive the same way, yet many obtain

satisfactory results. {Some prefer the ball opposite the right foot, others opposite the left, others again at varying distances between the feet. Some take a full swing, *i.e.* right round the shoulders; others, again, a swing varying from three-quarters to a quarter of the full swing. Some hit with all their might, some take it quite easily. Some stand close up to the ball, some stretch out as far as they can. Some stand still, others get up and throw themselves, club, and all at the ball. }

It is an interesting study on the day of a club competition to watch the couples start. No two are alike, yet many of the drivers are good straight shots, and all are played in one or other of the styles depicted above. The reason of this lies, doubtless, in the fact that they have all learnt in different schools. Watch, on the other hand, the caddy boys swing a club, and you will discover that nearly every one of them copies the style of their local professional. But many of the players have never had a chance of seeing a professional swing, or, if they have, being so wrapped up in their own play they have not appreciated it. They have generally learnt from a beginner slightly better than themselves, and have acquired all his faults,

and most probably exaggerated them. Once a certain style is acquired, it is difficult to get out off, and in golf it is easier to learn than to unlearn.

Perhaps when a player has obtained a little better insight into the game, knowing his methods to be wrong and discovering that he does not get on, he takes a lesson or two. The usual result of this is that, no matter what the age, ability, or build of the tyro, the professional tries to teach him his own style, with the result that you see a mixture of right and wrong which is as ludicrous as it is amusing. And here I would ask why these exponents do not try and do the best thing they can with the material they find, especially in the case of those who are no longer young. Let them teach their own style only when the ability or age of the learner is such that the lesson is likely to be profitable. In truth, the beginner would get far more pleasure and amusement out of the game, and improve more rapidly in his own way, if he were taught no more than the elementary theory by which a long ball is driven. This most teachers could readily impart to him, and the resulting confidence would in itself be not a little guarantee for progress.

DRIVING

There is no part of the game that one goes off so suddenly or completely as the drive, neither is there a more discouraging failure than the bad tee shot. Perhaps for weeks and months you drive a nice long, straight ball, but all at once misfortune comes: you cannot settle to your stance, you top, pull, slice, toe, heel, founder, or scloff (the usual driving complaints). What are you doing to-day that you did not do yesterday? You can't for the life of you make out. The sensible man on these occasions says to the local professional, "Come out and see me drive a ball or two"; and before he has had time to tee up his second ball, the quick and practised eye of the professional (knowing the player's usual style) has marked some grievous error, and he answers, "Why, Mon, ye're no getting down to them," or "Your hands are at the baa' before the club"; and so, and so on. But the professional cannot be carried round in the pocket to watch over every stroke and discover the cause of each moderately or badly played shot. Everyone who can, should avail themselves of the services of a professional for a round or two; and I suggest that on these occasions there should be

only one set of clubs carried, the pupil's, because he needs instruction in the use of all of his clubs, and the teaching is apt to be better and more concentrated if he plays, and the professional, untroubled by the record of the green, looks on.

When the player is not under the eye of the instructor, he must begin to think for himself. If the error he is committing be one of those the professional has pointed out, a good memory may correct it. But supposing he has developed *something quite new* (and this is more than possible), what is he to do? The professional told him nothing about that shot; he must think it out for himself, therefore.

Although driving a long ball from the tee is a very pleasing and essential part of the game, *still it is not everything*. The remark made by a professional on the subject is very full of meaning, and conveys much.

He was playing with an amateur, who mostly outdrove him, and when asked how he liked it he said, "Thank God for the short shotties." None the less the long drive is very useful. It is an established fact, although difficult to impress on beginners, that the longest drivers are not those who have the longest swing or are

the strongest men, but those who have the best follow through.

FOLLOW THROUGH

What is it? It is the length of time the club-head travels on in the required direction after the ball has been struck. IT IS ALSO THE MOST IMPORTANT THING IN THE ART OF GOLF. Nearly every form of mistake arises from lack of it, or misapplication of it. If the beginner would know the meaning of the "follow through," let him take a club in his *left hand only*, swing it in the usual way round his shoulder, and try and hit a ball moderately hard. He will find that being unable to check the club-head, it will travel well through, and generally in the desired direction.

Another very important thing for beginners to remember, is NOT TO MOVE MUCH ON THE FEET. Until a good deal of progress has been made, the left foot should hardly be moved at all, and then only to turn slightly to the front after the club has passed the ball. But to "*to follow through properly*," it is necessary to go up on the right toe at the finish of the stroke; and remember, after driving,—in fact, after playing any full shot,—to keep well up on the right

toe, and to keep the club well over the left shoulder, and stand in this position for a second or two watching the flight of the ball. It helps the "follow through," and looks well.

MENTAL NOTES FOR THE DRIVE

DON'T PRESS, which means, that if you try to drive a ball 50 yards, it will go 100. But say that you will drive it 150 yards, and it will most likely go 50. In other words, take it easy at first.

FOLLOW THROUGH.—As explained.

KEEP THE HEAD STILL.—This is most important.

SLOW BACK.—Which means, lift the club up slowly for the upward swing. If you lift it quickly, you are apt to throw yourself off your balance.

KEEP THE EYE ON THE BALL, which means, don't look up to see where the ball has gone to before you have struck it.

Swing up, and down again, without a check, unless it be the slightest pause at the top of the swing.

AFTER THE STROKE,

KEEP THE CLUB OVER THE LEFT SHOULDER and the right heel up for a few seconds.

