

GOLF

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GOLFERS IN ACTION

By Mr. Recorder Weir, D. C. L.

II.—MR. FINDLAY S. DOUGLAS

Photographs by T. C. Turner

WE think that the artist is to be congratulated upon the skill with which he has caught Mr. Douglas at the finish of his full drive, as shown by our first picture. Anything more vivid, fuller of grace and vigor can seldom if ever be seen. Mr. Douglas, in action, is the very embodiment of the grand style. His swing is remarkably free. Every ounce of his well-knit frame seems to be put into the stroke. There is no reserve, no hesitation, no cautious timidity, no "nicely calculated less or more," but a full, free, and satisfying impact. Behold the ball teed and briefly addressed, then, whiff, whaff, and away it soars far and sure! This fine *élan* comes, of course, by early training. Mr. Douglas learned his game and got his style upon the classic links of St. Andrews, and is therefore to the appropriate manner born. The game is in his blood. He can always safely let himself go when distance has to be covered. Pressing has no dangers for him, because he is master of the art of timing his stroke. His full swing being always

rhythmical, extra exertion merely means extra distance. One may smite as hard as one can if only one's power be applied at the right time. This has often been illustrated by Mr. Douglas, and most notably perhaps in the driving competition at the Baltimore Country Club in 1899, when his three successive balls lay within a few feet of each other, and no less than 260 yards from the tee!

There are almost as many good styles in golf as there are in the art of penmanship. Individuality counts. *Le style est l'homme*, said Buffon, speaking of literary art. It is equally true that golf is the man, and that every man is a law unto himself. But frequently one meets with styles so fundamentally bad that they must be completely changed to win proficiency, and to the golfer who finds his swing stiff, cabined, and confined we can offer no better models for contemplation and imitation than the exhilarating pictures that accompany our text.

Mr. Douglas's style cannot be said to be common to many of our American players, for very few of our men "sit down"

to the ball and stroke as he does. Again, it seems to us that although there is very free action of the body, the chief pith of the stroke must come from the arms and shoulders. Note, for instance, how far forward the right shoulder comes at the finish of the stroke. This insures that a very big circle has been made by the club. The bending of the right knee may also be remarked as highly characteristic of the sitting-down style. The more common style shows a stiffer leg at this stage, but with a freer release of the right foot. Mr. Travis, for instance, and Mr. Byers show only the toes of the right foot resting on the ground at the finish, but Mr. Douglas still grips the earth with the front part of the right foot. This shows that the weight of the front part of the body is not allowed to follow on to any great extent, or wholly transferred to the left leg, as many advise, but it certainly does permit a very free turn of the body and powerful arm and shoulder action.

It is quite noticeable, too, as a feature of this instructive style, that the body seems to be held back to a certain extent, the head and left toe forming, not a perpendicular line, as shown by such players as, say, Stewart Gardner, nor

forming an acute angle with the line of flight as shown by Willie Anderson, but rather an obtuse angle—the head and shoulders being kept back, as shown also in Mr. F. O. Reinhart's equally characteristic style. It is therefore clear that although Mr. Douglas has an excellent follow-through—few better—he secures it without the help of any follow-on of the body. The timing of his stroke must,

therefore, be perfect, and there must also be that snap of the wrists which is essential to a good long game,—that snap of the wrists of which some idea may be had by remarking the turn of the wrist in turning a door handle inwards. The head, it is seen, remains in the same plane throughout, as shown by the inclination to the right, and scarcely moved forward at all,—merely turning to the line of flight. Nor does Mr.

