Captain’s Medal of the Royal North Devon Golf Club, showing the old approved way of driving with the right elbow up.
Soon after there came South from Scotland to the Wimbledon Club another most perfect of Nature’s gentlemen, in Tom Dunn, of a great golfing family and father of several fine professional players.
STANDARDIZED GOLF INSTRUCTION

SEYMOUR DUNN
hand), and (3) the fulcrum (this is the left hand). At the moment of impact the hands work not together but against each other.
The majority of players who fail in transmission of power do so because their left hand fails to act as a fulcrum for the right hand to strike against. The left hand must bear back against the right. To understand this more fully, take a club in hand and press the face of it against any solid obstruction with enough force to bend the shaft. Maintain this pressure and ask yourself “What am I doing with the upper palm of my left hand?” You will discover that you are very decidedly pressing the club handle backward against the forward pressure of the right hand. Take the left hand away and try to maintain the same pressure and you will at once be convinced of this fact. This back pressure of the left hand must be exerted at the moment of impact if you are to overcome completely the inertia of the ball. If you fail to do it the club handle may go through, but the club head will come dangling along behind like a cow’s tail.
Lady Margaret Scott, at Top of Swing.
MR. F. G. TAIT, AT TOP OF SWING.
Finally, Mr. Tait's 'control' is shown again by the patience with which his hands wait for the club-head to come down right to the ball before they go out after it. It is difficult to put into words this good quality of Mr. Tait's driving style, in virtue of which he is able to wait for the club to come to the ball, so that he gets behind the ball, as it were, and puts the driving power well in after it. We have seen that it is the manner of most fine players to have eye, hands, and ball pretty much in the same line when they address themselves to the full driving stroke. In the address of some—as, for instance, of Mr. Arnold Blyth—we see the hands advanced in front of the line passing from ball to eye, much in the manner of address affected by most when they are preparing to drive a low ball in the wind's teeth. But whatever the manner of the address in this particular, it is almost certain that the club, ball, and eye ought to be in the same positions, relatively to each other, at the moment that the club hits the ball as they were at the moment of the address. It is only this assumption that makes all our trouble in addressing the ball worth its while. If we may not make this assumption we take away all sense and purpose from the address. Few of us, unfortunately, are able to act up to the assumption with any consistency.
WHAT THE MOTION PICTURES SAY ABOUT THE GOLF SWING.

CH.-CH1.-CH2 REPRESENTS CLUB HEAD TRAVELING AROUND THE ARC OF THE SWING. THIS DIAGRAM IS TAKEN FROM A SERIES OF MOTION PICTURES. ITS PURPOSE IS TO PROVE BY ANGULAR VELOCITIES JUST WHERE AND WHEN THE WRISTS GET IN THEIR WORK AND THE LARGE PART THEY PLAY IN THE GOLF SWING.

C. REPRESENTS CENTER OF SHOULDERS WHICH IS THE TRUE CENTER OF SWING.

S1.-S2 ETC. REPRESENTS LEFT SHOULDER AT VARIOUS INTERVALS IN THE SWING.

LW1.-LW2 ETC. REPRESENTS LEFT WRIST AT VARIOUS INTERVALS IN THE SWING AND SHOWS THE DEGREE OF BEND IN THE WRIST INDICATED BY ANGLE OF CLUB TO LEFT ARM.

<table>
<thead>
<tr>
<th>TIME AS MEASURED BY THE CAMERA</th>
<th>S1'S REPRESENTATION OF LEFT SHOULDER</th>
<th>LWS REPRESENTATION OF LEFT WRIST</th>
<th>CWS REPRESENTATION OF CLUB HEAD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st INTERVAL</td>
<td>15° GAIN</td>
<td>17° GAIN</td>
<td>3° LOSS</td>
</tr>
<tr>
<td>2nd INTERVAL</td>
<td>13° Gain</td>
<td>13° GAIN</td>
<td>18° Gain</td>
</tr>
<tr>
<td>3rd INTERVAL</td>
<td>22° GAIN</td>
<td>20° GAIN</td>
<td>53° GAIN</td>
</tr>
<tr>
<td>POINT OF IMPACT</td>
<td>0° GAIN</td>
<td>0° GAIN</td>
<td>89° GAIN</td>
</tr>
<tr>
<td>4th INTERVAL</td>
<td>15° GAIN</td>
<td>5° GAIN</td>
<td>122° GAIN</td>
</tr>
</tbody>
</table>
## C.H. Point of Impact

