



1

The Many Secrets of Hogan's Swing

Ben Hogan began developing his legendary golf swing early in his career. He quickly adopted Harry Vardon's overlapping grip, which was a very strong grip with the left hand easily showing three or four knuckles on the top of the clubshaft. In 1937 Harry Cooper (known on the PGA Tour as "Pipeline" for how straight he hit the ball) had a serious instruction session with Hogan where he told Hogan that his grip loosened at the top. Harry told me that Hogan corrected the problem, then used this idea of maintaining a solid position at the top for the rest of his life. Later, in 1939, with the help of Henry Picard, Hogan weakened his strong grip to a more neutral position to take a bite out of the big hook he was

playing in tournaments and long-drive competitions and that too often put him in trouble. These two sessions alone propelled Hogan to the top of the game, making him the leading money winner in 1940, 1941, and 1942.

In the 1930s Hogan had the opportunity to watch and learn from the legendary teacher Johnny Revolta, particularly on his use of a “waggle” in preparing to hit a shot. What impressed Hogan was Revolta’s use of the waggle as a precursor and mini simulation of the coming golf shot. The waggle established the clubhead’s path on the backswing and an overall swing rhythm or tempo. Revolta (who was also a PGA champion) told me that he showed Hogan how to change the waggle according to the varying golf shots required in different circumstances. This was a big revelation for Hogan, one for which Revolta is not given enough credit.

Revolta may have also taught Hogan what many think of now as the Hogan finish. Theirs are the same as Hogan’s, with the left shoulder far around, the left upper arm parallel to the ground, and the clubshaft bisecting the head, but it was Revolta who taught that finish.

Throughout his early career Hogan experimented extensively to improve his golf swing. Ideas came from other players and top teachers of the time. He used trial and error and would select a key swing feature, then test it, retest it, discard it if it did not hold up to tournament play, or incorporate it on a permanent basis if it did by hitting many balls in practice. Hogan was very intuitive and used the empirical evidence of how swing changes held up under tournament pressure, not just on the range. Obviously, many of the sound golf body mechanics taught today were originally proven correct by Hogan through his experimentation on the range and execution on the golf course.



When Hogan was discharged from active duty after World War II he charged into the tournament golf circuit and won at a pace that stunned both his fellow competitors and the golf world. In late 1945 and early 1946 he was playing great golf and posted wins and top ten finishes that earned him terrific prize money for that time. He was still unsatisfied with his golf

swing, however, because he lacked the level of confidence in it that he both wanted and knew he needed to reach his great potential. The dogged appearance of the inaccurate hook during tournament rounds continued to hurt his overall score and finish position in tournaments and therefore, of course, his earnings. This inconsistency ground him down, and he finally took a “sabbatical” from the rigors and distractions of the tournament schedule in order to analyze his golf swing at home in private. All the years of study and practice allowed him to bring his legendary focus to the analysis of his problem, the occasional surprise hook.

Finally, his solitary analytical method yielded an answer. He would proclaim it as a eureka moment, which he said came to him as an idea after he woke up one morning. Hogan had found the final swing “secret,” later announced by his brother Royal to golf writers. Hogan tested this new method privately on the range, and then secretly out on tour. In 1955, after much speculation by everyone concerned with the game and after his golf career was starting to wind down, Hogan offered up his secret to *Life* magazine. The disclosure included a weakened grip with the left hand turned an eighth of an inch counter-clockwise along with a slight V cupping of his left wrist at the top of his backswing, which opened the clubface more than it had been previously.

I’m certain he actually copied the exact Demaret grip. Jackie Burke told me he was certain the last grip change came from Hogan’s observations watching Jimmy Demaret hit his beautiful consistent fade. For Hogan, the grip change and this cupping of his wrist and concurrent opening of the clubface yielded a consistent power fade that had wonderful trajectory, distance, accuracy, and, most important, consistency under pressure. He could now absolutely count on the fade as well as work the ball any way he wanted.

