

# The Golf

Journal of the  
*Golf Heritage Society*  
and the *Society of Hickory Golfers*

SPRING 2020 No. 7



History • Collecting • Hickory Golf

# THE GOLF

Spring 2020

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in collaboration with the  
Society of Hickory Golfers

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## **The Golf Heritage Society**

Est. 2018

www.golfheritage.org

Founded 1970 as

The Golf Collectors Society  
by Joseph S.F. Murdoch and Robert Kuntz

**President – Dr. Bern Bernacki**

**Vice President – Robert Rendely**

**Secretary – Curt Fredrixon**

**Treasurer – Michael Sloan**

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Est. 2000

www.hickorygolfers.com

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# THE GOLF

No. 7

Spring 2020

Formerly The Bulletin of The Golf Collectors Society  
September 1970-June 2018



“If the Agamemnons of modern golf remember the heroes who were  
before them, and every player regard with respect the inheritance  
bequeathed to him, the future of the game is secure.”

*The Golf Book of East Lothian*  
Compiled and edited by John Kerr, 1896

## **The GHS Bulletin**

GHS News/Correspondence ..... 6

Letter From Across the Pond ..... 10

*John Pearson*

Auction Activity, by George Petro ..... 12

Bobby Locke's Putter, by John Coyne ..... 16

From the USGA, by Victoria Nenno ..... 26

*The Howard Schlicker Photo Collection*

Classic Reads, book reviews by Peter Yagi ..... 37

Playing Partners, by Ben Kline ..... 38

*The Shivas Irons Society*

Lag Putt ..... 39

*Guest Columnist Roger McStravick*

## **A Wee Nip for the Hickory Golfer**

SoHG News ..... 18

USHO at Happy Hollow GC ..... 19

Golf at Kingarrock, by David Worley ..... 20

Featured Club, by Rick Adams ..... 21

Equipment Tips, by Ron Luster ..... 22

Playing Tips, by Randy Jensen ..... 23

Art of the Feathery, by Cathy & Denny Lane ..... 24

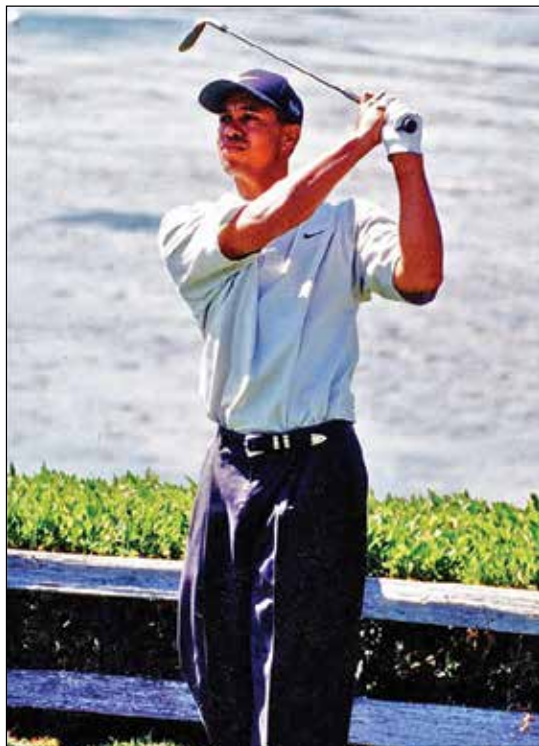


## **ON THE COVER**

**WINTER LANDSCAPE** by Aert van der Neer (1603-1677), c. 1660. The artist was known  
for his panoramic landscape scenes characterized by luminous clouds frequently at sunset  
often portraying scenes on frozen rivers or canals. In this painting, he captures the  
brilliant multicolored sky while in the foreground there are two colfers on land and several  
kolfers on ice in the distance by the horse-drawn sled.

# Features

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*Photo / Stan Lapidus*

## ‘Bullet Proof’

Tiger Woods’ 2000 U.S. Open

by Steve Schlossman and Kari Thomas

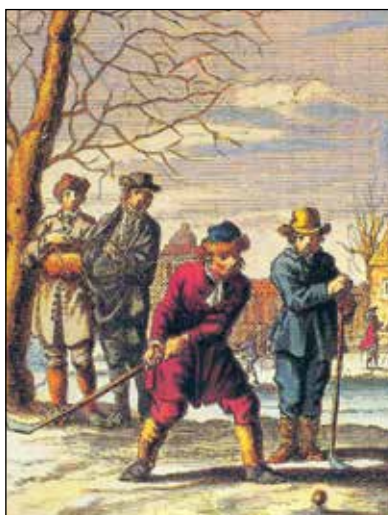
28

## Special Collections

Clubs and Balls

*From the collection of Tom Johnson*

14



## Colf

The Medieval Dutch Game that Preceded Golf

by Dick McDonough

32





# Presidential Salutations

## The State of our Society

### GHS PRESIDENT – BERN BERNACKI

The GHS has responded robustly to a changing golf world. We are growing since we changed our name, broadened our mission, and expanded our base. We've become more inclusive by age, gender and golf interests, extending far beyond collectors to now encompass players, historians, writers, artists, pros, ams, course designers and caretakers – and really, every type of golf enthusiast!

This January, our Board adopted an assertive Strategic Plan (its first) to strengthen the GHS. Simply stated, bigger and broader is better for the GHS. With the help of our members, we seek to create new relationships, add to our ranks, and highlight our “diversity of Golf interests.” We will consider all outreach opportunities – beneficial collaborations and partnerships – with any and all golf-centric organizations.

But, WE NEED YOU, the GHS members, to welcome others to make this happen. You are our best ambassadors and promoters. You know people who simply should join us. You are members of clubs, leagues, guilds, and societies. If you tell these folks about what we, the GHS, can offer, and we jointly sponsor events, we will gather, we will learn, and we will enjoy each other's golf knowledge, treasures,

stories, art and perspectives. “Fun and Friendship” within the Golf Heritage Society ultimately defines our success. This is the bottom line as we continue to celebrate the 50th year of our GHS fellowship.

Every initiative of our board is focused on enhancing the member experience and extending the notoriety of the GHS. So please, do your part to expand GHS membership and extend our reach...

Because the GHS has *so* much to offer!

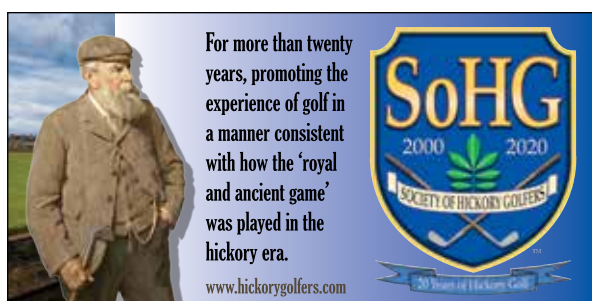
*My best, Bern Bernacki*

#### NHC THREESOME.

*Bern Bernacki, left,  
with James Kaiser  
of Louisville, Ky.,  
and Marsalis  
Davis of Liberty,  
N.C.*



### SoHG PRESIDENT – GREG SMITH



Above is a banner created by Rob Birman of the Northwest Hickory Players. It was developed to commemorate the 20th year of the Society of Hickory Golfers and was sent to regional hickory golf groups around the world. I hope all hickory golfers and members of the SoHG reflect on the words in that banner and resolve to continue in this direction.

World Hickory Golf Day, this year on May 3, is a perfect time to do just that. Celebrate with your friends and a round of hickory golf or just get together for a wee dram and good company.