<table>
<thead>
<tr>
<th>Time As Measured by the Camera</th>
<th>S.'s Represents Rotation of Left Shoulder About C</th>
<th>LW's Represents Rotation of Left Wrist About S.</th>
<th>C.H.'s Represents Rotation of Club Head About L.W.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Interval</td>
<td>15° Gain</td>
<td>17° Gain</td>
<td>3° Loss</td>
</tr>
<tr>
<td>2nd Interval</td>
<td>53° Gain</td>
<td>13° Loss</td>
<td>18° Gain</td>
</tr>
<tr>
<td>3rd Interval</td>
<td>22° Gain</td>
<td>20° Gain</td>
<td>53° Gain</td>
</tr>
<tr>
<td>Point of Impact</td>
<td>0°</td>
<td>0°</td>
<td>89° Gain</td>
</tr>
<tr>
<td>Ath. 1</td>
<td>15° 6°</td>
<td>5° 6°</td>
<td>182° Gain</td>
</tr>
</tbody>
</table>
With the right elbow well to the back and close to the side you must now reverse this inward bend of the wrists. Throw them back and out as sharply as possible, and when the club head is some two feet away from the ball let the right wrist take command. This is the “throw of the club” and upon its proper execution depends in great measure the power and accuracy of the stroke.

One further point, and a most important one, although I have never seen it brought out in any of the previous textbooks.

As the club comes down on the ball, do not allow the left elbow to swing out and away from the body. It must be kept back so as to allow of the “snap of the wrists” at the critical moment when the ball is struck. If the left elbow swings away an instant too soon the hands go through in advance of the club head and the result is either a slice or a loss of power. A favorite phrase nowadays is “timing the club,” by which is meant the securing of the full power of wrists, arms and body at the moment when the actual hit is made. The phrase is a good one, but unless the coach can explain how to bring about this desirable result the mere words will not help the beginner much. My theory is that this “timing” is dependent upon keeping back the left elbow, thereby enabling the full force of the stroke to be brought into the ball.

The books place great emphasis upon the finish of the stroke—the “follow-through,” as it is called—and the beginner is assured that unless he can get his arms to reach out after the ball the stroke will be a failure. This is a rock upon which untold myriads of golfers have foundered, and so perished miserably.

Now, at the risk of being pronounced hopelessly heterodox, I am going to tell you that you need not bother about the follow-on at all. In my theory of the swing the power of the stroke depends on proper hip rotation, the correct turning of the wrists, and the position of the elbows. Pro-
SHOWING TURN OF WRISTS AFTER CLUB HEAD HAS PASSED THE BALL
At impact, club head, hands and player's head will all be in line. Illustration 83 shows the club at low horizontal on the way up to the finish of the swing, the club head is now fully six feet past where the ball set; during the time the left hand traveled barely twelve inches. In illustration 84 the club cannot be seen, but it has reached a position corresponding with that shown in illustration 81, therefore, that part of the arc traversed by the club head between those points, illustrated in 81 and 84, is what I would term "the speed sector of the swing." This is produced by the right hand striking forward while the left hand resists backward.

There is no speed sector in the swing of many players. Because of this it is not correct to strike the club head first.
be kept within the carrying capacity of the player’s hands, or they will collapse and the stroke will be ruined.

It is highly desirable that we have all the hand strength it is possible for us to acquire.

