

A HAPPY SUBJECT FOR THE ARTIST

by

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Gautier once said, "All passes. Art alone endures." I would like to amend this statement by saying, "All passes. Art and golf alone endure."

I think the happiest day that I can remember was at the Yale Golf Course, in New Haven, Conn., where a friend and I played 18 holes in the morning and after luncheon sat down at the ninth tee and spent the entire afternoon making a sketch of that famous 225-yard hole, which requires a 190-yard carry over water. Mixing the colors, making an accurate drawing and observing the lengthening afternoon shadows, I also had the secret pleasure of seeing other players make even more generous contributions to the water than I had.

Golf is a game with a great background of tradition and golf paintings, whether portraits of famous golfers or famous holes. "Golf House," the USGA headquarters in New York, is honoring the great names in United States golf by exhibiting golf portraits of distinguished American artists.

One of the first to be so honored was John Reid.

Then came the very attractive portrait of Robert T. Jones, Jr., at the finish of his swing, by Thomas Stephens and the stunning portrait of Francis Ouimet in his red coat as Captain of the Royal and Ancient Golf Club of St. Andrews, also by Mr. Stephens who, because of his many portraits of President Eisenhower, has been called "the Gilbert Stuart" of this administration.

The mention of Bob Jones recalls to my mind very distinctly my first meeting with this great golfer. It was just a few weeks after he had completed the "Grand Slam," and O. B. Keeler brought Bob in to meet me. I had received a commission to have Wyman Adams do a full-length standing portrait of Bob for his club in Atlanta. I



*Photo by Courtesy of the
Grand Central Art Galleries*

A recent portrait of Findlay S. Douglas, of New York, former Amateur Champion and USGA President, painted by Commander Albert K. Murray.

was so impressed with his clear, tan complexion, his blond hair, bright blue eyes and above all his modesty and boyish manner. The artist, usually a quick painter, spent nearly a week on this portrait, and poor Bob had to stand nearly all of that time. Years later he told me it was one of the most difficult tasks he had ever been assigned.

There is also in "Golf House" a painting of the First hole at the Apawamis Club, Rye, N. Y., done from the clubhouse terrace by the writer.

Mrs. Glenna Collett Vare, the great woman amateur, has been painted recently by the distinguished portraitist, Frank C. Bensing. This canvas, approximately the same size as the Jones and Ouimet canvases, now hangs in "Golf House," too.

A particularly interesting portrait of

Richard S. Tufts, President of the USGA, has just been completed by John Lavalley, a Harvard classmate of Mr. Tufts. This portrait has been installed in the main lounge of the Pinehurst Country Club, Pinehurst, N. C.

The National Golf Links of America, Southampton, N. Y., has become the recipient of a most remarkably fine portrait of Findlay S. Douglas, of New York, former Amateur Champion and former President of the USGA, by Commander Albert K. Murray. In my opinion, this is one of the finest portraits ever done by an American artist and should add greatly to the importance of golf art beautifully displayed at the National Clubhouse which, as I recall, also boasts a fine portrait of Charles B. Macdonald by Gari Melchers and a painting of the 17th hole, by my old friend, Albert Sterner, a distinguished National Academician.

The Greenwich Country Club has, over the mantle in its ballroom, a quite satisfactory portrait of dear old Julian W. Curtiss, one of the prominent pioneers of American golf; and for many years the locker room of Boca Raton Club, Boca Raton, Fla., has displayed a portrait of

Tommy Armour.

Of course, the full-length portrait of Charles B. Macdonald with his caddie, by Gari Melchers, famous Virginia artist, in the card room of the Links Club, in New York, is one of the outstanding contributions to golf art.

During the last ten years I have been making paintings of famous golf holes throughout the country, including the fifth, fourteenth and eighteenth at the Pine Valley Golf Club, Clementon, N. J.; the fifth and seventh on the No. 2 course at Pinehurst N. C.; the tenth at Augusta National Golf Club, Augusta, Ga.; the ninth at Yale Golf Course; the fifth at St. Andrews Golf Club, Hastings, N. Y.; the tenth on the West Course of the Winged Foot Golf Club, Mamaroneck, N. Y.; the seventeenth at Gulf Stream Golf Club, Del Ray, Fla., and about thirty-five others. It is my intention to do the eleventh at Merion Golf Club, Ardmore, Pa., and then, of course, decide on the most important holes from such courses as the Pebble Beach and Cypress Point courses, in Del Monte, Cal. This collection which I call "Famous Golf Holes I Have Played," is on exhibition at Pinehurst, N. C.

GOLF ON CANVAS FROM EARLY TIMES

by DEAN O. M. LELAND

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WHILE Dutch paintings of Winter scenes in the 17th century show men on the ice with clubs somewhat resembling hockey sticks, the game, as such it was, had nothing in common with golf, and there is no reason to believe that golf was ever played anywhere before it was played in Scotland.

Early golf paintings were oil portraits of captains of golf clubs, in full uniform of their clubs, painted at the club's expense and hung in the clubhouse halls. The following pictures are well known, have been variously reproduced, and were published in color in London in 1927 in the collection entitled "A Golfer's Gallery by Old Masters," with an introductory text by Bernard Darwin:

William St. Clair of Roslin, by Sir George Chalmers, 1771, for the Honourable Company of Edinburgh Golfers.

John Taylor, by Sir John Watson Gordon, for the Honourable Company of Edinburgh Golfers, about 1825.

William Innes, by Lemuel Francis Abbott, 1790, for the Blackheath Golf Club, London.

Henry Callender, by Lemuel Francis Abbott, 1807, for the Blackheath Golf Club, London.

Francis Bennoch, of Blackheath, about 1860.

"Old Alick" Brotherson, hole-cutter at Blackheath, by Mr. Gallen of Greenwich School, about 1835.