Anyone can get into the spirit of the old game.

- Participate in a hickory golf event that you haven't

played before. There are opportunities throughout the world.

- Take the plunge and dress in period costume for a hickory golf outing.

- Experience different eras such as gutty, or pre-1900 (my favorite). The SoHG website's tournament page

presents several such events, as well as new feather ball events presented by The Honorable Company of Hickory Golfers in Washington, Ill. and the National Hickory Championship in Miamisburg, Ohio.

- Introduce someone to the hickory game.

- Invite new members to the SoHG or sponsor a friend.

As we celebrate our 20th year, we also invite you to raise a glass to congratulate our friends and colleagues at the Golf Heritage Society on the occasion of their 50th anniversary. The GHS is very much in our DNA.

Play well and often!

*Greg Smith*



**GREG SMITH**, of DeForest, Wisc. is the 2020 president of the Society of Hickory Golfers.



EDITOR  
JIM DAVIS

It should be an auspicious year for the GHS, which celebrates its 50th anniversary in 2020. Such milestones also lead to contemplation of what the GHS has been, of its roots and the goals and visions of its founders, Joe Murdoch and Bob Kuntz.

Photos of GCS gatherings from its first few decades reveal a community of friends sharing in a pastime they all enjoyed in their own ways. Some things don't change, fortunately, as such friendships continue today. But the world has indeed changed in those 50 years, including the internet which has so profoundly affected all our lives, not the least in the methods we employ to pursue our golf collecting goals.

Research, too, is easier with so many digital libraries now virtually a click or two away. That makes it easier for golf historians such as Roger McStravick to uncover new materials, new information that shed light on the life and times of golfers long ago. *St Andrews In the Footsteps of Old Tom Morris* is a good example. McStravick writes about these things in the Lag Putt column of this edition.

The GHS is doing its best to adjust and adapt to new realities even as golf itself is changing and evolving. Your Board embraces these challenges and is looking for ways to keep the GHS vital and relevant. They need your help to do it. Keep in touch with your directors and let them know your thoughts as we continue, together, our explorations into golf's immense heritage.

With that, it is time to play away. 🏌️

#### A late note from Region 1 Director George Petro:

The GHS Region 1 Northeast Antique Golf Show will be held 9 a.m.-3 p.m., Saturday, April 25, adjacent to the USGA Museum at 77 Liberty Corner Road, Far Hills, N.J. Admission is free to members and the public as well as to the museum itself. Several free cash drawings will be held during the show. Bring your favorite collectible for show and tell or get answers to your questions. Of special note, says George, **items from Masters winners will be on display in the showroom, so prepare to put on the white gloves and hoist the Masters trophy!** Vendors set up at 8:30 a.m. There are 30+ tables available at \$30 each. Early requests can be made by email at GCSRegion1@gmail.com. "Let's have a blast," George says.

**A special note of recognition** and thanks to the following GHS Lifetime Members: **Frank Cantrel Jr.** of Chevy Chase, Md.; **Jim McCormick** of Chicago; and **Philip Truett** of Walton-on-the-Hill, England. Gentlemen, thanks for your support of the GHS and of excellence in the pursuit of collecting, displaying, and sharing the rich treasures of golf's tremendous history.



EXECUTIVE DIRECTOR  
PETE GEORGIADY

The GHS Annual Meeting is still almost eight months from beginning but the Annual Meeting Committee has been working diligently to construct the agenda for this celebratory weekend.

First, members need to know that the time span of the meeting has been lengthened from meetings of the past few years. This was done for two reasons. This year is special in that it is our golden anniversary – 50 years. This milestone in our history deserves a more complete celebration. Also, we've heard from our members that they would like additional socializing time. In past years Friday, especially, was very rushed so we have spread our sessions over more days.

The building blocks are almost all in place now and beginning this spring we will begin to release information on some of the featured activities, well before the registration information is mailed, in order that members may give thought to their travel schedule and arrangements.

The published dates are Oct. 1-4, but when the agenda is finally announced you'll see that we actually begin Sept. 29 with a couple pre-meeting events and end Sunday with two

events.

Second, we've been encouraged by our members to upgrade the quality of the GHS golf competition. We are working to make this year's golf outing, as well as those into the future, more appealing and competitive.

Third, we plan to offer more presentations on topics on which our membership has the greatest interest. While these changes may be due to our "Fabulous 50th," we are hoping this new, expanded agenda will serve as a template for the next few years as well.

The Annual Meeting serves as the single most important gathering we have each year. We want it to be attractive, fun and educational and, as always, we want to know what our membership wants to see, hear and do.

Suggestions are welcome any time.

#### ***The executive director has moved!***

Effective March 1 the address of the Golf Heritage Society is **P.O. Box 155, Lebanon, OH 45036**. Phone and email addresses remain the same. 🏌️



### R&A to receive Alastair Johnston golf library

The R&A announced on Jan. 10 that Alastair Johnston, right, a principle at the legendary IMG agency, and a long-time GHS member, has donated his extraordinary golf library to the club.

The entire collection of golf books, nearly 30,000 volumes, will be displayed as the Alastair J. Johnston Library at St. Andrews.

The collection includes works that date to 1566 and features titles by many of the game's most prominent writers, golfers, historians, architects and biographers.

Distinguished individual titles include *The Goff, An Heroi-Comical Poem in Three Cantos*, which was the first book devoted purely to golf and written by Thomas Mathison in 1743; and *Chronicles of Golf: 1457-1857* which Johnston wrote with his father, James F. Johnston, and is widely recognized as an important early history of the sport.



The R&A hopes to have the collection in place in time for the 150th British Open in St Andrews in July 2021.

Johnston is a long-time IMG executive who represented the late Arnold Palmer for nearly four decades, and has served in recent years as chairman of Arnold Palmer Enterprises.

"I am honored that the R&A has accepted so gracefully the donation of my golf library," Johnston said in an interview with *Golfworld*. "The commitment it is making to locate it in St Andrews, in the epicenter of the historical roots of the game of golf, and provide future guardianship of so much that has been printed about it over the last 400 years or so, is very much appreciated."

"We are very grateful to Alastair for this generous gift," added Martin Slumbers, chief executive of the R&A, told *Golfworld*. "We are excited to continue his vision and support his desire to display this collection in its entirety in Scotland. I can think of no more appropriate place than St Andrews to create the world's most comprehensive library of golf books. We are committed to nurturing the world-class status of the library and ensuring that Alastair's legacy is maintained for the enjoyment of those who love this great sport." ¶

### Bill Fields awarded 2020 PGA Lifetime Achievement in Journalism

PALM BEACH GARDENS, Fla. (Feb. 4, 2020) – Bill Fields, whose versatile storytelling talent was a staple of *Golf World* magazine for more than two decades, has been named the recipient of the 2020 PGA of America Lifetime Achievement Award in Journalism.

Fields, a GHS member and resident of Fairfield, Conn., will be honored on April 8 at the ISPS HANDA 48th Golf Writers Association of America (GWAA) Awards Dinner at Savannah Rapids Pavilion in Augusta, Ga.

Fields, 60, is the 31st recipient of the PGA Lifetime Achievement Award in Journalism, which recognizes members of the media for their steadfast promotion of golf. Fields' work spans 109 men's major championships, eight Ryder Cups, more than 60 women's and PGA Tour Championships majors, and more than 800 *Golf World* issues. ¶



U.S. OPEN TROPHY  
won by Fred McLeod in  
1908.