STANCE

Stance is the position you take up for every shot you play. If you are "on" your game, a comfortable stance comes naturally to you; but if you are "off," you shift about, inch by inch, backwards and forwards, and are all at sea. As a novice, you will be unable to take up your stance to address the ball until you have put the club-head down behind it. Therefore, as a preliminary, lay the head of the club on the ground, with the face of it close up against the ball. Hold the club loosely with the left hand, "Get your line," and then take up your stance. After this, grasp the club loosely with the right hand AS CLOSE TO THE LEFT AS YOU CAN. Swing the club once or twice (not too much of it) backwards and forwards just over the ball,—or "waggle," as it is called,—to try if everything feels right, grip tightly with the left hand, go slowly back, and then let drive. Remember not to stand too far away, or too close to the ball. The position which is most comfortable is the best. If you are not quite sure what distance from the ball suits you, or how your feet should be placed for your style of play, advice should be obtained.

GETTING YOUR LINE

"Getting your line" means setting the face of whatever club you may be playing with at a true right angle with the direction in which you desire the ball to travel.

It frequently happens that the "tee" has not been placed "*squarely with the hole*," and the player sometimes thinks that a mistaken line is a "slice" or a "toe." It is not really so, and the point is worth consideration when taking your line.

GRIP

Grip is the manner in which you hold your clubs. It should come naturally to you after a little play.

A great many mistakes occur from FAULTY GRASPING OF THE CLUB. The usual position of the hands when they are holding the club is for the knuckles to point outwards at right and left angles, and slightly upwards, thus making two V's between the thumbs and first fingers, one above the other, in such a position that an imaginary line drawn straight up along the shaft should bisect them at their apices. If the knuckles are allowed to get too much

round, and nearly out of sight, the player must lose a considerable portion of his freedom of play.

For full shots it is best to hold quite tightly with the left hand, using the right more as a guide.

For other than full shots, grip tightly with both hands. The best time, of course, to see that you are gripping correctly, is when the club is down behind the ball for addressing purposes, and this is a habit well worth acquiring.

It is also very important to remember to keep the two hands as CLOSE TOGETHER AS YOU POSSIBLY CAN. Many of the best players play with the little finger, or sometimes two fingers, of the right hand overlapping the knuckle of the first finger of the left hand.

Many beginners "*change their grip*" just in the act of striking; this is, needless to say, a fatal mistake.

In purchasing clubs, you will find that all new ones have grips of about the same thickness. All hands are not the same size, and therefore it is well to be sure that the thickness of the grip of your clubs is that best suited to your hand-measure. It is an easy matter to have thicker

or thinner grips, and it is a subject well worthy of consideration.

It is also a good scheme, to prevent yourself from gripping too tightly with the right hand, to have the grips of your driver and brassie made thicker for the left hand than for the right.

THE SWING

Judging from observation and from the photos taken of the leading professionals and amateurs at the top of the swing, a full swing means that you carry the club backwards over the right shoulder until the club-head is level with, or the least trifle lower than, the left shoulder. Anything lower than this is an exaggeration, and power is likely to be lost.

The three-quarter and half swings are of course modifications of this.

A great many faulty shots come from some mistake made either in the upward or downward part of the swing.

In carrying the club up over the shoulder, and back again to the ball, care must be taken not to deviate from the line of an imaginary circle.

A slight pause at the top of the swing may

assist, inasmuch as it is usually the result of bearing in mind the golden rule "SLOW BACK."

A common mistake is to see the upward part of the swing performed in sections, as it were. The hands are brought close in under the right shoulder, and then slipped up on top of the shoulder, making two movements of it. This is more noticeable in cricketers who have taken up THE game. Other players, who have not the full swing, frequently perform a little *flourish* at the top of their swing before beginning the downward stroke.

Therefore remember to swing slowly back in one unbroken circle to the top of your swing; pause, if you like, for the merest second, and swing down again along the same imaginary line, gradually increasing the pace. The club-head should be travelling at its greatest speed when it comes to the ball, and the swing finished off WELL OVER THE LEFT SHOULDER, with the left toe turned to the front and the right heel up.

TOPPING

This is a very serious complaint—one that gets the player into more troubles than nearly any other badly-played shots. Nevertheless,

despite its deadly nature, it is one of the most common faults of all. The ball that is sliced, pulled, or otherwise badly played *may* escape trouble, but the topped one invariably finds the bunker so carefully placed to receive it. The usual cause of topping is the *raising of the head* in the upward part of the swing, so that when the downward stroke is made, the head and possibly the shoulders have not been brought exactly into the same position they occupied when the upward stroke began.

Topping is an expensive habit to acquire. It means a considerable outlay in new balls, as few players, even beginners, like to be reminded of their cruel onslaughts to the poor "gutter" by the sight of its gaping wounds.

THE CURE OF TOPPING

[Keep the head perfectly still. Don't raise it when the club goes round the shoulders.]

MISSING THE BALL

This is an aggravated though not such an expensive complaint as topping, as the club goes over the top of the ball without touching it. It is caused sometimes by hitting the ground behind the ball and jumping over it. If you are

doing this, you are, at the same time, lowering the head and shoulders too much.

FOUNDERING A BALL

This means that instead of sending the ball clean away, the club comes down on the top of it, and drives it on to the ground, although the ball frequently carries a moderate distance in spite of it. If you have played this kind of shot, you will see, just in front of the place where you teed up, the mark where the ball was forced on to the ground. This is caused by lifting the club TOO STRAIGHT UP from the ball to the shoulder; and the remedy is: [when starting for the upward part of the swing, drag the club slowly along the ground backwards for several inches, and reach as far backwards as you can (*i.e.* get the club-head as far away as possible from the ball in the opposite direction to which it is to travel), without moving the body, before letting the club go over the shoulder.]

A club usually descends the way it goes up; and if you have let the club go up as suggested, you are more likely to get under the ball, instead of on top of it.

THE SLICE

Slicing, no doubt, should stand second in the list of golfing errors. A sliced ball is one that goes off to the right after travelling a certain distance in the desired direction. We imagine such a ball to be struck by a right-handed player, and it must not be confounded with the ball that goes to the right through mistaking the line, or from hitting the ball off the nose of the club.