With his newly acquired arsenal of refined swing technique, elevated confidence, and determination, Hogan marched back out on tour in 1946 and began establishing one of the best tournament winning stretches in golf history.

Or so the story goes.

Most observers are sure there are more than just the two secrets Hogan revealed in *Life*, and quite a few teachers, writers, and players have tried to identify the “real” Hogan secret. Nobody, though, has done it to the satisfaction of the public. Most of the claims have been wild guesses made with hardly any research. The rest have been done on very shaky examination, often from still pictures from all kinds of angles. Many other observations involve trying to determine what he did that was so unique. Again, these have been made from looking at photographs taken at random camera angles or possibly video from different odd angles, which renders this sort of research worthless. You cannot compare the action in videos or photographs shot from different angles.

To do comparative research you must shoot video from precise angles and from the proper height. Carl Welty and I have been doing this for forty years, and our method of filming is the same used by Trackman, the launch monitors used by the PGA Tour. These and all other launch monitors are set straight down the target line. Carl figured this out fifty years ago when he had the CEO of Hughes Missile Systems, Bill Glasson, who was also very involved with NASA and America’s first space launch, build him his first clubhead and swing path computer back in the 1960s. Carl had filmed down the line when he first used a camera at PGA Tour sites back in the late 1950s. Using the new Swing Speed machine only confirmed his thinking on down-the-line filming. Most important, it gave us a simple way to film a player the same way every time. You

place the camera on the intended target line at a specific height and far enough away from the player to avoid distortion.

When you film a player face on, again you must be precise. For example, I can make your swing look more upright by placing the camera high, or flatter by placing it low. If I set up my camera forward of the body, then the ball placement will look farther back in the stance.

You can see just how important this is for conducting an accurate study. Most golf instructors, however, pay little attention to the details of filming, and many if not most golf artists and golf writers have no idea about comparative golf research, so how could any of them possibly give detailed and accurate information? The photos you get from general shots are again completely random, and again are useless for accurate research. The video shot by most people is all over the place, and the camera they use is often handheld (not on a tripod). You cannot be “almost correct” with video or film. It has to be precise.

The down-the-line shots and the face-on shots of Ben Hogan in this book conform to what all of my teachers do, and what Carl taught me.

Perfect camera angles and decades of serious research have allowed me to make some very accurate comparisons and statements. That is how I came up with the information under each photo in this book—combined, of course, with the knowledge imparted to me (over many years) from Hogan’s best friends and those who helped him progress with his swing.

I must also point out that Hogan developed all of his secrets well before the accident. It was a progression of important steps. The swing after 1949, after the accident, was phenomenal, too, but it was the swing Hogan resurrected, not the foundational one he built from scratch. So there was nothing fundamentally new there. The swing was still great and the mind was still incredibly strong, but it was not a new swing. It

was built precisely on all of the ideas Hogan had discovered before the accident.

So here are the fifteen true secrets Hogan used to build the greatest game in the history of golf.

- 1. Build major strength in the body and in the correct places.** At five foot seven, Hogan had exceptionally long, powerful arms and super-strong hands. He was in great shape from hitting thousands of golf balls and from laboring when he was a boy. His legs were solid and his ankles very flexible. He was quick. Some of this is obviously God-given, but anyone can do an excellent job in building a sound body. Remember too that Hogan entered the army and went through basic training. He continued military training for two and a half years. Hogan's military basic training also consisted of a series of exercises that anyone could do, such as push-ups, towel squeezes, sit-ups, and light weights. Surely hitting thousands of golf balls builds up your golf muscles. Hogan steeled his body but did not build up the chest or shoulders. He maintained great flexibility.
- 2. Tension relief.** Hogan copied the great Johnny Revolta's waggle. It was a huge revelation to him, and he mastered his own version of a preliminary waggle that served several functions: relaxing his wrist joints, elbows, and shoulders just prior to the swing (as well as providing other benefits mentioned elsewhere in this book). He melded these preliminary moves with his refined body movements. Together the waggle and his pre-swing movements produced a preparatory flow that took away tension prior to making his swing. Hogan adjusted the waggle for the various types of shots he would play. It prepared him

physically and mentally for the shot at hand, thereby again reducing tension. You can clearly see the preparatory movements in the photos.