**Region 2** members met on Saturday, Nov. 4, at Columbia Country Club in Chevy Chase, Md., for a hickory putting competition and luncheon. **Rob Rendely**, the Society's VP, took top honors in the 18-hole putting event. Columbia's head golf professional, **Bob Dolan**, joined the group for lunch and highlighted some of the club's golf history, in particular the U.S. Open trophy won by Fred McLeod in 1908 at Myopia Hunt Club. McLeod served as Colum-

bia's head pro for 55 years. Society member **Kathy Fitzpatrick** shared some of her research on lost golf courses in Maryland and is readying her manuscripts for publication in the first quarter of 2020. Titled *Vanished Maryland Golf Courses*, the three-volume set will detail the history of golf clubs, country clubs, or estates with a private golf course. Included are scorecards, maps, pictures, course records, some member names and golf pros.



## ‘Art of the Golf Course’

LIBERTY CORNER, N.J. – As part of its ongoing commitment to celebrating golf’s rich history, the United States Golf Association (USGA) has produced “The Art of the Golf Course,” an exhibition that examines golf through art, challenging viewers to expand their perspective on the game beyond a linear journey from tee to green.

The exhibition, which will be on display at the USGA Golf Museum through August 2020, uses a selection of the Museum’s fine art collection which includes paintings donated by John Fischer II, father of GHS member and golf writer John W. Fischer III.

“Back in the 1950s, my Dad started collecting golf art, at a time when there wasn’t much interest in it,” Fischer said. “His law practice frequently took him to Chicago and New York and, in any spare time, he would wander through galleries looking for golf art.”

He eventually amassed a collection that caught the eye of USGA officials. “My Dad had been on the USGA Executive Committee from 1952 to 1957,” Fischer said, “and when the Women’s Open came to Cincinnati in 1963, Joe Dey, USGA executive director, and Ted Emerson from the executive committee, came to our house for dinner and my Dad showed what he’d accumulated.”

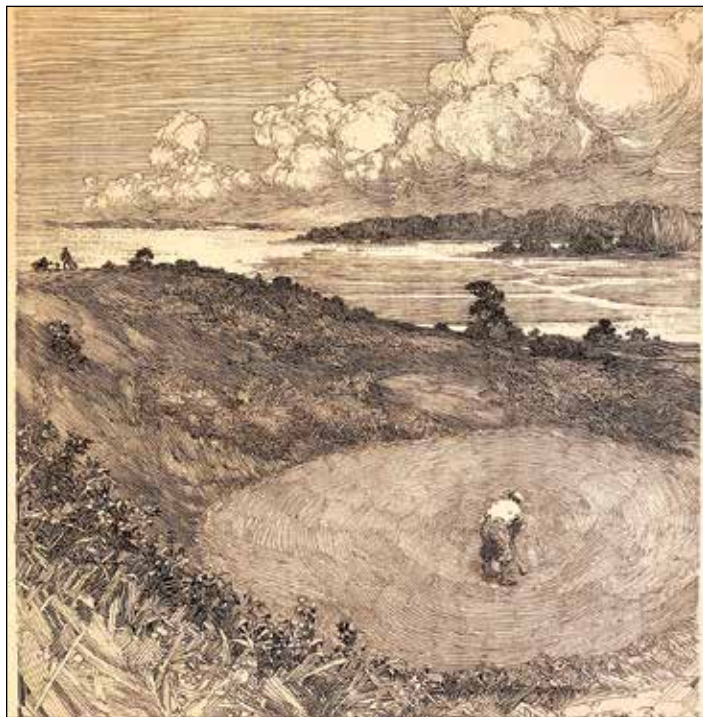
That led to discussions about what the USGA might want for Golf House, which, at the time, was crowded into a town house in New York City. When Golf House moved to Far Hills in 1972 there was more display space and in the late 1970s the elder Fischer made several gifts of art work to the USGA. Around 1980 he made two large donations of the bulk of his collection, including an original mezzotint of the Blackheath Golfer, and three Harry Rountree paintings.

“My Dad felt golf had provided so many opportunities for him that he wanted to repay the game in some way, and the donations were made in that spirit,” Fischer said.

Although golf course architecture is most often discussed through the lens of designing a playing field, viewers can identify in any golf course the formal elements of line, shape, form, tone, texture, pattern, color and composition found in all works of art.

“Visitors to this exhibition will draw parallels between the choices made by artists and those of golf course architects, whether to create playing interest and challenge, or visual interest and beauty, enhancing their appreciation and understanding of the golf course as a work of art,” said Hilary Cronheim, director of the USGA Golf Museum.

Curated by Rand Jeris, the USGA’s senior managing director of Public Services and former director of the Museum, the exhibition showcases a variety of innovative perspectives through paintings, prints, drawings, photography and sculpture. **I**



*THE PUNCH BOWL* was created by Franklin Booth in 1911 in anticipation of that year’s debut of the National Golf Links of America, C.B. Macdonald’s masterpiece at the eastern end of Long Island. The work was a gift to the USGA Museum by John Fischer II.

## Renee Powell receives GWAA’s Charlie Bartlett Award

Renee Powell, a pioneering player known for her passion toward opening the game to all, is the recipient of the Golf Writers Association of America’s 2020 Charlie Bartlett Award, given to a playing professional for his/her unselfish contributions to the betterment of society.



RENEE POWELL

Powell, 73, a GHS member, learned the game at Clearview Golf Club in East Canton, Ohio, a course her father, William, built after he returned from World War II and struggled to find a place to play in the throes of racism.

Powell was among the first women given honorary membership into the Royal and Ancient Golf Club of St. Andrews, Scotland. In 2008, she was given an honorary doctorate from the University of St. Andrews and two years ago, the school named a residence hall after her.

A member of the PGA of America’s Hall of Fame, Powell was honored as the PGA’s First Lady of Golf in 2003. She has also been active on several boards, including the Pro Football Hall of Fame, Northern Ohio PGA, Mercy Medical Center and Pathway Caring for Children.

## More emphasis on golf collecting, not hickory golf

**Dear Editor,**

As a GCS member for nearly 25 years, I feel obligated and compelled to vent my frustration with the organization. As a novice collector, I joined to learn the “ins and outs” of buying, selling, and specializing. The thought of hickory hacking did not interest me and still has no appeal. The national trade shows have attracted few new bodies and the same regulars have continued to survive. Perhaps, as an organization, we should re-emphasize the fun and value of collecting rather than swaying toward playing hickories. The recent national show was well organized, fairly well attended, but was mostly supported by the old gang of collectors at the trade show. Let’s try to attract new collectors rather than what seems to be a steering toward competitive hickory play.