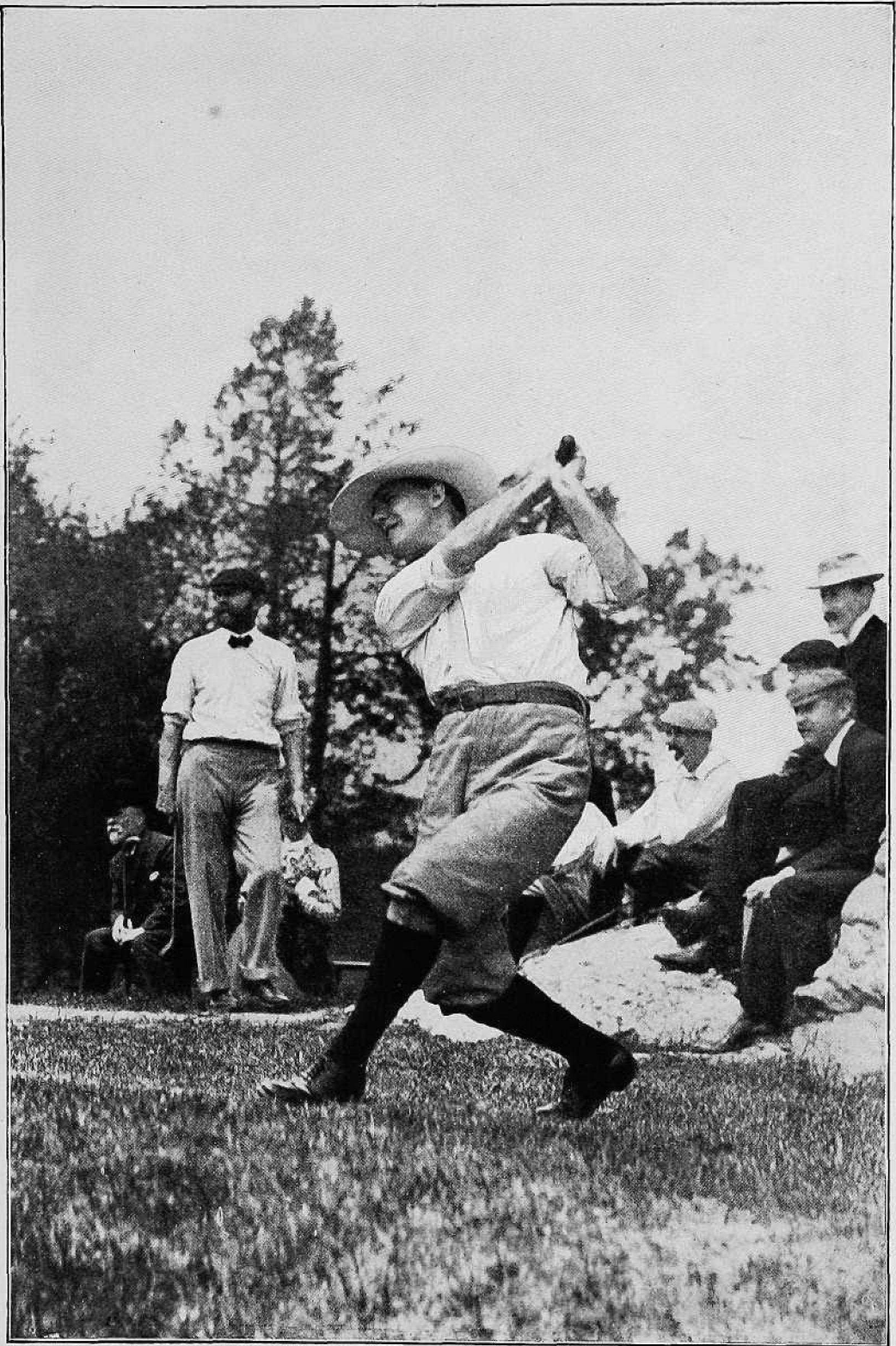
Douglas constrain

his movements by adopting the Badminton rule to keep looking at the vacated tee over the right shoulder. He tries to keep his eye on the ball both when it is in motion and when it is at rest, but we may be sure he does not look up too soon.

In height Mr. Douglas stands five feet eleven inches, and his weight is about 170 pounds. Manifestly he is no weak-