I've never heard anyone describe the Hogan waggle correctly and never read about it anywhere either. It is not correctly illustrated in *Five Lessons*, but I will help you learn more about it here. Hogan actually moved his left arm toward the target in his waggle as you can see in the photographs. He waggled twice, not once. He waggled the club up above the ball toward the target, back over the ball, and into a mini backswing, dramatically opening the clubface. Also, it has never been noted before, but Hogan took his left elbow off his left side. The left arm was bent, not straight, very relaxed. This is a very different description of Hogan's waggle from the one he gave in *Five Lessons*, and there were not enough illustrations in that book to show this feature. Nobody but Carl Welty has ever figured this out, and he deserves all of the credit.

- 3. Into position in three moves.** First, Hogan always set up to the ball in the same way. This allowed him to place the ball precisely where it needed to be in his stance for each and every shot. He always stepped in with his right foot first while placing the clubhead behind the ball. Ken Venturi explained Hogan's pre-shot procedures to me many times, and of course I watched Ken do it every time himself when we played.

Step in with the right foot, placing the clubhead down directly behind the ball. Hogan always set the left foot before dropping the right foot into position next. By placing the left foot first he could get the ball exactly where it needed to be in relation to the left heel.

Third, he set the right foot into its address position, and this established the width of the stance he wanted for each particular shot. Hogan changed his stance for the variables he faced on the course, such as shots played into the wind, downhill shots, draw shots, sidehill shots, short irons, driving, and so on. The secret was his ability to ingrain the three steps with a precise routine. Set the club down first, then the left foot, and then the right foot. In these three simple moves Hogan blended the setup into his waggle. He developed this routine during the late 1930s when Harry Cooper worked on his setup and helped him adjust his grip of the club. I think it was actually a combination of Revolta, Henry Picard, and Cooper that influenced Hogan's setup procedure the most.

4. **Vivid belief in the shot image.** Before Hogan hit any shot he narrowed his focus. He burned an intense, vivid image into his mind of the trajectory, spin, and landing spot of his shot. Ken told me that Hogan felt this "belief" that you could hit the shot required was the most important key to success, more important than any swing mechanics. If a player could vividly picture and then execute his swing with total confidence, the chances of pulling off the shot were extremely high, even if that person's swing mechanics were not great. That's how powerful the mind was, according to Hogan.
5. **Groove the takeaway.** Hogan wrote extensively on the takeaway, but his instruction on this first part of the swing has been far underestimated. Again, Ken hammered this home to me in my lessons with him and in our many rounds of golf together.

How this could go so unnoticed is a mystery to me. It is something I always teach my students and is a big part of my golf school training. With practice, anyone can pick up this move for their own game.

Hogan said the takeaway is a recoil from the forward press. The first move in the backswing is actually a slight move toward the target, then the club rebounds away. By studying the face-on view of Hogan in this book you can clearly see it. Hogan called it one of the two cross-roads in the swing, and he meant that the takeaway set up the entire backswing motion. What I mean here is that the backswing must start away all together, with the hands, arms, shoulders, and club. It's called a "one-piece takeaway." I watched Ken work with great players like Tom Watson, Tom Weiskopf, John Cook, Ben Crenshaw, and many others on the move away from the ball. He always wanted me to remember the importance of the Hogan concept of taking the club away in a one-piece groove.

I thought it was very interesting that George Knudson always sat down on a bag and watched Ken hit balls. He was a huge Hogan fan and asked Ken many questions about Hogan. George, a Canadian, is considered one of the all-time great ball strikers who employed the Hogan one-piece takeaway.