**Bob Herring  
Littlestown, Pa.**

*Mr. Herring voices what other members have felt in recent years. It has been a period of much change for the GHS, formerly the GCS, a change in title itself of no little import. Mr. Herring and, we hope, other members who share his concerns, will take heart with the direction the Society is taking. The board of the Golf Heritage Society is very much thinking along the same lines. They are, indeed, encouraging an emphasis on collecting and are working hard to rebuild membership numbers. But they also realize that our organization is much more than collecting alone.*

*The board, under current president Bern Bernacki, has committed itself to new membership programs. A new membership brochure has been created with a fresh, new look that everyone hopes will appeal to a broad section*

*of golfers, historians, and collectors. Please check with your regional director, or Pete Georgiady, to obtain a copy.*

*Membership dues have been lowered for 2020, to just \$50 for everyone. This is to celebrate the Society’s 50th anniversary. And everyone will get a printed copy of the magazine issues in 2020, all four of them.*

*A dedicated group is working hard to make the website more friendly, more robust and more rich with resources and stories. That will be a work in progress. Not everyone works with computers, but our younger members expect to see a website that is rich with a variety of images and good information, so we are working hard on that, too.*

*These are some of the things going on to attract new members and more people to our trade shows, and the website. You will see a lot of these activities in 2020.*

*The Board has also retained publicist Sally Sportsman to get the word out about the GHS. She is one who knows the golf industry well. Her early efforts have been quite successful as word about your Society’s new initiatives already has been shared in several golf newsletters and golf news websites.*

*You mentioned hickory golf and while that sport is important, it is not the reason our Society was founded. You are spot on in this observation. Still, hickory golf helps to drive some of the activities, so we cannot ignore it altogether. This is where a partnership with the Society of Hickory Golfers can help. We can always direct our hickory-golf loving members to this group for enjoyment of that sport. While there are several GHS member-sponsored hickory golf events, the SoHG is dedicated solely to this sport and can provide our hickory golf loving GHS members plenty of wood-shafted golf to whet their appetites. We will carry occasion-*

*al news from the SoHG in The Golf.*

*While it is fun to see and write about the old hickory clubs, we have recently begun inquires to locate members who are experts in the classic era of steel-shafted clubs who can contribute articles on this topic. We need to remember that there are plenty of remarkable steel-shafted clubs that made a huge difference in the game and some very historic steel patents. We hope to cover more of this in The Golf.*

*The SoHG is just one of many partnerships the GHS hopes to nurture. Our outreach extends to all like-minded golf societies as well as writers, artists, historians, architects and the like.*

*And in The Golf, you will always see a report on one of our member collectors. It is great fun to see the collections of others, to find out what interests them and the kinds of things they collect. This current spring edition with the collection of Tom Johnson is just what we mean. We will never lose sight of the fact that golf collectors were the original heart of the Society and will always be at the core of what we do.*

*We hope you will be pleased with the directions your board is taking. As always, please communicate with your regional directors or through Executive Director Pete Georgiady. The thoughts and ideas for the GHS membership are what help the Society grow and evolve.*

*Many thanks for your letter, Mr. Herring. We can only hope there are many more members such as you who are devoted to seeing the GHS succeed and to maintaining a strong connection to golf collecting.*

*Editor*





## Distillery tour and letter from Gene Sarazen

### Dear Editor,

I found two items of particular interest to me [from the Winter 2019 edition of *The Golf*]. When I first visited Scotland in 1984, I was staying at the Carlingbank Hotel in Dornoch (when an all-day ticket for Royal Dornoch GC was £9), which was run by one of the most accommodative hoteliers whom I have ever encountered. For example, he noted that I was not eating the cooked vegetables with dinner and inquired about whether I would prefer salads. I inquired about the possibility of a local distillery tour and he immediately went to the phone and called somebody. He asked if who he was calling was open and expressed suspicion that he was not. The rest of the conversation, supplemented by what I learned afterward was the fellow on the other end saying that he was seasonally closed and asking why the hotelier was inquiring. He told him that he had a guest who had been inquiring about a distillery tour. The response to that was, "Well, send him over!" It was the Clynelish distillery. I was given a tour by the fellow, who minded things during the shutdown, that allowed me to see things that I would not have seen on a tour, like the stirring mechanisms at the bottoms of vats. Afterward I was seated in an office, which I inferred not to have been his, and given a not-wee dram that would, easily, have gotten me busted on the way back to the hotel under the current U.K. drink-driving law.

So, I knew that Clynelish was not adjacent to Brora GC before the explanation of the cover graphic. That was my first distillery tour and I would not tour another until the GCS Annual Meeting in Lexington.

(The cover illustration of the Winter 2019 edition of *The Golf* was a composite of Clynelish and Brora by the artist/illustrator for the book "Of Peats

and Putts," reviewed in that edition. – Editor.)

The other item was the mention of a rare, hand-written letter from Gene Sarazen in the autograph article [by Stephen Koschal]. I was pleased to hear "rare" because, somewhere around here, I have such a letter. I had written to him, not about the sand wedge, as I'd suspected at the time that people must have written to him about, but about his use of a jigger. Sarazen was a rarity in being a professional who used a jigger.

A couple of decades ago, I wrote a jigger article for *The Bulletin* and for *Through the Green*. My research indicated that it was popular with top amateurs, but not with professionals. Perhaps, as I've suspected about the early days of niblicks, professionals thought it unmanly to be seen using one. I didn't know if Sarazen would respond, but, aside from my wanting answers, I suspected that he might find the inquiry to be out-of-the-ordinary and that this might improve my chance of a response.

I can't remember my response when I received the letter, but I must have been amazed to see his writing on his personal letterhead. He apologized for a delay in responding because of back surgery, which he wrote was mending well, and told a couple of personal jigger stories, attributing a PGA Championship win to an upwind jigger shot. As I am typing this, I'm thinking that I should find a suitable photo of Sarazen, find the letter (which is written on note-sized paper) and arrange the photo and two sheets for framing and matting.

**Curt Fredrixon**  
**Mokena, Ill.**



Gordon Beggs is shown above during a First Tee Open House in Tucson, Ariz. on Jan. 11. - Ed

### Dear Editor,

{For a local First Tee presentation} I got a really nice response and was able to get materials into the hands of some key folks. One kid who was 18 had finished with the First Tee program and plans to attend New Mexico State University next year and major in PGA course management! Another was the best student of an LPGA pro based here and is going to the University of Arizona next year to be on the women's golf team. They won the national championship two or three years ago, and I believe are still ranked in the top 10. Still another was four years old and I gave the [GHS] material to his dad. The kid was the grandson of the pro at the El Rio course here which dates back to the hickory era. The dad showed me some video of his swing and it was incredible! You may remember a guy named Tiger Woods some years back. When we went out to play on the first hole, Jake, an 18-year-old high school freshman, was 140 yards from the green. I suggested he hit a mid iron, and he hit it a full 20 yards over the green in the air! I and the PGA pro who is the COO of First Tee program here are working on him to possibly participate in the Arizona Desert Hickory Classic, for which I have already signed up. It was a pretty successful morning!

**Gordon Beggs**  
**Tucson, Ariz.**



# Letter from Down Under

BY JOHN PEARSON

*A farewell to Archie, and  
a note on the “distance report.”*

## Archie

In December, we said goodbye to Archie Baird, one of our most illustrious collectors and promoters of golf heritage, who died peacefully in North Berwick at the age of 95.

Archie was a veterinarian by profession, working in a long-established Edinburgh practice. His collection started in the 1960s through acquiring at an auction, for a trifling sum, some old balls bearing the distinguished family name of his wife, Sheila. (Her great-grandfather was Old Willie Park, winner of the first Open Championship.) Balls soon led to clubs, and in an attempt to widen his knowledge of both, Archie was soon buying classic book titles for shillings, which before long would command auction prices of hundreds, even thousands of pounds. The collection widened and grew, many items bought from Edinburgh's numerous antique shops and bookstores.

On his retiral in 1980, Archie displayed much of his collection in a small museum behind the first tee at Gullane GC, which was opened by fellow collector, Ben Crenshaw. Subsequently, by appointment, he would introduce individuals and small groups to the glorious world of golf heritage, perhaps inviting a lucky few to view his collection of golfing art – displayed informally around his cottage in nearby Aberlady. There he was known to conclude the tour by gesturing expansively through the window to the greatest work of art in his collection – the distant view of his beloved Gullane Hill.