⌈ There are several causes for this—

1. Pulling in the arms, *i.e.* just as the club-head comes to the ball, the arms are more or less pulled in towards oneself, thus drawing the face of the club across the ball, and imparting a right spin to it.

2. You may be hitting the ball with the face of the club turned outwards.

3. Your grip may be wrong.

4. You are losing your balance.

5. You are standing at the wrong distance from the ball.

For such ailments we suggest this course of treatment—

1. If you are pulling in your arms, remember to FOLLOW THROUGH. It may assist you if

you stand with your RIGHT FOOT PULLED BACK a trifle more than you usually do.

2. Look at the face of your club when addressing the ball, and see that it is not turned out.

3. Although you have addressed the ball with the club apparently properly squared, your grip may be the cause of your unconsciously turning out the face of the club when swinging, the knuckles of the left hand usually not being sufficiently upward.

4. If, after driving, you have to take a step to recover your balance, if the step you take brings the right foot in front of the left, there ought not to be much the matter with the shot. In this case you have *not checked the swing*, and must have followed through. But if you have to move the left foot sideways or backward to recover your balance, as one so frequently sees done, you are *pulling yourself away* from the ball, and you cannot have followed through properly. Try and not lose the position you originally took up, except the slight necessary turning on the toes.

If you are standing too far from the ball, you cannot follow through as you should—you lose strength, and you fear losing your balance. If

you are standing too close, you cannot get your arms away. Be careful to adjust your distance from the ball so as to stand comfortably.]

TO TOE

A ball that has been toed, *i.e.* hit off the the nose of the club, goes off at the same angle as a ball that has been sliced, with this difference: the sliced ball performs a semicircle in the air, whereas the toed ball goes straight off to the right. Toeing may arise from the same cause as slicing,—pulling in the arms,—or from standing too far from the ball, or pulling oneself away bodily from the ball. By looking at the club-face after the stroke, you can usually tell how, and with what part of the club, the ball was struck. The remedies are: either NOT TO PULL IN your arms, or to CORRECT YOUR STANCE and stand still and firm.

TO HEEL,

as the name implies, [means hitting a ball with the face of the club, very near the socket. Frequently caused by *falling over the ball*, or standing too near.] If the club be held very

tightly when this happens, the ball may get fairly well away. But if otherwise, it will go off to the right, like a sliced ball, but not so accentuated. Many players who know they fall over the ball, try to correct this fault by getting farther and farther away from the ball ; it is not unusual to see the ball an inch, or even more, away from the club-head when addressing it, to allow for the falling over. This is a mistake. The ball should be addressed with the centre of the club, or perhaps a trifle nearer the toe. The thing to correct is the falling over, by **STANDING VERY FIRM AND STILL.**

If you are standing too close, correct your distance.

THE HOOK

A hooked ball is one that starts out to the right and comes in to the left, the reverse of the slice. To call a hooked ball that goes out to the right and comes back into the desired line a fault would be a misnomer, as it is the style adopted by the very finest players, on account of the extra length it imparts to the drive ; but it is difficult to acquire, and when learnt, it is a dangerous possession. The hook that is a fault is the one that sends a ball to the left

only. It is usually caused by *throwing the arms round* from right to left across the line of fire, or, it may be, the club-head is turned in, or the player is holding TOO TIGHTLY WITH THE RIGHT HAND. If the two latter are the faults, they are easily remedied; if the former, remember to follow straight through. BY ADVANCING THE RIGHT FOOT a trifle more than usual, the hook is frequently cured.

THE SCLAFF

Scloffing, as it is commonly called, no matter how it should be spelt, is the reverse of topping. Instead of hitting the ball clean, you touch the ground behind it, with a varying degree of force. As a rule, the slightly scloffed ball is a good one, for there is a large amount of top spin put on it, and the moment it touches the ground after its flight, it bounds forward with renewed energy. But when the ground behind the tee is hit very hard, the club jumps right over the ball, and the arms and the wrists bear the brunt of the force expended, while the ball goes no distance. On seaside sandy links this is a very grave mistake to make, because a little pad of sand gets between the club and the ball,

and entirely kills the shot. Sclaffing is usually caused by allowing the head and shoulders, or the right shoulder only, to drop as the club comes into contact with the ball ; and to cure it, the player must bear in mind not to jerk the right shoulder down, and to keep the head very still.

BRASSIE

The brassie is the club usually used " Through the Green " when the shot required is a full one (that is, as far as you can go). If the ball is lying really well, there is no reason why you should not use your driver ; but should the ball be just lying clean, or only fairly well placed, the brassie is the club to use, on account of its brass sole, which gives it weight, the face being more set back than the driver, to enable you to get under the ball. The club is used in exactly the same way as a driver, although it is generally a trifle shorter. Many strokes are lost in the course of an average round by using this club for a shot when the ball is lying badly. It is not an infrequent occurrence for a player, after his tee shot and before he can have the least idea of how the ball is lying, to exchange his driver for the brassie, often on the tee and

before his opponent has driven. This must be a mistake. *If the ball is lying badly, use an iron club.* You are far more likely to get on your way by accepting your bad luck of the bad lie calmly, *and playing your shot with your "head,"* as it is called,—in other words, judiciously,—than by trying to force the ball out of its "Cuppy lie" (*i.e.* just below the surface of the ground) by brute force with a brassie. There is not much difference in the length to be obtained from a driver or a brassie, many players using the latter always; but there is a lot of difference to be obtained by a judiciously and WELL PLAYED IRON, as against a forced and FOOZLED BRASSIE.

THE SPOON

For players who are not good with the irons, for long shots the spoon is a very useful club. It is like a driver, and is used in the same way, but, of course, will not get the same distance, as the face is very much set back, so that the ball, fairly struck, must be lofted, and it falls very dead—that is, it does not run much after it strikes the ground. There are many excellent clubs of this description in the market, although

if your professional will alter an old driver or brassie, and set its face back to the desired angle, it will answer the purpose just as well.

