

through until your toe reaches that point, you check your swing and lose distance.

In regard to my method of training, or rather, to my lack of training, I have what seems to me to be common-sense reasons for acting as I do. I am naturally a healthy man, with a good appetite, and I live about the same all the year round; I always drink whenever I feel like it, but never to excess, and I am an inveterate smoker. This mode of

living, combined with an outdoor life, keeps me in perfect health, and I consider that my normal condition is the one in which I am the most likely to play my best; my nerves are not irritated either by extra abstinence or by any sudden excesses, and I feel no more excitement when entering for a big match than I do when playing a mixed foursome, which, after all said and done, I consider the most pleasant way of enjoying a game of golf.

## VARDON AND HIS IDEAS.

By Charles S. Cox.

**I**N writing about Harry Vardon and his style of playing golf, a most important point in my opinion is the man's temperament.

He is naturally very quiet and unassuming in his manner and gives you the idea of being phlegmatic and not much given either to study or thought; but underneath his outward appearance of "don't care much about anything" lie a very shrewd head and a bundle of nerves, which supply him with an inexhaustible fund of vitality, directly he is interested in anything.

The shrewd, common-sense style of analysis which he brings to bear upon subjects about which he knows absolutely nothing, invariably leads him in the right direction, and he seems to get to the very bottom of whatever he attempts to do or to talk about. If he had not been a golf player he would probably have been a great man in any other line of business requiring a good eye, perfect control over the nerves, and the faculty of accomplishing anything by the power of deduction.

He is supposed to infringe every known rule laid down by the best writers on golf, such as Horace Hutchinson, Simpson, and Park. As a matter of fact, I do not think he does anything of the kind; he simply supplies the missing links to the chain which they attempt to make when describing their ideas of what constitutes a perfect style when playing.

They give an idea of a swing, which no doubt is mathematically correct, but as there are no two men made alike, their ideal swing is one which very few

men can adapt to their varied styles of physique.

I have heard it frequently stated by men who have seen Vardon play since he came over here, that he drives with a three-quarter swing. Now, with a three-quarter swing, the elbow of the right arm is down, and the hands are below the level of the arm-pit, or about on a level with it, and the club is pointing up; while for a full swing the elbow is square on a level with the face, and the hands are about on the same level as the elbow. The general idea of a full swing is, that it is the length of the arc described by the club, which constitutes a full swing. This is not correct. It must depend on the height to which you raise your arms. Whether, when at the top of the swing, you allow your club head to drop until it points to the ground behind you, or whether you keep it about parallel with the ground, as Vardon does, is perfectly immaterial as far as the fullness of the swing is concerned.

The men who describe an arc, which is commonly called a full swing, are the men who hold their clubs loose in the palm of their hands and allow it to drop out of the palm into the hollow of the thumb when at the top of the swing. This is an impossibility when the club is held as Vardon holds it, perfectly tight with both hands; in such case you cannot get your club below the level of a line which is parallel with the ground.

When first Vardon became a professional he always used to grip his club with his thumbs around the shaft, and sometimes he could drive a few

holes and keep direction, but he says himself that he never had any confidence in himself; as after letting his club turn in his hand, at the top of the swing, he never felt sure when he grasped it tight again in the downward swing, just before getting to the ball, that the face of the club was at right angles to the line of direction in which he intended the ball to go.

Vardon gets distance by the tremendous rapidity with which he makes the club travel through the air in the last few feet before the lead reaches the ball, and this he does with his wrists only, which are exceptionally strong. He regularly snaps them, the same as a man does when he plays racquets, and it is this snap of the wrists which enables him to get the tremendous brassy shots for which he is famous.

He has the most sound common-sense ideas of what constitutes a perfect follow through I ever heard; and he has described them so perfectly in his own article that it is not necessary to say anything about them except to add that Taylor himself says that Vardon is the only professional in England or Scotland who has "a perfect follow through."

Mr. Herbert Leeds, who is a shrewd critic about any sport which he goes in for, remarked at Aiken that at first he thought Vardon seemed to jump at his ball, when playing for distance, but that after observing him more closely he came to the conclusion that it was

simply the way in which his arms and his feet kept perfect time with one another. This is exactly what Vardon himself says. I have seen him play with Smith, the open champion, Findlay, Low, Nicholls, Jones and Machrell; and by comparison with the wide swings they all take around the shoulders, Vardon immediately strikes you as taking a very much more up and down one. This, of course, to a certain extent is due to the very short clubs he uses, which compel him to take a more up and down swing or else crouch very low, which he does not do.

He has the most perfect judgment in regard to distance, and seems to be able to place a ball just about where he thinks it ought to go.

What really counts in his matches is his steadiness. I don't mean that he never fozzles a shot, but his fozzles probably don't average one per cent. Put him on any 18-hole course in the world, and the probabilities are that his score will not vary more than four either way, however long he plays.

I asked several men at Hoylake just recently how they graded the professionals on the other side, and the unanimous reply was that Vardon was one, two, three, four, five, six, then came Herd, Taylor, etc. Willie Park told me that there was only one Vardon, and that he himself could see no one who was likely to beat Vardon for some time to come.

## WORKING PLANS FOR THE NEW YORK FOREST PRESERVE.

By Gifford Pinchot,

Chief Forester to the United States.

**A** PROVISION in the New York State constitution of 1895 is responsible for the thoroughly anomalous situation of the Forest Preserve of New York.

Popular distrust of the management of the State forests culminated in the adoption, first by the constitutional convention and afterward by the people of the State; of a provision which forbade, and which still forbids, the felling, destruction, or removal of any tree on the State Forest Preserve.

This prohibition; adopted purely in the interest of forest protection, is yet fully as effective a bar to practical forestry as it is to destructive lumbering. That it will eventually be removed there is no question, but probably not until, by the preparation and publication of forest-working plans, the public can be assured of what is proposed to do, how that is to be done, and what the result will be both upon the forest and upon the treasury of the State.

A forest-working plan is, briefly, a