Archie was a member of the Aberlady village club, based at Kilspindie Golf Club, and at Gullane GC and The Honourable Company of Edinburgh Golfers, at Muirfield. A keen advocate of matchplay golf, he loved two-ball four-somes, the format preferred by the Roundell Club, also based at Gullane, of which he was Captain in 1986.

Archie had a spell on the USGA Museum Committee and was an early committee member of BGCS, who awarded him the Murdoch Medal, their highest honour, in 2000 for his ‘contribution to the Heritage of Golf’. More recently, in the 2018 Queen's Birthday Honours List, he was awarded the British Empire Medal ‘for services to golf’.

Small in stature but huge of personality, Archie collected friends – many of whom were present at a convivial gathering at Gullane on the day of his funeral, noisy with ‘Archie stories’, in its celebration of a great life.

## Distance Insights Report

Traditionalists on this side of the Atlantic have welcomed the joint announcement by the R&A and USGA about the effect of equipment technology on the long-term health of



**SHEILA AND ARCHIE BAIRD** are shown in a photo taken at the entrance to Archie's golf museum in Gullane, Scotland. Archie passed away this past December 2019.

the game. Almost 120 years after the revolutionary introduction of the Haskell ball, the authorities seem to agree at last on the need to reverse the trend of increasing shot distances.

There appears to be increasing awareness that however satisfying it may be for individual golfers to hit the ball huge distances, the associated expense of larger courses and longer rounds are a threat to the longer-term future for the game – a consensus that ‘something must be done’.

Control over ball and club specifications is already incorporated into the rules of the game; the remaining question seems to be when and how new constraints can be introduced without provoking an outcry from handicap golfers, or from equipment manufacturers who rely on technological innovation as an important marketing differentiator.

Modern hickory players have already come to terms with these issues. They are aware of the technical inferiority of wooden-shafted clubs but get their satisfactions from good timing and artful shotmaking. And they are aware that great playing satisfactions are available from hickory play over humbler village courses otherwise made obsolete by technology advances. The BGCS has been exploiting the attractions of golf's hidden gems for years and looks forward with interest, to the forthcoming consultation period with stakeholders of the game.

## BGCS Collectors Weekend

Perhaps surprisingly, the British Golf Collectors Society has never been good at trade fairs. Attempts to establish a trading weekend in the late 1980s were never followed up,

see **LETTER**, 27



# A ymphony of golf

*The game of golf has often been compared with music. In this essay, GHS member Taba Dale, who loves exploring the game through the written word as well as on the course, ponders the game's symphonic synergies.*

By Taba Dale

Why do I say, “Golf architects are the Rembrandts and Beethovens of their domains?”

And not the Rembrandts and Monets of their domain, which at first blush would be consistent with how I describe course designers as artists. Their canvas is the largest in the world — the planet Earth.

I believe that golf course designers are also composers. They are composing an experience for us, taking us on a journey that, like music, when listened to deeply, takes us on a journey. Some designers will start with a welcoming first hole, a handshake, if you will. A straight forward, gentle test to allow us to acclimate to being on a golf course. We have left our everyday world. We are in this unique landscape now.

The assignments of the holes to follow are usually more challenging. Each hole is a puzzle and we are engaged to be more creative or focused, and find resources within us to achieve an outcome: Get the ball into the hole in the fewest strokes (in stroke play).

A fabulous course that illustrates a gentle opening handshake is Kingsbarns in Fife, Scotland. Designed by Kyle Philips, it exemplifies outstanding creativity. The first and second holes start out softly and become exuberant very soon after, perhaps like Beethoven's Symphony No.7. Ludwig van Beethoven was a German composer and pianist. He was one of the most recognized and influential musicians of the classical and romantic era, and is considered to be one of the greatest composers of all time.

St. George's Hill, a golfing gem outside London, is a Harry Colt masterpiece. Threaded through heather, silver birch and stately Scots pine, constantly undulating, the genius of Colt's design is on constant display. Like Mozart, an enduringly popular classical composer, Colt's influence was profound and anything but subtle.

Leonardo da Vinci, the Italian genius, fits the “master of his domain” thesis, albeit a much expanded one as he

excelled in drawing, painting, sculpture and architecture. His most iconic work, the Mona Lisa, could be considered on par with the Alister MacKenzie's Cypress Point. In both, the monumentality of the composition is undisputed.

Cypress Point might also be a perfect walk with headsets tuned to Johann Sebastian Bach's Prelude In C Major, a musical masterpiece of perfection that would perfectly suit MacKenzie's exquisite terrain, particularly the back-to-back par 3 fifteenth and sixteenth holes.

Occasionally, there might be a seeming lull in the round, a respite from holes by the sea where we are battling the wind. Or a few holes might take us to different terrain, where the player has a change of scenery and rhythm. Then there comes a great crescendo, like in a musical composition, where we feel the exaltation — key word: feel.

Surely you have felt such a thing at the highest point of a links course, or the signature hole of a masterwork such as Augusta National, Pine Valley, or Pinehurst No. 2. Here, the increase of intensity is due to a visual experience combined with the challenge the master designer has planned for us. One that cannot but thrill a true golfer who “hears” the symphony of the course in his mind and heart.

At such moments, Rembrandt and Beethoven, MacKenzie and Colt, roll off the tongue like a very smooth Pinot Noir. But that brings another element into the conversation, one best left to the 19th Hole and a consideration of which golf course architects are best with which types of wine. Or whisky. 🍷

*GHS member Taba Dale has been a fine art dealer for more than 35 years. She has been an international golf tour operator since 2005, an avid traveler all her life, a voracious reader and a serious golf enthusiast. She cultivated her love for all things beautiful through frequent visits to the world-class museums in Washington D.C. where she grew up. In writing about golf, travel and art, Dale draws from her life and professional experiences. She has written four books that may be found on her publishing website at: <https://clarehousepublishing.com>*





# Auction Activity

*"Rare and unusual" describe recent auction lots*

By George Petro

## Jeff Ellis Nov. 2019 Auction

While Jeff's auctions include a wide variety of items, he aims to carve a niche with a particular focus on fine clubs and balls. His November 2019 auction featured a circa 1850 Hugh Philp long spoon, shown at right, that stands out amongst the others made by this renowned St Andrews clubmaker. This pristine, unused club is from a famed nine-club set of Philps owned by Sir Hew Dalrymple, Bart., financial benefactor and Captain at N. Berwick, who, by Horace Hutchinson's account, bequeathed them to British Amateur Champion Johnny Laidlay and were subsequently displayed at the 1901 Glasgow Exhibition. The club sold for \$22,800.

A nice, blonde finish McEwan long spoon, c. 1850, by the famed club-making family at Musselburgh went for \$4,250. A grassed driver, c. 1850, stamped "J. Morris" (Jack was the son of Old Tom's brother, George) sold for \$1,200.

As for balls, a tight J. Gourlay featherball achieved \$7,000 and a gem from the famed collection of Harry B. Wood labeled "Smooth Gutty after Hacking" with short deep random cuts into its surface, quite unlike the typical hand hammered patterns, sold for \$20,700 (shown top right).

Another gutty ball, ca. 1880 (center at top), is informative because of its unexpected surface pattern. Its type is normally created by placing the ball in a hand cranked multi-blade lathe device with cuts made first in one direction followed by turning the ball 90 degrees and repeating the action. This maker did not rotate the ball fully, re-



HUGH PHILP LONG SPOON, LEFT  
LATHE-CUT GUTTA BALL, CENTER  
'SMOOTH GUTTA AFTER HACKING', RIGHT



sulting in a skewed pattern clearly delineating this lathe cut ball from the later mesh patterns created in metal molds. It sold for \$2,150.

