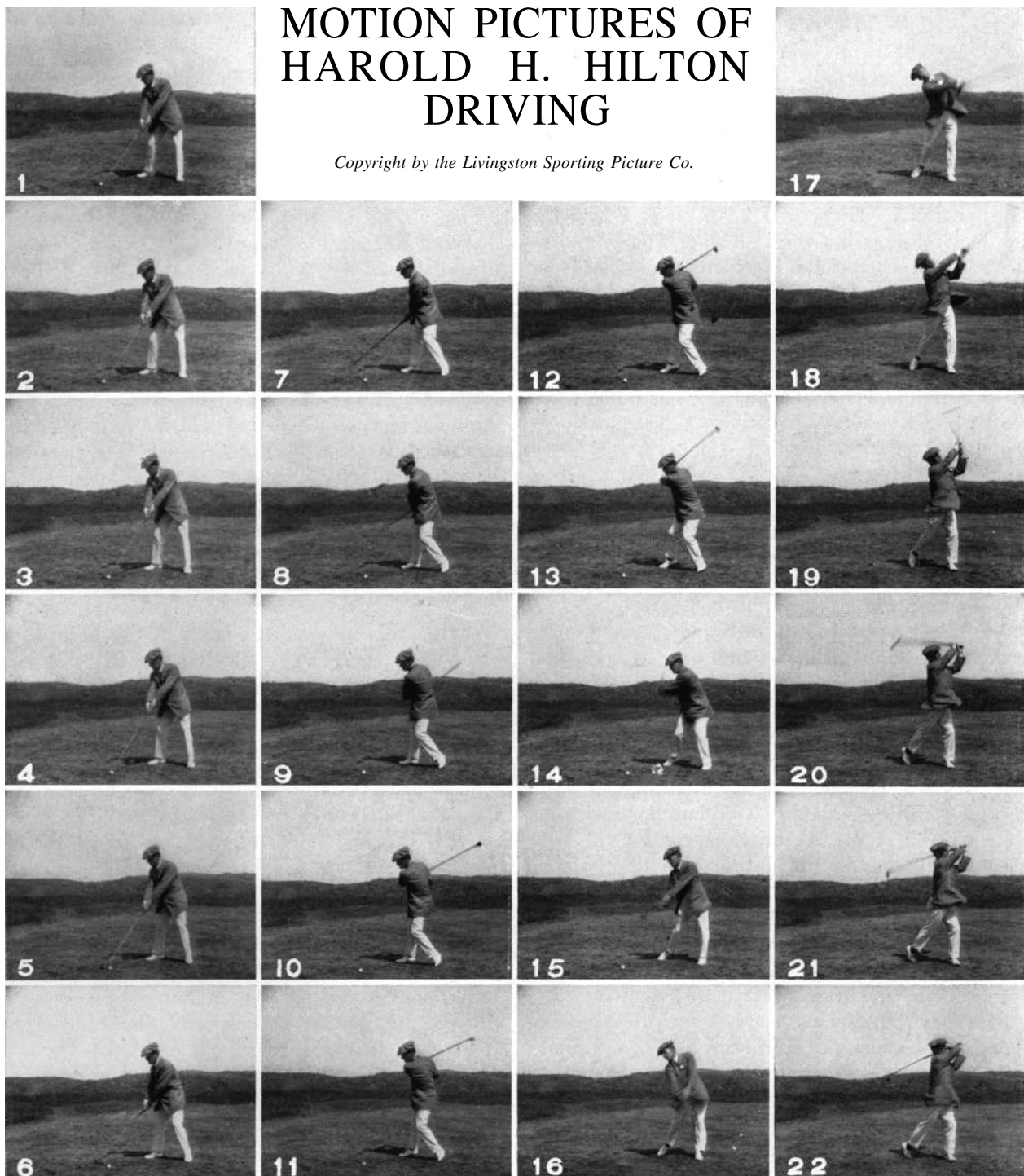


MOTION PICTURES OF HAROLD H. HILTON DRIVING

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MOTION PICTURES OF HAROLD H. HILTON TAKEN AT SANDWICH, ENGLAND

THERE is no golfer who impresses one as being so much the true artist as Harold H. Hilton. Even Vardon who is considered the personification of grace in the handling of a club does not give you that feeling of delicacy and finesse which shines out in the style of Hilton. The position of the fingers on the handle of the club at the top of the swing can only be compared to the manner in which the violinist holds his bow. It seems hardly possible that so light a grasp, with half the fingers off the handle, could hold suspended so much power.

Note in the first place (1) the extended arms. Hilton is not quite the average height and this is his way of gaining all the leverage possible. This stance also rather induces a flat back swing back. Note (6) how the hands start moving in toward the body and how they are tucked into the side (8) half way back. Then note carefully the movement of the club from

10 to 14. It arrives at the top in the orthodox position of the flat swing, just off the corner of the shoulder, then slips up, as it is started downward, a bit toward the base of the neck. In other words it seems to be seeking to position itself for a more upright down swing which the pictures show actually takes place. This can be clearly seen when you compare 7 with 15, 10 with 13 and 9 with 14.

We remarked last month that the tendency is always to bring the club down in a more upright arc than that described going back. Certainly this seems to be proved in these moving pictures of Hilton for there is a complete change in the character of the down swing from that going back. And this change has come about through the action of the hips which have assumed their natural position before the club has described a third part of its descending arc. Note 12 and 14. The follow through is tremendous and beautiful in its rhythm.