Every golfer should have a grip developer (sometimes called a wrist machine), and use it to develop his grip.

The reason why many players “slice” is because they either do not have strong hands or they fail to use their hand strength at the critical moment when the power of the stroke is to be transmitted to the ball. When the hands work as they should, the player can actually feel that he is bending the club shaft on the ball. If you cannot feel this you will not get the distance of which you are capable.

The majority of players who fail in transmission of power do so because their left hand fails to act as a fulcrum for the right hand to strike against. The left hand must bear back against the right.

To understand this more fully take a club in hand and press the face of it against any solid obstruction, with enough force to bend the shaft. Maintain this pressure and ask yourself, “What am I doing with the upper palm of my left hand?” You will discover that you are very decidedly pressing the club handle backward against the forward pressure of the right hand. Take the left hand away and try to maintain the same bend in the club shaft and you will at once be convinced of this fact. This back pressure of the left hand must be exerted at the moment of impact if you are to overcome the resistance of the ball. If you fail to do it, the club handle may go thru, but the club head will come dangling along behind like a dog’s tail.

FUNDAMENTAL 12
USE YOUR HANDS, i.e. Prevent Leverage Collapse.

Some players might almost as well stick their hands in their pockets for all the use they make of them.
Fundamental 9. DELAY RIGHT FORE-ARM AND WRIST HIT: Greatest speed producer. For all strokes of considerable distance the left wrist should be the hinge of the wrist action. The right hand must work around the left because the left is the fulcrum or hinge on which the wrist action pivots. That is why the grip with the left hand must be firmer than with the right. The right hand and forearm furnish the power which swings the club head through the arc which pivots in the left wrist.

This wrist action should not take place until the lateral hip action which takes care of the shifting of the body weight, and the downward pull of the left arm which drags the club handle down to the hitting area have almost completed their part in the down swing. The wrists now whip the club head down and through the ball.

Note this: it is not the rotary shoulder movement nor the downward arm sweeping movement that speeds up the club head.
It is the right hand and forearm. The left shoulder and arm movements merely drag the club handle down to the hitting area. You have arrived at the hitting area when your left wrist is about to come into line with your own head and the ball and while the club head is yet trailing far behind the hands. So I would repeat that the shoulder and arm movements do not whip the club head through, but merely swing the handle end of the club. It is the hands that whip the club head through. So do not use too much shoulder and arm power or that will make it impossible for the hands to do their work, which is to speed up the club head and get it through on time. A golfer is no stronger than his hands.
Mr. H. H. Hilton, at Top of Swing.
Showing position of hands.
while keeping the sinews and muscles of the right arm tight; he will find that the club cannot possibly be taken round the neck, he either must let the hand loose altogether or give up the task, and it is here that the great secret of a true golfing swing comes in—the 'sliding of the club in the right hand.' To any one starting in youth it comes as a second nature, but the natural inclination of the would-be golfer commencing late in life is to grip with the right hand as if his life depended upon it. Look closely at instantaneous photographs of first-class players taken when at the top of the swing, observe closely the position of the club in the right hand; it will be seen that it reposes delicately between the thumb and the first two fingers. It would almost appear that the player had lost command of the club with this particular hand, but it is not so; the muscles are simply relaxed in order to enable the club to be swung well round the neck, he has still full possession of the club, and the power behind the remainder of the hand can be applied at any moment on the downward swing. It is this sliding of the club in the right hand which is the main difficulty with all beginners; they naturally assume that to strike hard it is necessary to grip tightly. This in a sense may be true, but they cannot understand that the pressure is not applied until the club is well on its downward journey, and a tight grip with the right hand not only restricts the freedom of action on the upward swing, but also on the downward swing. Keep the club loose in the right hand, and try to play with loose joints, particularly in the knees and wrists, and never forget to follow well through after the ball. It is not so much the actual follow through with the club-head that keeps the ball straight, it simply signifies that the club has been swung truly, and it is consequently a premeditated action before ever the player has commenced to swing the club; and although it may be somewhat of a tax always to remember this maxim before striking the ball, it will in the end be found well worth the trouble, as eventually it will become a species of second nature.
Provided the fundamentals of a player's swing are reasonably correct, then, the secret of good golf may be put in a very few words, and it will take but a few seconds to read them. It may, however, take you many days to grasp the full significance of them. It may then take you months of studious practice to properly translate their meaning into feeling, and finally it may take years to form this feeling into a fixed habit.