While there are replicas of St. Andrews tee markers, another lot, that sold for \$3,000, was the bona fide and aesthetic marker for the 16th hole used since the late 1960s and marked "CORNER OF THE DYKE 381 Y 348 M." It was made obsolete when the Old Course was lengthened prior to the 2005 Open after which all its tee markers were auctioned off for charity.

## Green Jacket Auctions

Among the 938 items offered by Green Jacket in December was a featherball with the writing "Made by McEwan." Balls from that family are extremely rare. Educated presumption is that this item was a c. 1830s ball by James McEwan, who apprenticed with the Gourlays, and became the ball-

maker of the family. He died at age 31 in 1836. It sold for \$17,300.

A mint ALLAN feather ball went for \$13,700.

A Harry Sutton Triple Roller Sole Putter, c. 1916, (shown below, center) had its patent application rejected so was never mass produced. It sold for \$1,930.

A seven-club, near-complete set of Tom Stewart "FO/RTJ" irons in very good condition sold for \$2,340. "FO" for Francis Ouimet and "RTJ" for Jones. Stewart clubs marked with "RTJ" only are said to be the less rare versions.

The first official Walker Cup was contested in 1922 at the National Golf Links of America (Long Island). Two years earlier the great English amateurs Cyril Tolley and Roger Wethered traveled to a special dinner at the NGLA, which included American Robert Gardner (U.S. Amateur winner 1909 & 1915) among the guests. It is thought that the origination of the Walker Cup was a likely topic of discussion. The honored guests each received an engraved cup to commemorate this special occasion. Gardner's cup (top left, next page) sold for \$25,600.

Of the highly sought programs associated with the 1930 Jones Grand Slam, the British Open and Amateur are







ROBERT GARDNER ENGRAVED CUP



UNMARKED CYLINDER PUTTER – \$885



GIBSON JONKO PUTTER – \$1,815

BREWSTERS CROSS HEAD WOOD, C. 1897 – \$407



UNUSUAL LEFT- OR RIGHT-HANDED BREITENBAUGS ADJUSTABLE IRON – \$920



rarer than their American counterparts. Thus the 1930 British Amateur (held at St Andrews) program sold for \$21,000. Interestingly it is for Friday May 30, the day before the finals, so there must be several versions.

A 1936 signed letter by James Braid on his letterhead from Walton Heath refers to a Mr. Locke (future winner of four Opens) went for \$480. A 1905 letter from Harry Vardon recommending his employee Frank Bellwood as “sober, honest and obliging” sold for \$930. In 1911, Bellwood became head pro at famed Garden City Golf Club, N.Y.

## The Golf Auction

From the Golf Auction’s November and December auctions, several fine collectible clubs were sold. See the photos above right, with sale prices.

An 1890s Osmond’s “Automaton Caddie” with wire legs brought \$690, with one selling last March for \$1,030.

H.J. Whigam won the 1896 and 97 U.S. Amateur Championship, the latter after being awarded a stunning 12½-inch tall silver and cut glass trophy (right) for second prize in the Medal Rounds determining match



HJ WHIGAM TROPHY



REPLICA OPEN CHALLENGE BELT

play contestants at Chicago Golf Club, bested only by his father-in-law C.B. Macdonald, \$8,950.

A presentation replica sterling belt buckle, above, based on the original Open Challenge Belt was given to each former Open champion attending the champions dinner at St Andrews in 2010, this one to 1989 winner Mark Calcavecchia, sold for \$17,900. Also included for Mark’s 1988 Masters runner-up finish, both his silver medal for \$22,400 and engraved 10-inch Silver Salver tray for \$8,300.

An 8-by-10 Type I (first generation from original negative within two years of original) photo of Jones surveying the Augusta grounds, at right, achieved \$5,000. The photo is from the family archives of course construction engineer Wendell P. Miller, who was hired in 1931.

Other Type I photos in the Miller Augusta grouping generally achieved prices between \$300 and \$2,500.

A 1923 PGA program relating to defending champion Sarazen’s win over Hagen (who went on to win the next four), despite having tape reinforcing the cover, brought an impressive \$19,130. In contrast, the 1933 PGA program for Sarazen’s third PGA victory brought \$345. That year’s 1933 U.S. Open Program (winner was amateur Johnny Goodman) brought \$1,115. A 1936 PGA program and competitors badge brought \$460 and \$350 respectively. Ryder Cup tickets seem a relative bargain compared to early Masters tickets with a pristine 1931 Ryder Cup Friday ticket \$835 and for a 1935 Sunday ticket \$2,640.

As always, rarity, condition and demand dictate pricing. **T**



ROBERT T. JONES JR SURVEYING GROUNDS AT AUGUSTA.

# GHS SPECIAL COLLECTIONS

## Tom Johnson

Tallmadge, Ohio

*An avid golf ball and club collector, Tom Johnson, along with his wife, Karen, also hosts the Foxburg Hickory Championship, now in its 12th year. It's a pre-1900 gutty ball tournament held at the Foxburg CC in Foxburg, Pa., one of the country's earliest courses. Below, Tom writes about his golf and collecting interests.*

I grew up in the Village of Mogadore (3500) just outside of Akron, Ohio. The north side of the town was home to a public golf course and by the time I turned 15 I had really gotten hooked.

Six of my friends were very close, within a year or two of the same age, and close in skill levels as well. As a group, we were fortunate and talented enough to win Ohio Class A State Championships in 1971, 1972, and 1973.

I had limited success over the years, winning my share of local club events, and really enjoyed competing, but I never would have imagined the most interesting and rewarding golf was yet to come.

Collecting, for example.

Spalding Cash-In putters became a favorite in the late '80s, and I started gathering them at estate sales and flea markets. They had pyratone shafts and I enjoyed practicing with them. But I began to notice a few wooden shafted clubs at the estate sales I was visiting. I believed the irons stamped "Made in Scotland" were cool and started looking for cleekmarks that I found intriguing.

I came across one of Pete Georgiady's early value guides at an antique mall, which led me to the old Golf Collector's Society. Checking into it I learned about trade shows that were held in January in Dayton and went to my first one in the early '90s. I couldn't believe the assortment of golf stuff, let alone the knowledge of the exhibitors and sessions lecturers. I was head over heels over the gutties I saw that first year. I bought eight to 10 balls, half of them gutties, and half turn of the century "bounding bil-lies." As with most of us, I spent a couple of years collecting everything, but eventually focused on early golf balls, primarily gutties.