Remember, the key to a one-piece takeaway is in getting all of the major movements synchronized as you begin the swing, and the beauty of it is that it can be repeated under pressure. Hogan learned to "slot" his takeaway every time. This was a secret move he developed during the early 1940s, as he became the PGA Tour's leading money winner. You will observe this takeaway vividly in the photos.

6. **The 1946 adjustments.** Hogan has written in detail about the two small adjustments he made in 1946 to open the clubface slightly more in his backswing. However, the real secret of the two adjustments was not exactly revealed. Hogan weakened his left-hand grip by moving the left thumb an eighth of an inch to the left and more on top of the club. The second adjustment was in opening the clubface during the backswing by rotating the left forearm and putting a very small cup in the left wrist at the top of the backswing. The real secret evolved from these two adjustments. The key was that the *clubface stayed open* as Hogan started the downswing. With the cup in the wrist and the clubface laid open, Hogan could release everything as hard as he could. From the open position he could bow the left wrist and just keep the left arm pinned to his body through impact. That's why the swing became "hook proof," and why Hogan was able to achieve his longtime goal of totally eliminating the hook.

"Hogan hated a hook," Claude Harmon told me at lunch one day in Rancho Mirage, California. "Ben would rather have a coral snake slithering around his body under his shirt than hit one hook, and you know the coral snake is the most poisonous snake in the world."

7. **The two-way move.** Ken Venturi showed me Hogan's "fall onto the left side" move, something Claude Harmon also observed, taught, and talked to me about. Both Ken and Claude won majors, and both worked with many top tour players, which should be recommendation enough for anybody.

The move is difficult for most of us to do—in fact, I made some mistakes myself early in my playing career by not making this move the right way—because there is no

top of the backswing. While the club was still going back, Hogan leaned his body forward and onto a stacked left side. However, there's a big misconception with some modern instruction that Hogan stacked his left side on the backswing. This is absolutely incorrect. Hogan stacked the left side with the two-way move. First he stacked the right side in the backswing. Don't miss this crucial move as you study Hogan's swing. It is very athletic move, and it looks awesome when done correctly. When Hogan got onto his left leg he could then turn his left hip as fast as possible. This is what he wrote about and demonstrated. However, his demonstration left out the lean to the left.

Again, look at the photos. Hogan makes a major shift forward (toward the target), while the clubhead is clearly going backward. This "fall move" keeps the club back as long as possible with the body always leaning forward. It gives the feel of the left arm pulling, but it is really the left side and the big muscles of the body doing so. There is no conscious pulling of the left arm and no effort required to produce a tremendous amount of club lag, meaning that the club is trailing behind the leaning and pivoting motion of the body. Yet make no mistake about it: the club is trailing the body, and as Hogan always stated, this meant that he could never hit "over the top." To me this two-way move is perhaps Hogan's biggest secret of all.

The move will not be easy to incorporate into your game, so I've taken pains to point it out in my discussion of the pictures. And you will have to take pains to practice it.

8. **The bow.** An obvious secret used by Hogan, discernible to all who observed closely, was the counterclockwise action of the left forearm and the left wrist coming into impact.

The man who stressed this idea the most to me personally was Claude Harmon, who called it hitting “into the bow.” By that he meant that the back of the left wrist had an outward bow at impact, with, as Hogan himself wrote in *Five Lessons*, the wristbone both raised and heading the action forward. He referred to this left wrist action through impact as “supination,” meaning that the left palm is down through impact. Hogan stressed that this added both speed to the clubhead, because it facilitated clubhead rotation, and distance to the shots, because the action delofted the clubface slightly. The poor player, Hogan explained, makes the exact opposite movement with his left hand through impact, meaning he pronates it (the left wrist breaks down—dorsid flexion), and in so doing disrupts the arc of the swing and adds loft to the club, which results in a loss of distance on the shot.

