

Bob Jones in "Golf House"

The library of "Golf House" is now graced, and no word could be more appropriate, by an oil painting of Robert T. Jones, Jr., whose achievements as an amateur golfer remain matchless.

This painting is the work of Thomas E. Stephens and was undertaken more than a year ago as a gift by a group of ninety-nine members of the Augusta National Golf Club.

It depicts the winner of thirteen USGA and British Championships as he appeared at about the time of his "Grand Slam" in 1930. The face is Bob Jones, exactly, peering down a fairway with a pucker of intensity on his forehead. The golf club has completed its swing and the hands are high but relaxed.

The presentation was made by Clifford Roberts, representing the ninety-nine donors, and took place in a jam-packed "Golf House" immediately after the Annual Meeting of the USGA and in the presence not only of most of the delegates but also of Jones himself.

It was accepted by Totton P. Heffelfinger, President, for the USGA, and he said he could best express the sentiments of the Association by reading the following letter:

DEAR MR. HEFFELFINGER:

It is indeed a privilege to be invited to send a message to the United States Golf Association when the message is associated with the unveiling of a portrait of our mutual friend, Bob Jones.

You all must be as proud as I am to have Bob's portrait hanging in "Golf House." Those who have been fortunate enough to know him realize that his fame as a golfer is transcended by his inestimable qualities as a human being. Bob's contribution to our great game is reflected by its deserved prominence in the field of sports. But his gift to his friends is the warmth that comes from unselfishness, superb judgment, nobility of character, unwavering loyalty to principle.

Thank you for giving me this opportunity to pay a small tribute to such a fine American.

Sincerely,

DWIGHT D. EISENHOWER

President Eisenhower is a member of the Augusta National Golf Club and is one of the ninety-nine donors. Jones

helped to organize the Club and is its President.

The presentation of the portrait coincided with the opening of the photograph gallery and the museum on the third floor of "Golf House." The rear room contains sepia photographs of all USGA Champions, highlighted by an enlarged montage documenting Jones' "Grand Slam." The front room contains, among displays of clubs, balls, medals and blazers, a completely equipped club-maker's bench of the early Nineteenth century, authentic from saws to tea chest, which was donated and arranged by James Gallagher, of Arlington, N. J., a prominent club-maker of that period.

Also, three displays have been recently arranged on the second floor to trace and document the development of clubs and balls from the earliest days of the feather-ball period through the gutta percha-ball period and into the present rubber-ball period.

During the last year, "Golf House" Fund was increased by approximately \$10,500. One hundred thirty-seven clubs, associations and individuals had contributed \$3,139 of this amount since the last issue of the USGA JOURNAL at the time this issue went to press, raising the total to \$95,414.99. The goal remains \$110,000.

In reporting at the Annual Meeting, Daniel A. Freeman, Jr., of New York, Chairman of the "Golf House" Fund Committee, expressed the hope that the remaining \$14,586 would be forthcoming, largely from Member Clubs, this year. As a case in point, he read a telegram which he received just before speaking:

"THE ATLANTA ATHLETIC CLUB
WOULD LIKE TO CONTRIBUTE ONE
THOUSAND TO GOLF HOUSE."

We record our gratitude, also, to the following contributors, not previously listed in the USGA JOURNAL, whose contributions had been received at press time:

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 (The name Thomas Boardman
 Smith in the last issue should
 have read Thomas Boarman
 Smith.)

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