THE CLEEK AND DRIVING MASHIE

After the driver and brassie, the cleek and driving mashie come next for obtaining length of shot. The cleek is an iron club with a long narrowish face. The driving mashie, a shorter-faced club, but deeper. Some prefer one and some the other, one being about as powerful as the other. They are used as the driver and brassie for full shots through the green, and occasionally for tee shots at shortish holes.

Many players take a wooden club and spare it, *i.e.* hit gently, when the cleek or driving mashie should be used. This sort of stroke is very difficult of accomplishment, and is not half so pretty as a well-played full cleek or driving mashie shot.

OTHER CLUBS

I do not propose to go through the use of every club in a golfer's bag, ranging from lofters, pitchers, mashies, jiggers, etc. etc. I take it for granted that their uses were explained

to him when he purchased them. But I would suggest to the beginner that it is better to get too far than not far enough ; and that he should, therefore, always take a club which he thinks will land him BEYOND THE FLAG rather than short of it. The saying, " You are never so far beyond as you are short," applies to this, always bearing in mind that if you hit the ball absolutely clean, you may get too far ; if not quite clean, which is the more probable, you may just get the right distance. By this I am not advocating using a much stronger club and sparing it ; but if the choice lie between two clubs of slightly varying strength, use the stronger.

WHIPPY CLUBS

To many players, very whippy clubs have a great fascination. The good player may be justified in using them, but very few do. But the moderate player, having once, perhaps, in trying one, got away an exceptionally long ball, ascribes it to the club, and abandons the nice steely shafts he may possess for the more uncertain and difficult-to-use club, the whippy one. There is no doubt that a perfectly-hit ball with a whippy club goes farther than the one hit

with a stiffer shaft. But to hit a perfect ball with a whippy club, the swing must be of the easiest, lightest, truest, and most gentle character, in order that when the head descends and comes into contact with the ball the shaft **MUST BE STRAIGHT**, the ball thereby getting the benefit of the force of the blow, plus the springiness of the club. But this kind of swing is possessed by very few. The average player begins to put his weight on the club when it is just starting for the downward stroke; the unavoidable consequence of this is, that the shaft is bent out of the straight backwards,—that is, bowed out in front,—and when the ball is struck, all the spring is out of it; and besides this, the face of the club naturally gets turned down, and the shot cannot be anything but an indifferent one.

Unless you have the **EASIEST OF SWINGS**, **DON'T** use a very whippy club.

APPROACHING

One of the, if not the, most difficult shot that is played at golf is the approach shot. That is, the shot you play in the hope of being able to reach the green. Occasionally you have

to take your strongest club to get there; but the full drive, brassie, or cleek approach shots need little explaining, as you have to play a full shot in the ordinary way. But the approach shot I refer to is one from 80 yards or thereabouts—to such a distance, indeed, as the player thinks he can reach the green from without playing a full stroke. Decide which club you are going to use, and after a quick but careful estimate of the distance, say to yourself, “I must PITCH on that spot yonder.” If you have gauged the distance correctly and played the shot properly, it is the prettiest shot in the whole game. But you have many things to consider before making up your mind as to the exact spot upon which you will pitch. These comprise such considerations as the height of ball you have to play to carry the hazard, if any; the length of the grass; whether the ground be up hill or down hill. Now, this seems an exacting effort; but the practised eye will take in all these things at a glance, and even a moderate player soon acquires the knack of judgment.

Having mentally and rapidly selected your spot, take up your stance and address the ball. If it is lying badly, there is no reason why

you should not get well down to it and *cut out a divot* (please have the turf replaced). You will need for this stroke more force than if the ball were lying clean. But if the ball be lying well, try and pitch it without taking the turf. Opinions differ in playing this shot (in fact most shots) as to the relative positions of the feet and the ball; and where so many perfect shots are played from the many different positions taken up, there can be no laying down the law as to which is the correct one. Beginners find it easier to have the ball **OPPOSITE THE LEFT FOOT**. Unfortunately many try to *chop it*, i.e. to hit down at it just behind the ball. This is a wrong, ungainly, and usually unsuccessful way of playing it. [It is far better to hold the club tightly in both hands and swing the head of the club just under the ball, and let the club follow it through] care being taken not to exaggerate this, for fear of hitting the ball twice and thereby losing a stroke. The length of shot is obtained by the distance the club-head is taken away from the ball in the opposite direction to which it is to travel, and by the pace of the follow through. Some players, being stronger in the arms and shoulders than others, can of course

get up the pace in a shorter distance. Practice is therefore very necessary to gain experience of one's own powers. Another thing to remember in approaching, is that it is very seldom one plays an absolutely dead-straight shot; most players have a tendency to go one side of the flag or the other in approaching, and it is usual and necessary to MAKE ALLOWANCES for this. The majority of players pull to the left, and therefore, if it be so in your case, remember to aim a little to the right of the flag. The most heinous fault observable in nearly all approach shots is a fault common upon the putting-green. *For every ball that passes the flag, dozens are short of it.* Therefore, "BE UP." In playing approach shots, especially short ones, don't be satisfied by simply trying to get to the green—always try and be as NEAR THE FLAG as you can. The well-played approach shot frequently saves you playing another difficult shot, and that is the approach putt.

Beginners hear a lot about pitching the ball up to the flag and stopping the run by putting cut on the ball, and they devour descriptions of how it should be done. Should they try it, it would most likely not stop the run on the ball, and doubtlessly put plenty of cut on


it. You must walk before you run; and you are likely to succeed much better if you do not attempt tricky approach shots, but content yourself by trying correctly to select the right spot for pitching on, gauging to the best of your ability the pace and subsequent run.