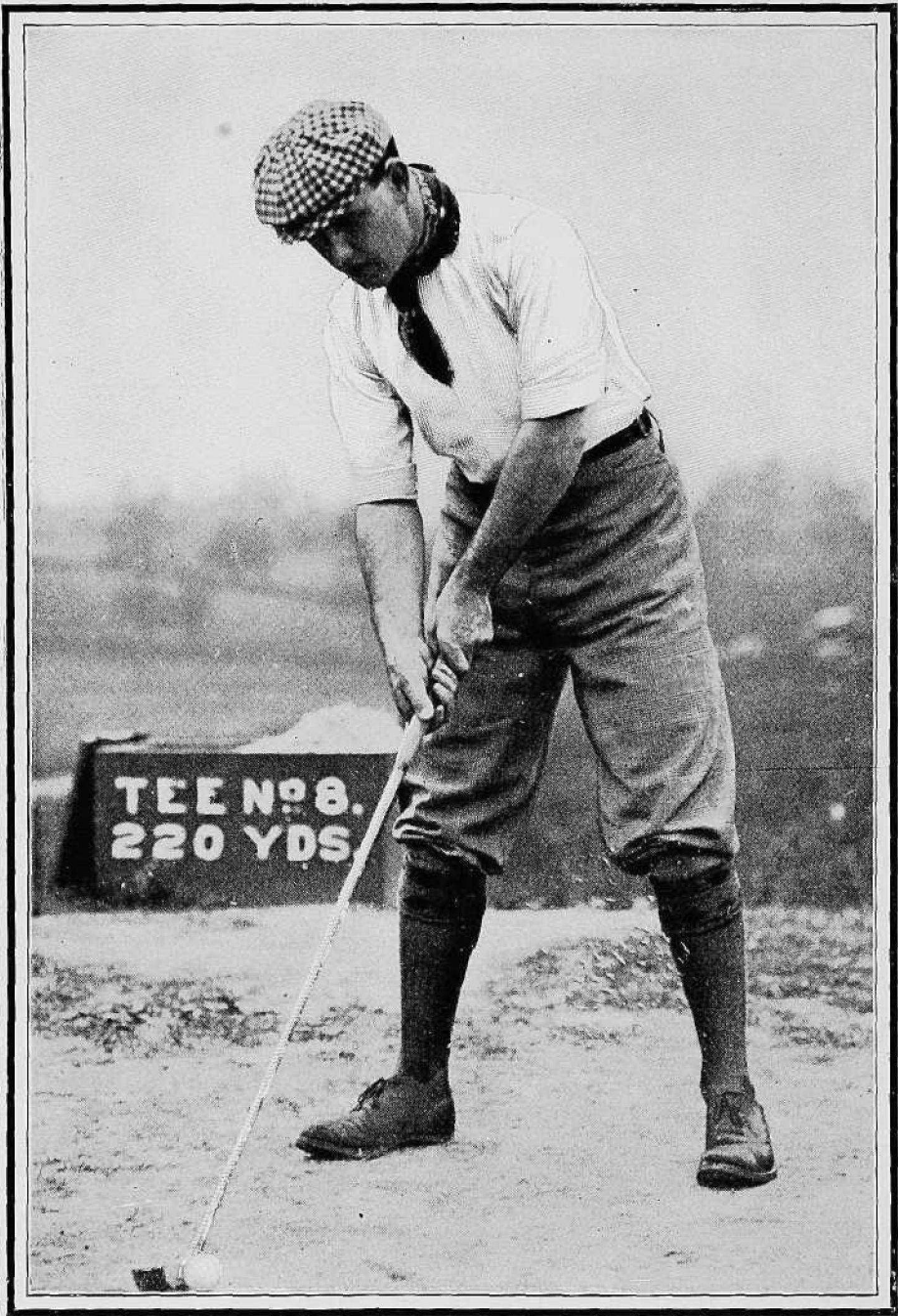


FINISH OF FULL TEE SHOT.



Copyright, 1901, by T. C. Turner.

THE DRIVE.



THE ADDRESS.

ling. One peculiarity of his play is that he always uses his driver through the fair green when possible. Most players, indeed, hold the club for the grand stroke in a kind of veneration that makes it seem sacrilegious to use it elsewhere than

on the tee. But why not, if distance is desired and the lie permits? So Mr. Douglas argues, and the nice results he secures in the long game justify his methods. He also prefers a middle spoon to a cleek, approaches with a run-up

from his mid-iron, and only pitches with mashie when absolutely necessary. In the matter of stance the square style is preferred, the ball in full shots being about equidistant from the feet.

Notwithstanding some statements to the contrary, Mr. Douglas prefers the rubber-filled ball to the gutta, but instances as somewhat singular the fact that his lowest scores have been with the gutta. He is conservative enough, however, to prefer the putting-cleek to "those aluminum things."

The claims of business have not afforded Mr. Douglas that ample leisure which is perhaps essential to a retention of perfect form throughout the season, or possibly his excellence as a golfer, great as it undoubtedly is, would be even more

pronounced. His achievements are therefore all the more creditable to him, for he certainly cannot be disregarded in no matter what field of competition he may enter. To have won the Amateur Championship of America as he did in 1898, and to have been a very close runner-up, as in 1899 and 1900, is no small distinction.

In conclusion it gives us pleasure to repeat, what has already been said in these columns, that in the ranks of amateur players no one is more popular than Findlay S. Douglas, and that his sterling qualities as a genuine sportsman are appreciated by all who have the pleasure of engaging him in the Royal and Ancient game.

TO BE CONTINUED.

A GOLFER'S VILLANELLE

By Clinton Scollard

NOW be the month whate'er it may,
Thus cries the ardent devotee,—
Oh, for a golfing holiday!

And oh, for match or medal play,
Among the hills, or by the sea,
Now be the month whate'er it may!

A fair green billowing away
Invitingly from every "tee";—
Oh, for a golfing holiday!

A comrade not too glum nor gay,
And eighteen holes (or more), pardie!
Now be the month whate'er it may!

A glint of sun; a breeze astray
Among the tree-tops languidly;
Oh, for a golfing holiday!

Far from that gruesome goblin gray,
Intrusive Care;—untrammelled, free!
Now be the month whate'er it may,
Oh, for a golfing holiday!