Hogan shows this left wrist action very clearly in his first book, *Power Golf*, and Anthony Ravielli does a fantastic drawing of the bow in the second book, *Five Lessons*. Hogan wanted no breakdown of the left wrist. Claude said that Hogan’s left wrist was like Bethlehem steel. Many teachers picked up on those illustrations, and the idea of hitting with a flat or bowed wrist is a staple of modern instruction. They do usually miss the position of the left arm where the left arm is fixed in space through impact and the inside of the left elbow is pointed outward. Observe the sequence of Hogan photos through impact to see this for yourself.

An important change that Hogan made in his swing strongly coincides with his bowing of the left wrist, and that is the grip adjustment he made in 1946. By weakening the left hand—again, meaning that he turned it to the left on the club’s grip, while repositioning his slightly shorter

thumb more on top, rather than to the right side of the grip—Hogan could bow the wrist with no fear of hitting a hook. If you have a strong grip and try to bow the wrist you will close the clubface at impact and hit lots of low hooks, the very shots Hogan set out to eliminate from his game. So the grip change was also a key to bowing the wrist. His left thumb points down at the ball during impact, something I described in the *Power Line* DVD.

- 9. The long right arm.** Hogan made one of the greatest moves into the ball ever seen in the game of golf. His lower body was so powerful and coordinated that it looked like he was about to run down the fairway. It was explosive, forceful, and committed. Another secret move taught to me by Ken Venturi was Hogan's long right arm after he made contact with the ball. At impact the right arm still had bend, but post-impact it straightened, and it stayed straight far into the finish. Hogan wrote about the long right arm in *Power Golf*, but Ken gave me an idea I have used often in my teaching. He said that Hogan gave the impression that he was hitting four balls. By that Ken meant that the club appeared to "stay on the ball" a longer time. Hogan's extension of his right arm through the impact zone is something to be studied and copied.

The secret move I'm talking about here also involved the right hand. Hogan's right hand worked slightly under after impact, meaning it did not display a full-roll release over the left hand. You can see this when you look at Hogan's halfway-through/post-impact position in this book. At that point in his swing his left wrist cups and his right wrist goes flat, or even bowed. That is a big secret of the long right arm. Almost nobody has ever described the Hogan postrelease correctly. The full extension of the right

arm long into the follow-through, combined with a non-turned-over right wrist resulted in tremendous distance with tremendous control.

10. **The straight, balanced finish.** Although Hogan absolutely hit into a bowed left side, which you can vividly see in the photos by noting the bend in both his knees and torso, the continuation of his right side (right shoulder, right hip, and right arm) got him to a straight, stand-up finish. Part of the finish was the position of the golf club, particularly the clubface. If you look closely you will see that the toe of the club is down and the clubface is pointing away from the target. This has everything to do with the Hogan hand action and is largely unnoticed as a secret. I have to credit Gardner Dickinson for showing me this Hogan gem.

If you practice this finish you will get the feel of how Hogan's hands worked differently from most golfers through the post-impact section of the swing. A key element of this difference is simply that Hogan continued and sustained his post-impact motion for a longer time and through a larger arc than almost anyone else. That's why the toe of his club pointed down and the face of the club away from the target. So it is the total of the Hogan finish that is the secret nobody talks about.

Hogan hit more golf balls than almost anyone, yet suffered no back problems even after the accident (he did suffer mightily from the other injuries). Therefore, he could practice as much as he wanted. In modern golf it seems that many tour players develop bad backs, as of course do many amateurs. Since hard practice, covered in the next secret, was crucial to Hogan's success, you must look at how he kept his body in such fantastic golf condition. Many modern teachers try to have their students

“stay in their posture long into the follow through,” which will cause back injuries. I look to Hogan’s follow-through and see a player at ease and comfortable. Remember, when you copy Hogan’s finish, as so many great players have, you must also look to the unnoticed secret of the shaft position, the hand position, and the clubface. The left wrist is broken inward, knuckles facing away from the target, and the shaft is nearly horizontal. The most copied finish in golf is not usually copied accurately.