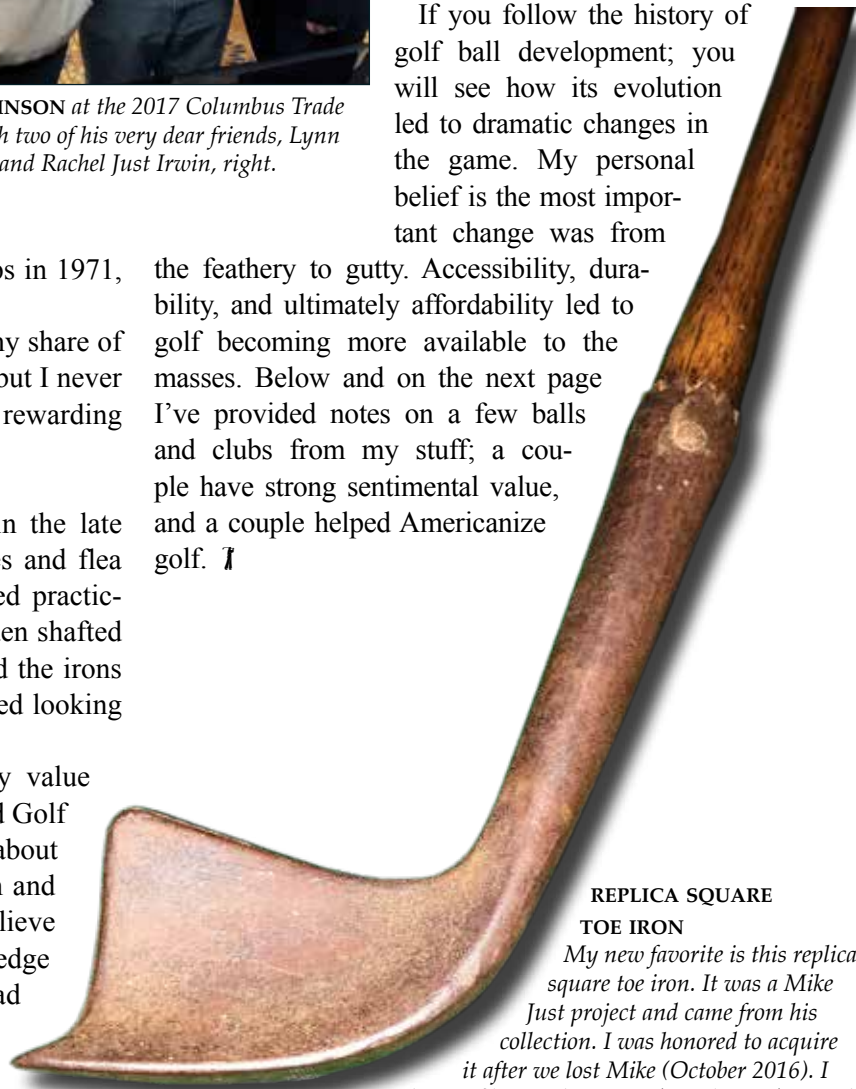
**TOM JOHNSON** at the 2017 Columbus Trade Show with two of his very dear friends, Lynn Just, left, and Rachel Just Irwin, right.

Clubs are great and it's nice to show off the wide variety of unique models, but I get the biggest kick out of my ball collection. They are all basically small and round but there is no question to me which piece of equipment has had the biggest impact on golf – it's the ball.

I mean, try taking a modern driver and hitting a Park replica gutty ball. That is why I collect, play, and learn everything I can about early golf balls.

If you follow the history of golf ball development; you will see how its evolution led to dramatic changes in the game. My personal belief is the most important change was from

the feathery to gutty. Accessibility, durability, and ultimately affordability led to golf becoming more available to the masses. Below and on the next page I've provided notes on a few balls and clubs from my stuff; a couple have strong sentimental value, and a couple helped Americanize golf. ¶



### REPLICA SQUARE TOE IRON

*My new favorite is this replica square toe iron. It was a Mike Just project and came from his collection. I was honored to acquire it after we lost Mike (October 2016). I knew of his work to reproduce this and several other early heavy irons. This beast would require orthopedic intervention if I took a full swing. Looks terrific in the rack, and it's the club I show off the most. It is one of several things I have that are strongly connected to Mike.*





#### SILVER KING HV

*This c. 1920 ball was made by Silvertown in Great Britain. This Silver King High Velocity was my first wrapped ball. I picked it up early in my collecting career. I always got a kick out of opening sleeves and grabbing a new ball, even more so to unwrap a pristine ball. (Certainly might reduce the sting of hitting a shot in the pond!) Wrapped balls are elegant. I'm not sure why they came out of favor. Affordability and convenience possibly, but I like the well-dressed look and would enjoy a return. I have quite a few better examples, but this one was first.*



#### KEMPSHALL FLYER

*This was made by Kempshall Manufacturing, located in New Jersey, and is stamped 1902. I have seen a few other Flyer's with a 1902 stamp on the pole, but none this clean. The poles are very clear, and it has a great patina. The 1902 stamp seems to be the most difficult to find; the 1903 stamp is much more prevalent. This is the best example of this ball I have seen.*

#### SPALDING WIZARD

*This ball was made by Spalding about 1903. I had been looking for an early Spalding manufactured ball, and found this one at the GCS National Show at Virginia Beach. While this one is a nice example, it is not quite perfect – it has two light strike marks, but has*



*great poles and a nice patina. I use it in displays with several early Spalding irons and woods. I always found it was easier to talk about a common name like Spalding when talking to folks about early equipment. Spalding is coming up on 125 years of golf manufacturing.*

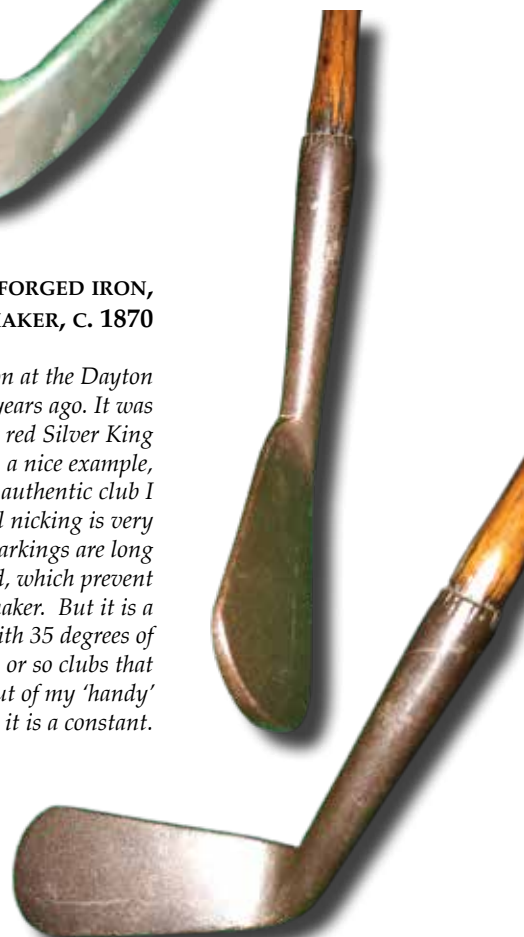


#### SPALDING SEELY PATENT, C. 1912

*This club has strong Spalding Gold Medal markings, an original stamped 'Gold Medal' shaft, and a punch dot face. The patent date of May 14, 1912 is cleanly stamped on the head. I believe this one was made early in the series as it does not have the reinforced hosel added to later examples to improve the durability of the club. The shaft is tight within the tines, which gives it the unique splice/fork look that makes this iron so attractive. This mashie has very few scratches on the sole and the face is clean, overall in very good condition.*

#### EARLY HAND FORGED IRON, UNKNOWN MAKER, C. 1870

*I obtained this iron at the Dayton show, maybe 18 years ago. It was a barter for a mint red Silver King mesh ball. It is a nice example, and the earliest authentic club I own. The hosel nicking is very early, and the markings are long since vanished, which prevent identifying the maker. But it is a long thin blade with 35 degrees of loft. Of the dozen or so clubs that rotate in and out of my 'handy' rack, it is a constant.*



# Bobby Locke and his legendary hickory-shafted flatstick

By John Coyne

I was an 11-year-old caddie in the summer of 1948 when the sixth and final Victory National Open was played at Midlothian Country Club on the far south side of Chicago. Too young and too inexperienced to caddy in the tournament, I spent the long week following a South African player named Arthur D’Arcy (Bobby) Locke – an excellent choice, since he would score a record-breaking 270 and win by 16 strokes, which is still the PGA Tour record for margin of victory. In a single round of that tournament, he one-putted nine greens and tied the course record of 65.

