

THREE NEW PICTURES IN "GOLF HOUSE"

By

PAUL R. MacDONALD
USGA Executive Assistant

Three more handsome pictures adorn the walls of "Golf House," the USGA headquarters in New York, as a result of recent generous gifts, and the collection now numbers fifteen oil paintings, one of which is a copy, two reproductions of oil paintings and thirty prints. All are, of course, on the subject of golf.

A full-size photographic reproduction of an oil portrait of Freddie McLeod came recently as a gift from the members of the Columbia Country Club, Chevy Chase, Md. McLeod, now 77 years old, was the 1908 Open Champion and has been professional at the Club for forty-seven years. The presentation was made by The Honorable Richard M. Nixon, Vice-President of the United States and a Club member. The original hangs in the Club and shows McLeod as he appears today.

With this most recent gift, "Golf House" now has portraits or reproductions of five famous American golfers; in addition to McLeod, they are Robert T. Jones, Jr., Francis Ouimet, Walter Hagen and Mrs. Glenna Collett Vare.

A print of The Sabbath Breakers, by J. C. Dollman, dated 1896, has been donated by John B. Ryerson, Springfield Centre, N. Y., a member of the USGA Museum Committee. The subject concerns the acts in 1592 and 1593 of the Town Council of Edinburgh, Scotland, which decreed that none of the inhabitants "be sene at any pastymes or gammis within or without the town upon the Sabbath-day, sic as Golf, aircherie, etc." Many instances are recorded of offenders being severely punished throughout Scotland. John Henrie and Pat Rogie, early martyrs, were prosecuted for 'playing of the Gowff on the Links every Sabbath during the tyme of the Sermones."

John Charles Dollman, who signs J. C. Dollman, was a painter of popular subjects during the latter part of the nineteenth and the early part of the twentieth century. His works are in oil and

Proof Of A Golfer

By Edgar A. Guest

A golfer is more than a ball-driving brute,
He is more than a mug-hunting czar;
To be known as a golfer, you don't have to
shoot

The course of your home club in par.

But you do have to love every blade of the
grass,

Every inch of the fairways and greens;
And if you don't take care of the course as
you pass,

You are not what "a good golfer" means.

Just watch a good golfer some day when
you're out,

And behold what he does as he plays;
He never goes on leaving divots about;
Till the grass is put back, there he stays.

Observe him in traps as he stands for his shot,
Then note, when the ball has been played,
That he never unthinkingly turns from the
spot

Till he's covered the footprints he made.

You may brag of your scores and may boast of
your skill,

You may think as a golfer you're good;
But if footprints you make, in traps you don't
fill,

You don't love the game as you should.

For your attitude unto the sport you enjoy,
Isn't proven by brilliance or force;
The proof of a golfer—now get this, my boy—
Is the care which he takes of the course.

Copyright by Mr. Guest. Reprinted by permission of Mr. Guest.

watercolor. Dollman excelled as a genre painter. Three other prints of his works are part of the "Golf House" collection; they are: "This to Halve the Match," "Bunkered" and "The Foursome-A Consultation." All are dated 1900.

"The Stymie" is another well-known golf print by Dollman. The subject of the work is a foursome on a green at North Berwick, Scotland in the eighteen-forties. One of the players is about to negotiate a stymie. The Bass Rock is visible in the background. The caddies are pictured

THE SABBATH BREAKERS



The above photograph was made from the newly acquired black and white print which hangs in the USGA Museum in "Golf House". Two late-sixteenth century golfers are seen violating the 1592 and 1593 acts of the Town Council of Edinburgh, Scotland, which decreed it unlawful to play golf on the Sabbath.

carrying the clubs loose under one arm as golf bags were unknown.

A painting of the tenth hole of the West Course of the Winged Foot Golf Club, Mamaroneck, N.Y., was presented by the MacGregor Golf Company, Cincinnati, Ohio. The course was the site of the 1959 Open Championship. This is the sixth of a series of famous holes on courses where the Open Championship was played. They are all the work of Ralph C. Reynolds. The series began in 1954 with the fourth hole of the Lower Course of the Baltusrol Golf Club, Springfield, N. J., and includes the eighteenth hole of the Lake Course of the Olympic Country Club, San Francisco, Cal., the thirteenth hole of the East Course of the Oak Hill Country Club, Rochester, N. Y., the eighteenth hole of the Inverness Club, Toledo, Ohio, and the eighteenth hole of the Southern Hills Country Club, Tulsa, Okla.

"Golf House" is open Monday through Friday from 9 A.M. to 5 P.M. Visitors are

cordially invited to view the exhibits in the Museum and to read or browse over the nearly 4,000 volumes in the Library.

The Museum includes a representative collection of clubs and balls used by former champions, various historical exhibits, and golf paintings and prints. The Library, with the acquisition, last year, of the O. M. Leland collection, is now probably the most comprehensive golf library in existence. The Royal and Ancient game is covered from its first reference to its latest publication.

The Loser —

'What foul play had we!
Tempest, i. 2.

'The game was ne'er so fair, and
I am done.'
Romeo and Juliet, i. 4.

From "Shakespeare On Golf"