11. **Practice habits.** After his practice sessions, Hogan wrote detailed notes on what he was practicing and why he was practicing it. He wrote down how it worked on the range and then out on the course in competition. As Jackie Burke said, “Some changes did not make it from the range to the first tee with Hogan.” He also always practiced by hitting shots to a shagger, a person positioned down the practice fairway to retrieve the balls, and this automatically narrowed his focus. Hogan greatly preferred to practice into the wind or in a right-to-left wind. He would not practice much with a left-to-right wind or downwind, in part because he felt such a wind threw him off balance while he swung.

When he worked on his fade he would always go to the far right side of the range, so that he had the entire width of the practice range to start his ball left then fade it back to the right. This way, Ken Venturi said, his eye “saw the fade” better. Hogan looked for practice situations that “fit his eye,” an idea all golfers could benefit from using. Claude Harmon told me that Hogan would go to a certain place at Seminole Golf Club to practice the fade, next to the 16th hole where the wind was coming off the Atlantic Ocean from the right. He said Hogan might practice

slicing shots for three hours at a time, all morning. Then they would have lunch and tee off at 1 p.m., and Hogan would hit blistering fades, with just a dash of left to right, but never any hooks. He would practice at Seminole for months during the winter, preparing for the Masters and the remainder of the golf season. Claude said Hogan would hit it dead perfect on the golf course day in and day out and that his practice sessions always included at least some severe slice shots.

The rest of Hogan's secrets deal with the mental and management parts of the game. Yet these secrets had a major positive influence on his swing confidence and his shotmaking ability.

12. A photographic memory. Both Johnny Bulla and Gardner Dickinson spoke about Hogan's considerable mental and intellectual gifts as a major secret of his ability to hit great shots, and it's a secret that is also too often overlooked. All of Hogan's friends knew the power of his memory, his ability to organize and recall the shots he had hit from various points on golf courses from years gone by. He had the ability to remember everything about a course he had already played. This is incredibly important when reading greens. It's a skill Tiger Woods has talked about as one of his gifts. Tiger has said he can remember the exact breaks from the greens he played five years ago. Hogan could do the same. These two great golfers shared the gift of total recall. What an advantage and what a great secret.

13. Putting on the blinders. Hogan perfected the ability to shut out all outside interference. This is a skill today's

sports psychologists try to teach modern players. Hogan invented the total zone focus for golf. There are many stories regarding his focus, including the famous story from the Masters when Hogan played with Claude Harmon. Claude made an ace on the 12th hole, and Hogan did not even know it. All he ever said on the course, according to Jimmy Demaret, was, “You’re away.” Hogan said that he could create in his mind huge walls down the side of each fairway that could not be penetrated by stray shots. A friend of mine made the comment that Hogan “looked like he was playing alone.” Ask yourself, when have you played your best golf? I’ll bet playing alone some evening. Well, Hogan played as if he were alone even in the majors! He barely knew who his playing partners were, and it really did not matter to him. He played the golf course. His concentration was second to none. Think about his nicknames and they reveal this secret: “the Iceman” and “the Hawk.” These were perfect descriptions of the man, even though his incredible mental prowess remains perhaps not fully recognized as one of his true secrets.

14. **Body language.** Hogan wore only the finest, custom-tailored clothing. Tommy Bolt and Doug Sanders, both very cutting-edge dressers, commented to me that nobody looked better in clothes than Hogan. He had movie-star looks and highlighted that with the best of the best outerwear. He began creating this image as soon as he could afford to, beginning in the late 1930s. Everything about his appearance was as sharp as could be. When he showed up at any tournament he was the best-dressed man there. Many people have commented on Hogan’s appearance. What they have not said is that this was one of his secrets. His look and the body mannerisms he employed were

absolutely meant to intimidate the opposition. He walked like an athlete. He walked with confidence, and he was in perfect condition. If anyone ever walked like a champion, it was Hogan. You never saw Hogan mope, whine, or make excuses. He was a winner who exuded a positive aura at all times and a definite feeling of being above the fray.