SOCKET SHOT

A frequent occurrence in long, but more frequent in short, shots is to "socket" the ball. Much to your surprise, the ball, after it is struck, instead of going straight on, turns at right angles. If you look at your club, you will find the tell-tale patch of paint on the neck just where the face begins, or sometimes even higher up. You have **FALLEN OVER THE BALL**, *i.e.* instead of keeping the body quite still, as the club came down you have let the body go with it. It is possible that you are standing too close; but the other reason is the usual one; or you may have thrown out your arms. "You must keep the body still."

TO LOFT

This means that if you wish [to send the ball high up in the air, you must have it



opposite the left foot and lay the club well back, so that your eye can see much of its face whilst it is on the ground. Be sure to follow through when you play the shot.]

TO CUT

[This means that you draw the club slightly towards yourself as it comes in contact with the ball, thus imparting a back spin which prevents a ball running forward when it strikes the ground; but it usually runs a little to the right, and allowance must be made for this when approaching.]

SKYING

“Skying” means involuntarily playing the ball high up into the air. Of course this class of ball loses a great deal of its distance, being all carry and no run, and it usually happens when a long shot is required. The first cause is, naturally, too high a tee. A second may be that the face of the club is, by GRIPPING WRONGLY, set back too much. In some cases it is a mechanical defect—the head has been wrongly set on the shaft by the maker.

Another reason may be, that a very high swing may bring the club-head too straight

up after contact with the ball, the follow through not being sufficiently observed. This kind of shot is very noticeable when a player stands *too close to the ball*.

The first causes are easily remedied; but to cure the latter, follow through after the ball, and don't stand too close.

RUNNING SHOT

It occasionally happens that you have to play a shot that necessitates keeping the ball very low, possibly on account of an overhanging branch.

To play this, have the ball opposite the right foot and *turn the face of the club slightly down*, and try and hit the ball very clean. The ball in all probability will not get up far from the ground, and will run well.

PUTTING

This inspired portion of the game, although apparently the easiest, is yet the most important part, and ONE WEEK'S HARD PRACTICE at it should improve you more than A YEAR'S READING. Why is it that on some days the

hole looks as big as a bucket, and on other days as small as an egg-cup? Putting implies NERVES. Study your putt quickly and thoroughly, then putt, remembering the saying, "Be up, and give the hole a chance." But as putting implies nerves, PUTT QUICK, or nerve may fail. In putting, do not hit the ball and check the shot as soon as the ball is struck, but, as in driving, follow through on the line you think to be the correct one. If you cannot carry the whole distance from the ball to the hole in your mind's eye, remember the instructions in most golf guides. Look at something on the ground, about ten inches from the ball, in the line of the hole, and putt over that. Determine to be "UP," and prefer the stroke which carries you TWO FEET BEYOND THE HOLE than the one which leaves you *an inch short of it*. With regard to putting, there is no golden rule as to how you are to stand. The professionals mostly have the ball opposite the right toe; they rest the right forearm on the inside of the right thigh; some go so far as to carry a couple of balls in the right pocket to rest the arm on. If you are putting badly, *try a change of putters*. If every one of your putts go always the same side of the hole,

you are not following through correctly, or your eye is out.

It is not an infrequent occurrence to see a putt attempted when the ball is not only not on the green, but in fact many yards from it on roughish stuff. To bring off such a putt, or even lay it dead, is an improbability. Better far to learn and play the pretty little approach shot. You are much more likely to keep on the line. And in all probability you will be up, and certainly over the rough. When putting, *never fail to look along the line of the putt*, to see if there might be some loose obstacle, such as a small stone; if so, remove it: it might otherwise send your ball right off the line.

LOFTING STYMIE

On a putting-green it frequently happens that your opponent's ball lies directly between your ball and the hole. This is called a stymie.

If you have two shots to win, or even halve, it is better to use the two strokes; but if you have only one shot to save the hole, you must go for it. If the nature of the green be such that you cannot "borrow" a little from it (*i.e.*

allow for a drag one side or the other), the only thing to do is to jump over it. If you are a long way from the hole, it is a very difficult shot to bring off, but at any distance from five feet downwards, it is fairly easy, if played properly. Take any lofted iron club (*i.e.* face well laid back) and USE IT IN THE SAME WAY YOU WOULD USE YOUR PUTTER, but putt a trifle more boldly with it at the hole, judging, of course, the distance you have to go. The ball will jump of its own accord. Another useful trick to know for this shot is to *Change hands*, *i.e.* put the left hand in front of the right, and play the shot the same way. It is also to be done with a very difficult but pretty wrist shot, but the former way is by far the easier.

PUTTING ON DRAG

Sometimes the ball is only partially stymied; that is, there is a chance of passing it on one side or the other. It will help you, if you wish to pass on the left side of the ball near the hole, to hit your ball with the PUTTER NEAR THE SOCKET, and draw the face of the putter towards yourself, thereby putting on cut; but if you wish to pass on the right side, hit it with the

putter as NEAR THE TOE as you think you dare, and at the same time turn the face of the club in just in the act of striking. By doing this you are likely to pull the ball, which is just what you want.

WRIST SHOT


A wrist shot, as the name implies, is a shot that is played by the flexible movements of the wrists only, without moving the arms.

It is mostly used for a very short pitch shot, and is very useful when the hole is just the other side of a hazard, as the ball usually gets well up; and as the club does not follow through, back spin is imparted to it, and it stops almost where it falls.

It is necessary, in playing this shot, to stand very still and firm. Carry the club as far back as you can with the wrists, and follow through as far as you can with the wrists, which is not very far; at the end of the stroke the club-head should be pointing up towards the left shoulder, the right wrist pointing downwards, and the club held only in the fingers of both hands.

Experts can put on so much back spin that when the ball touches the ground it runs back a little way.