THE SECRET

The muscles of the body and legs must only guide the swing.
entirely, from the arms and hands. The upper arm muscles, that is, those about the shoulders swing the arms and the HANDLE end of the club while the muscles of the forearms operating the hands through the wrists swing the club HEAD.

The muscles of the forearms must also control the direction in which the club faces.
practice scuffing the grass. Swing back and forth continuously from the top of the swing to the finish and all the way back again to the top, scuffing the grass at the proper place on both the forward and backward swings. Keep a close check on the position of the club at the top and finish of the swing and check the right hand grip. It should be so loose as to allow the club head to drop down to the bottom of the arc of the swing.
Throughout the swing, the bend of the body should be a spinal bend towards the ball, and not a tilt of the torso from the hip joint. This is only a matter of style of course, but nevertheless there is no disputing the fact that it is a more graceful posture. In this style the left shoulder should be from eight to twelve inches lower than the right shoulder at the top of the swing, while the left hip should be only one or two inches lower than the right hip. The difference is taken up in the spinal bend. This applies to the position at the finish of the swing also, but there you bend as if trying to squeeze the right kidney.

ARMS: At the address, the left arm should be very nearly straight, with the back of the elbow facing approximately in the direction of play. Since the right hand occupies a position on the club handle lower than the left hand, the shoulders should have a decided tilt, the right shoulder being about four inches lower than the left. This should be sufficient to produce the effect of pulling the left arm straight while at the same time putting a considerable bend in the right arm. The club is now more nearly like a straight extension of the left arm than of the right. The right elbow should be tucked in close to and in front of the right hip so that the forearm will be in the ideal position for delivering a distinctly slapping blow to the ball. To get the greatest speed out of the arms and wrists, keep your elbows close to each other and in front of your body throughout the swing. If you don't, the blow will surely be a punch from the right shoulder, and the speed of a punch is not comparable to that of a slap.
To prevent the club handle from going through before the club head, great resis-
ance must be set up in the left side of the body against whirling it around to the left, or there will be nothing to support the left hand, and therefore no transmission of power. This resistance—“hitting against the left”—starts in the left foot, so be sure to keep a firm grip on the ground with that foot. Don’t let it slip or slew around, and try to keep it square to the line of play even to the finish of the swing. At the instant of impact the muscles of the left side should have a feeling of firmness all the way from the foot up to the shoulder and from the shoulder down to the hand. This is to support the hand so that it can function as a fulcrum.

To convey to a pupil the “feel” of hitting against the left side, the instructor should set the pupil in the position of having just
the left hand must be held back at the moment of impact, in order to enable the right hand to do its fair share of the work. I lay great stress on this keeping back of the left hand; the right hand must hit if we are to get any length at all; and if the left hand is not held back the right hand has no resistance to work against.

As the club-head comes to the ball, the right leg will have a tendency to throw the weight of the body on to the left foot. I do not hesitate to say that the left leg ought to resist this tendency, and act as a prop to
BY

CHARLES CLARKE

Professional to the Rotherham Golf Club, Yorks
This unwinding of the shoulders would throw the swing out of line were it not counteracted or absorbed by further pronation of the left forearm during the down swing. This absorption of the shoulder turn by the forearms is the most complicated movement in the entire swing, so I will analyze it in detail. In the orthodox position of a left-hand thrower...
PLATE No. IV
Miss Rhona Adair
ADDRESS AND STANCE WITH IRON