John Wooden, arguably the greatest basketball coach ever, gave me a card that I still keep in my wallet. It says, “Don’t whine. Don’t complain. Don’t make excuses.” Champions live by these maxims.

15. **Total preparation.** Hogan deciphered each thing in his life and made sure it was done correctly. He made everything manageable by thorough preparation. He left little or nothing to chance. “Total preparation” was another of his big secrets.

To be prepared on a golf course and to be able to play smart golf, Hogan developed one shot he could depend on no matter what the circumstance: the fade. Ken Venturi said that if you put a gun to Hogan’s head and told him he had to hit the fairway, he could do it. This fade was his slam-dunk shot, which he knew he could call upon every time, under any condition, and under any amount of pressure.

It is one thing to develop a plan of attack for a tournament golf course, but it is entirely different to execute the plan. Hogan could do both. The point here is the requirement and the importance of having a “go-to” shot. In an interview I did with Ben Crenshaw about Hogan, he said, “Ben Hogan was like a general planning the perfect military operation as he set up his game plan for a major championship. Hogan planned better than anyone in the history of the game, and then he was able to execute the

shots necessary to follow the plan.” Nobody ever prepared better. Like Sun Tzu wrote in *The Art of War*, “Every battle is won before it is fought.”

These fifteen secrets represent the fundamentals I gleaned from my own study of Hogan and his game and from thoughts I’ve developed in discussion with Hogan’s friends and confidants. Combined, they form the key elements that made Hogan so special, although of course there were many other things that made him a great player. It was a compilation of the fifteen major secrets working in conjunction with all of the other smaller elements of his game and personality that produced the swing and game that will forever live in the annals of golf.

Jackie Burke, Hogan’s great friend, always bristled when somebody said Hogan had five fundamentals. Jackie knew that was crazy. He knew Hogan made small adjustments throughout his career.

The key thought here, and one that you will find important to remember, is that golf is a game of adjustments and improvements. All great players adjust throughout a year or career. The great ones, however, have a strong foundation built upon sound principles. When they fall into a bad patch of golf they have fundamentals to fall back upon. Unlike many golfers, they don’t look for a new swing, or some new method of swinging. They have a trust and belief in their own set of fundamentals. Most golfers have no real “center.” In this analysis of Hogan I have given you the elements of his true center and the fundamentals he always went back to.

Once Hogan came up with his secrets to playing great golf, he did not deviate from them. Gardner Dickinson told me that Hogan always went back to his core keys, and they were only a few. Lots of golfers have hundreds of things they will try.

Hogan never did that. The fifteen secrets I outlined may seem like a lot, but in golf you could easily find fifteen hundred ideas to work on. I'm a big believer in "being brilliant at the basics." That saying is on the walls of all of my schools, and it comes from working with the greatest golf minds ever developed in America, who are mentioned and quoted throughout this book. It's my pleasure to share them with you.

Hogan built his game piece by piece. There was no sudden leap to greatness. He just kept improving. That is the intriguing part of his mystique. He figured the game out, and he left many clues to how he did so.

Through the years I've done a comprehensive study of Hogan's swing and listened to all of the theories put forth about it. I've read all of the Hogan books, even ones that are written by complete amateurs that contain only brief conversations with pro golfers. I feel confident that I know not only his true secrets, but also how he executed them, including methods that have never previously been revealed. I've also alluded to the "little things" that contributed to his success, such as that he did not wear a glove and that he used extra-stiff shafts in his clubs. Did these elements really help him? Emphatically, yes they did!

The secrets Hogan developed were all accomplished by 1946. From that time forward he had mastered the keys to his phenomenal ball striking. The machine was built. That's what this book sets straight. From that time forward Hogan had the swing and the game that will no doubt be studied for as long as golf is played. It is a swing that has never been matched.