PLAYING UP HILL

 It is a frequent occurrence on many links that a ball has to be played when it is lying up hill, *i.e.* higher than the feet. This does not refer to the ball lying up hill when the feet are level with it, which is played in the usual way, except that the weight being more on the right foot, it is advisable to address the ball more with the toe of the club. But when the ball is higher than the feet, if you play it in the ordinary way you are likely to hit the ground behind the ball, or hit it on the heel, because the ball is a trifle nearer the hands than if the ground were level. The way to play it with the greatest chance of success is to *shorten the club in the hands*, *i.e.* place the hands farther down the shaft. But this only applies when there is but a small difference in height between the feet and the ball—anything, in fact, up to about twelve inches. Any greater distance than that, the shot must be played by holding the club the usual length; but you must stand farther back, and stretch out the arms more.

PLAYING DOWN HILL

This is a very difficult shot, more especially if the shot to be played is a full one. The ease with which a first-class player picks up and sends right away a ball from a badly-hanging lie, as it is called, as though it were on the level, is a shot to be remembered and repeated to friends of moderate golfing calibre. Beginners will find the easiest way of picking up a ball from this sort of a lie is to LEAN THE BODY TO THE LEFT, with the weight on the left leg, and to play boldly through the ball—playing to the LEFT of the correct line, because, standing in this position, it is difficult to prevent oneself drawing the club in, thus imparting slice to the ball.

Great care should be taken when playing this shot to get well down to the ball.

BUNKERS

The beginner gets into bunkers chiefly because he is afraid of them. Instead of thinking of the shot to be played, his mind is on the bunker, which is magnified to his affrighted eyes. It stands out in grim and fantastic shapes worthy of Doré and his pencil. It is not for want of

exercising sufficient care, probably the reverse, that the beginner finds the sandy bed. Impossible, he finds it, to ignore the bunkers, or to defy them. On his lucky days he jumps them, to his opponent's disgust; on his unlucky days he is caught, and does not forget to bewail his misfortune.

When once you are safely in the bunker, your next duty is to get out. As a rule you need all your energies. The breath wasted in swearing adds a small percentage against your chances of getting out. If you are lying well,—in fact, teed up, as sometimes happens,—a squarely hit shot with an iron, or even cleek, if you take the ball clean, may carry you well on your way; but if you are deep in sand (the usual fate of the bunkered ball), take your *niblick* and "GO FOR IT," or play back. If you decide on the former course, use ALL your strength, not on the ball, but on the sand JUST BEHIND IT. To try and get it out by half measures would be equivalent to trying to stop the Boers from firing, by hoisting a white flag. Brute force is necessary in both cases. DO NOT GROUND YOUR CLUB, *i.e.* touch the sand behind the ball; and it is not etiquette to feel what the sand is like in another part of the bunker.

METHODS OF PRACTICE

It is not every golfer who has the opportunity of playing nearly every day. When the clubs are handed in after the last round on a Sunday, most golfers know they will most probably not see them again until the following Saturday. By this time the muscles mostly used have undoubtedly stiffened, and have to be indifferently relaxed by a few preliminary swings whilst waiting on the tee before commencing the usual Saturday's round. A lot of freedom of play could be maintained by keeping an old club or two at home for swinging purposes. Therefore it is a good plan to swing the club every morning for at least five minutes. Start by using both hands on the club, but it is preferable for most of the time to use each hand separately, the great advantage of this being that without knowing it one would acquire the habit unconsciously of FOLLOWING THROUGH, and this important lesson learnt at home would be remembered on the links. If you feel you must have something to aim at, use paper pellets—they are least likely to do any harm.

It is also very important, so as to be able to

grip firmly with the fingers and hands, that the muscles used for this purpose should be exercised. Five minutes a day with Sandow's grip dumb-bells will produce very satisfactory results; and approaches and putts will be performed with the confidence gained of strength.

Swinging a putter over a straight line, and seeing that you keep on the line, is recommended by all professionals, and is a great help to straight putting.

PITCHING

When the opportunity occurs, either on the links or in a back garden, half an hour's practice with a lofted club, trying to pitch a ball on some desired spot or spots, is of the greatest service.

HITTING THE BALL TWICE

Of course this entails the loss of a stroke, and is usually caused by letting the club-head travel too fast whilst playing a spooning sort of stroke, *i.e.* following through too slowly. This stroke usually occurs in the short approach, or in putting.

MINOR DO'S AND DONT'S

DO not seek to join every club whose links you play over and like. One inland and one or two seaside links are usually enough. You can get permission to play on the others for a considerable time (usually a month) by introduction and the payment of the customary green fees.

In playing golf, learn to play quickly. It accelerates the play on the green for all other players; and it is far less painful for the onlookers to see a fozzle played quickly than after very mature deliberation.

Should your ball be lying near a hedge or a tree, swing the club gently before playing, to see if you are likely to strike anything. You run the risk of breaking your shaft by neglecting this simple precaution.

If you are not certain what part of the face of your driver or brassie you are hitting the ball with, a piece of white chalk rubbed over the face of these clubs before using, will give you the information you require.

Six seconds is ample time after the ball is teed up, in which to address it and drive off.

If you are bunkered in a medal round, what difference can it make if you play backwards out of it, when you could not have reached the green if you had played forward? It only means a little longer approach, without running the risk of finding your ball in the bunker after having played your shot to get it out.

Many beginners have the idea that they are not entitled to wear a red coat until they have gone round the course in under 100 strokes. A red coat only means danger, and is compulsory on the many golf links played over commons.

All golf club-houses should have a drying-room, in which clothes could be dried whilst the golfer is refreshing the inner man. Golf clothing left in lockers seldom gets aired, be-

cause the lockers are constantly kept closed, and the ventilation holes are usually absurdly small.

Do not always depend on the caddy's judgment as to which club you ought to use. It is well to use your own discretion occasionally. On strange links the opinion of the caddy (if a sensible one) is well worth having with regard to the line, more especially on the putting-green.

A golfer of many years' standing was heard to say that he had never had the pleasure of winning a match from a man who was in good health, or was playing anything like his true game.

