

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

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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.

In 1850, a British artist named Charles Lees painted a picture of the finish of a match at St. Andrews, between Sir David Baird and Major Playfair, which included a gallery of more than fifty people, well known in that day, each of whom was named in the key diagram accompanying



"Old Alick' Brotherson, painted by Mr. Gallen of Greenwich School, Kent, about 1835, from the collection "A Golfer's Gallery by Old Masters."

the picture. This plan of showing actual portraits of persons in a golfing scene was adopted by various artists and became popular. Lees painted another golf picture in 1859, called "Evening on Musselburgh Links," but it never achieved the fame of its predecessor.

A notable series of landscapes in water color was painted by the eminent artist John Smart, etched by George Aikman, and published in 1893 under the title "A Round of the Links," in a limited edition. Twenty of the older greens of Scotland are represented.

During the years 1892 to 1916, the Association of Scotland published each year a calendar bearing a golf picture. Most of these were scenes on celebrated courses of the British Isles and included portraits of well-known golfers. The artist

was Michael Brown of Edinburgh and the original paintings are still in the possession of the association. When I commented upon the wonderfully accurate likeness in the portraits of prominent golfers whose pictures have been familiar, I was informed by my friend, the late Mr. D. M. Mathieson who had known the artist, that Mr. Brown used to have these golfers sit for him while they were attending the golf competitions so that he could sketch their portraits directly from life.

Worthy of mention here are the illustrations in color, about sixty in number executed by Harry Rountree for the book "The Golf Courses of the British Isles" by Bernard Darwin (London, 1910). All are views on certain holes of British courses.

Golf has ever been a fertile field for humor and it has been cultivated by numerous artists and cartoonists as well as the writers. As a matter of fact, a large number of the golf paintings of the nineties and thereafter have the element of humor which would fit them for the walls of clubhouses and locker rooms.

In America, during the early days of golf in the nineties and the following decade there were several prominent artists who gave much attention to golf. Among the leading illustrators were A. B. Frost, A. I. Keller, Edward Penfield, and T. de Thulstrop. C. D. Gibson made a number of golf drawings in his well-known pen-and-ink. Both Frost's and Gibson's work was published in book form.

Some excellent reproductions of golf paintings have been produced by manufacturing companies for advertising purposes. The Acushnet Company issued a copy of the Blackheath portraits of William Innes in full color. Also, it has published attractive calendars illustrated by a series of cartoons painted by Harry Backhoff. Two large pictures of old golfers painted by L. K. Earle, about 1905, were published by the Stetson Shoe Company and are familiar to members of many clubs around the country.

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