Should your opponent in a club competition tee his ball outside the marked teeing-ground, it is your duty to call it back (*i.e.* have it re-played) if you were not in time to stop him playing it. In playing a match, should the same thing happen, do not wait to see what kind of a ball he has driven before calling it back. If you see the teed ball before the drive have it moved or let it go.

It is remarkable that wind has no effect on a clean-hit ball, but it accentuates enormously a slice or pull. In driving against the wind use a very low tee. Many professionals place the ball on the ground and press it down slightly with their foot before driving, so as to make sure of not getting too much under it.

If you think you are playing well, and not slicing or pulling, and are following through properly, and the ball refuses to go straight, it may be that your club heads are not set on properly—have them looked to by your professional.

In fine weather make it a rule, no matter how full of clubs your bag may be, to carry an umbrella. In wet weather, do as you like. If there is no strap outside to fasten the umbrella to, have it put into the bag, handle downwards.

On a crowded green don't play out a hole when you haven't the least possible chance of halving. The couple following you will bless you.

Should you be driven into before, or even

after, you have played your second shot, and are not out of reasonable range, don't swear at the player who struck the ball, or play the ball back: just wait till he comes up, and say, sarcastically, "May I compliment you on your long driving?" and add, casually, "Would you mind waiting, another time, until I am out of range?" It is nasty but effective.

There is no more dangerous practice than throwing your clubs about after missing a shot. Even if you feel you must do something violent, don't throw them. In doing so, you are not always sure they will go the way you intend. A player was standing in the orthodox position right behind another, who was driving from a tee to a green (a cleek shot). The player fozzled, and tried to hurl his club straight ahead; but not letting it go in time, he pulled it round, when the head of the cleek caught the opponent right on the heart and knocked him down. Had their relative heights been exchanged, he must have been killed. Warning—don't throw your clubs about.

A player made a bet of a shilling that he would drive a ball from the face of his watch.

Being an indifferent player, his bet was readily taken up; the watch was placed on the ground, covered with sand, and the spectators were not a bit surprised, and much amused, to see ball, sand, and watch go flying. The man who lost, paid his shilling up cheerfully and helped to pick up the pieces of the stricken timekeeper. It was only a good-looking penny watch.

How many players think of raking over the hole they have made in playing a ball out of a bunker? It only takes a second as the player moves away, and yet it is quite the right thing to do.

An interesting foursome was being played by four good players. An indifferent player without a partner followed. His remark, "May I pass you: I am only playing a single ball," was distinctly funny.

He was a caddy rather new at it, the players had got to the fourteenth green, which was somewhere near the club-house, about one o'clock, and were finishing out the match. Said the caddy, "I don't think you can play any more, sir: I want my dinner"

Some divots (turf cut out in the act of play) are impossible to replace. Always make a show of doing so: it looks well, and is a lesson to the caddies. In any case, always press the ground down.

By pressing the club down heavily behind a ball in addressing it through the green, its lie can be vastly improved; but it is just as honest to do it as it would be to pick the pocket of the medal winner and steal his medal.

It is remarkable what a distance a golf ball can be sent by a man with good eyes if he can throw the ball up in the air and catch it with a full drive as it descends.

Bad temper is an expensive amusement to some golfers. The one I refer to having smashed every club he possessed, decided to try again, and turn over a new leaf. He bought a new bag and eight new clubs, and made a new start. After a few holes, every club was smashed, and the bag was in the pond. The professional hopes he will try again.

Golfers who have weaknesses as to where

they like their opponents to stand, should tell them on the first tee. Caddies also will readily obey a few kind words in this respect.

Caddies do not like being bullied, and refuse occasionally to go out with bad-tempered golfers. On a caddy being told to go out with a notorious person, who was "whiles blasphemious," he refused. They gave him the choice of going out or going home. "If you please, sir, I'll go home," said he.

Have a shot with all your clubs before playing for a medal or in a match. But don't disqualify yourself by playing on to a putting-green on medal days.

A funny thing about golf is that your opponent seems to have all the luck.

If your opponent has to putt first, learn all you can from his shot.

"As good as a better" is a polite way of saying you have played a bad shot, with lucky results.

Four-ball foursomes—namely, two players

against two other players, each playing his own ball, the best ball to score—is only enjoyable when the players are fairly equal.

In playing foursomes, do not apologise for each bad shot. Your partner, if intelligent, will appreciate the fact that you did not play badly on purpose.

It is very noticeable that the faults of one's partner in a foursome when the stakes played for are not very high, are much sooner forgotten than when the reverse is the case.

Many a medal or prize has been lost by telling the result of a good round before the end of the competition. It seems discourteous to refuse to tell when asked, but it is policy. The question can easily be evaded.

Wilful club-smashing is cruel: the caddies will always appreciate them. The excuse that the club does not suit you, and that if you put it back in your locker you may take it out again by mistake, is a poor one, though not infrequent.

If after explaining in detail to a friend every

shot you played in your round, it should dawn on you later on, perhaps in the night, that there was one shot you omitted, tell him next time you meet. He will be sure to be glad to hear it.

If on a clear green you have faster, although not necessarily better, players behind you, let them pass. You will enjoy your game more, and so will they: the first reason is usually the one considered, however.

It is for the player whose ball is nearest to the hole to say "Half!"—the reasons are obvious.

Do not suggest to your opponent that he has played a shot more than he says he has, unless you are very sure. It is most annoying, although innocently meant.

Do not fail to charge your score with a penalty-stroke, even if your opponent or caddy did not see it. It will haunt you all the way round if you don't.

If you see a ball going near another golfer,

shout "Fore" at once. Better to frighten fifty players with your shouting, than to hit one without giving him a chance.

Never walk across the line of your opponent's putt. Go either behind it or the other side of the hole. If you MUST cross, take a very wide step when crossing the line, to illustrate that your instruction in golfing etiquette has not been neglected.

When playing on links that are troubled with worm casts, an oiled rag rubbed over the ball will prevent their adhering to it, and will not otherwise affect the ball.

In keeping your score of a round, you will find it instructive to jot down the number of putts you took—a little dot will suffice.

If on your return to the club-house you should have to answer the usual casual question as to how your match went, don't say, "Oh, I won; but I never played such a rotten game in my life" (a remark frequently heard). But if you do, it is as well to look round first and see that your opponent is not there, otherwise if he heard you, it might possibly hurt his feelings.

ADDITIONAL DO'S AND DONT'S

"OUR AMBITION"

IT should be our ambition to play so well that the only hazards on the course are the direction posts.

LOOK AT YOUR HANDS

Let an instructor show you how your hands should be at the top of the swing, by making you swing, and when you are at the top of it, you look round at your hands, so as to see their proper position before commencing the downward swing. When practising by yourself it is a good plan to stop occasionally and look at the position of the hands at the top of the swing.

RUN UP SHOT

The Run Up Shot has come very much into vogue lately. The shot, as the name implies, is for approaching, and to a large number of players is far easier to play than the Mashie pitch (say, up to 100 yards). Use a fairly straight iron, and you need not pitch as far or as high as you would with a Mashie, but you will run farther. Take the club straighter back and not so high as you would for the Mashie, and follow straight through, letting the club head do the work, but the right arm should be well forward at the end of the stroke, with the club head pointing to the flag.

CLOSE TO HEDGES, ETC.

ISometimes a ball is so close to a hedge or branch of a tree, that in swinging upwards you touch some-

thing, which is very baulking. It will make your shot considerably easier if you start your shot with the club already in the air. }

TOUGH GRASS

{ In tough grass, take a preliminary swing (of course not too near the ball) to get some idea as to its density. }

WHEN NOT TO TAKE THE HONOUR

If you are a good player, also a long driver, and a moderate player is keeping your score in a Medal Competition, it is depressing for him to rarely have an honour, and his game is not improved by his pressing to keep up with you. It would not affect your play if you took the honour by previous arrangement at alternate tees, and it would be a kindness to your opponent.

TOUCH THE GROUND

Make it a rule to touch the ground lightly with the club every time that you swing it for practice, unless you do this you cannot judge one of the necessary parts, of accuracy of swing.

AFTER YOU

The usual delay through politeness in passing through a hedge or over a gangway with the customary "After you" is unnecessary. It should be whoever had the honour off the tee goes first through, but always *place aux dames*.

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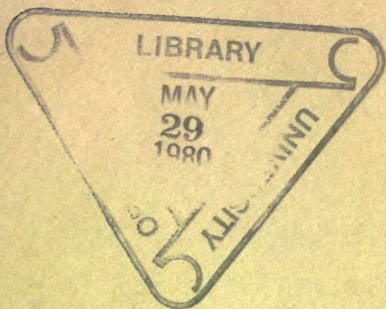
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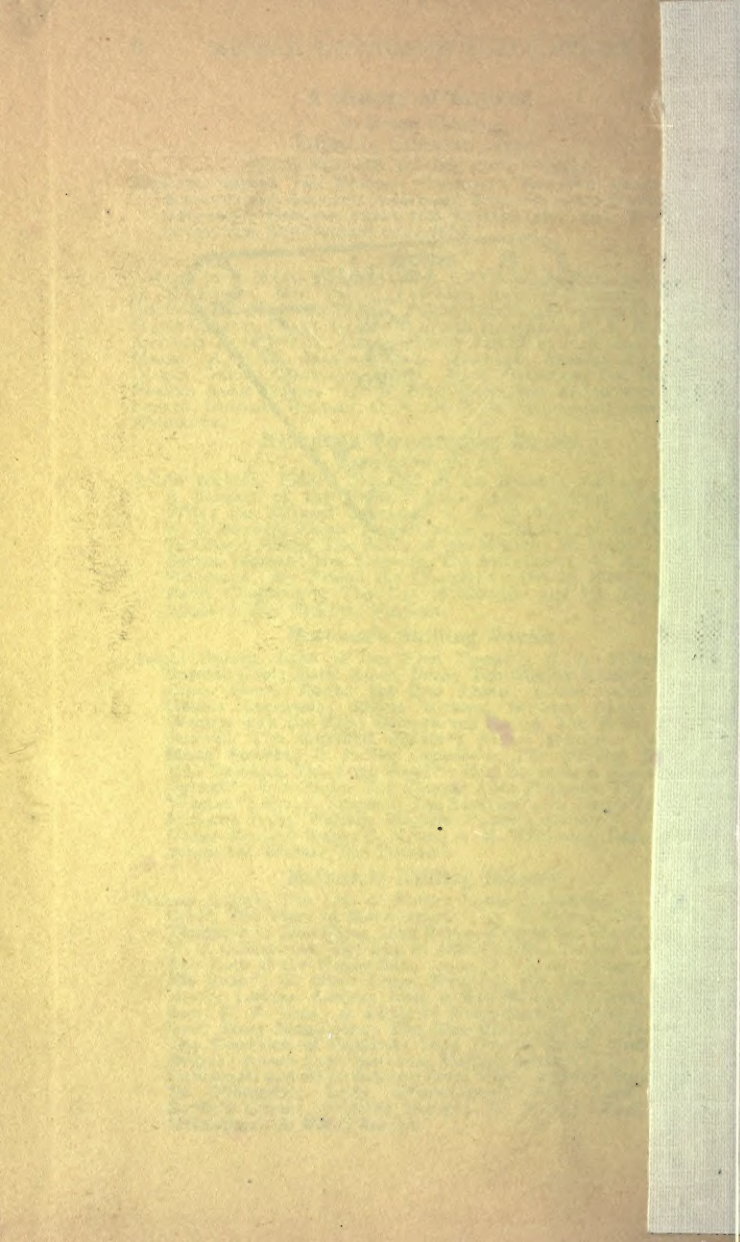
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