That week, he would defeat such competitors as Lloyd Mangrum, Ed Furgol, Skip Alexander, Ed “Porky” Oliver and other great PGA touring pros of the era.

The venue itself may have helped him. In those postwar years, Midlothian was an old-fashioned course, built in 1898 by English designer Herbert J. Tweedie. The Bermuda greens were postage size and relatively flat, the type Locke was familiar with from his experience in South Africa and on the European tour.

What was most fascinating about Locke as a player (besides his gray flannel knickers, Argyle socks, and white golf shoes, unusual for the era) was his hickory-shafted flatstick putter. It was the only hickory shaft in any touring pro’s bag at the time, and it was also the most rewarding club in Locke’s.

Known for having a poor swing, he hit everything short with an unfailing hook and played the game at a deliberately slow place. It was only on the greens that his talent showed. As he famously said, “You drive for show but putt for dough.” And his moneymaker club was made of hickory.

Locke would use the same hickory shaft for his entire career, as he putted his way to the winner’s circle of four British Open Championships, nine South African Opens, seven South African PGA Championships, and 15 U.S. PGA Tour Events. He also won 38 times on the Southern Africa Tour (now the Sunshine Tour).

Locke said his father gave him the putter when he was nine years old and learning the game in Germiston, South Africa. He called it his pay-off club. His father also nicknamed him Bobby, after the great Bobby Jones.

Locke’s nephew and biographer, Alfred Pratt, told me in an email interview that his uncle’s flatstick putter had a



**BOBBY LOCKE** was widely regarded in his day as the best putter. Period.

slight goose neck and absolutely no detailing or inscriptions stamped on its surprisingly shallow-faced head.

“This was no ordinary putter,” Pratt wrote. “It was perfectly made and in pristine condition, considering its age. The blade had no maker’s or manufacturer’s markings, made of hand-forged, mild steel prone to rusting. The shaft was standard form hickory . . . fitted into the head in accordance with manufacturing practice of those times.”

According to Pratt, “The grip looked like very old and original. The colour looked as if it might have become darkened to a sort of brown through usage and body fluids. It was secured with black-pitched whipping.” Pratt added, “I could tell that it did have a longish shaft. It could, perhaps, have been lengthened by someone or to suit Bobby Locke, who was reasonably tall, just short of six feet. The leather grip was wound not to overlap on each revolution but the edges butted to a smooth, even surface effect. There were no perforations, overlap, skiving or printing to the ancient leather which was plain and clearly very worn and rather shiny.”

Locke always gripped his putter extremely lightly. But he made sure his grip would not slip. Some have suggested he moistened his palms by spitting into them, but Locke did something much more subtle. One can see, in videos of his tournament play, that he would blow between his thumbs and forefingers to moisten them slightly. That was enough.



While interviewing Jim Ferree for my 1990 book *Playing with The Pros: Golf Lessons from the Senior Tour*, I told him about meeting Locke when I was 11. Ferree had known Locke since the 1940s, so I asked him to talk about Locke's great ability with the hickory putter.

"Bobby's method," Ferree told me, "was to let the ball glide on top of the grass, and not be that much affected by the grain."

In his instruction book, *On Golf*, Locke details how he putted, starting with the grip. He used the same grip to putt that he used to swing: an overlapping grip, with the thumbs straight down on the shaft. He set his hands high on the shaft, above his left knee near his thigh.

For Locke, pace in putting was primary. He had three putting speeds, depending upon playing conditions.

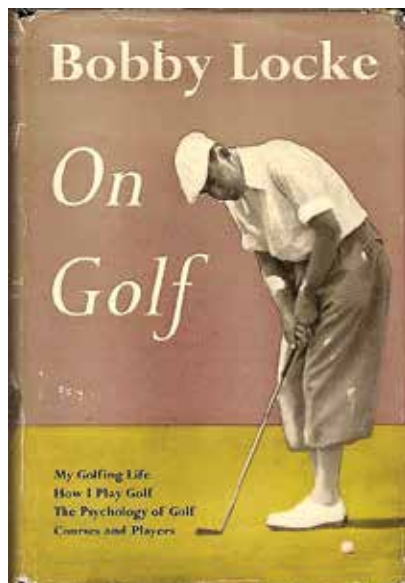
"I work to the rule that if the green appears to be fast, I will aim my putt at an imaginary hole six to twelve inches short of the hole," he wrote in his book. "If the green appears to be slow, and particularly if the last two or three feet to the hole is uphill, I hit it firmly for the back of the hole." On medium-speed greens, he aimed to have the ball die just over the lip.

In the same book, Locke explained his technique this way: "I examine the line of the putt, concentrating particularly on a radius of about three feet around the hole." He would bring the putter back far to the inside on the backstroke. Then, on the forward stroke, he would keep the clubface hooded and closed to create over-spin. Locke believed a player should put spin on a putt similar to full-swing shots and make them hook or slice into the hole.

He was also famous for advising players that all putts are straight putts, writing, "If the contour of the green creates a right to left breaking putt, you aim at a point where you believe the ball will begin to turn toward the hole and hit the putt straight at that point."

Locke was inducted into the World Golf Hall of Fame in 1977. His citation read: "Under the category of great putters in golf history, Arthur D'Arcy (Bobby) Locke is certainly at the top of the list – and there are those in a contingent, led by Gary Player, who would argue that the South African was the best of all time."

Having made his reputation in South Africa and Europe,



Locke first came to play in the United States in 1947, at the encouragement of Sam Snead, who had lost to him in a series of exhibition matches in South Africa. (Snead would nickname Locke "Muffin Face" for his stoic expression on the course.) But Locke was banned after only a few years from the PGA tour. The official reason was that he had reneged on a commitment to play in several tournaments, but most golf writers and players of the time agreed that the pros simply wanted him off the tour because he was winning too much.

Later the ban was lifted but Locke never returned to the States, and a decade later his life took a tragic turn.

In 1960, after an exhibition at Clovelly Country Club, near Cape Town, South Africa, where he was playing in a foursome with his nephew, Alfred Pratt, and two friends, Locke put his clubs in the boot of his Vauxhall Cresta and went into the club bar for a drink.

According to Pratt, "Locke was heavily involved in drinking" at that time, so eventually Pratt left his uncle on his own and walked home.

Later in the evening, Locke was informed that his second wife, Mary, had just given birth to a girl. Rushing to the hospital in his not-sober state, with one of his playing partners along for the ride, Locke drove over a railroad crossing when he should have waited and his car was hit by a train. Both men were taken to the Groote Schuur Hospital. In the accident, Locke's clubs were scattered all over the road and when Pratt gathered them up later, Locke's putter and five iron were missing.

The accident basically ended Locke's professional career. From then on, he suffered chronic migraines and vision problems and disappeared from the world of golf. He would die of meningitis in 1987, in a decaying section of Johannesburg named after him. Despite his success, he left his wife and daughter, Carolyn, with financial problems. In September 2000, the two women drank champagne laced with poison. Days later, they were found dead, hand in hand in two beds pulled together.

Over the years, various people have professed to own Bobby Locke's lost putter. But none of these claims were legit. That hickory-shafted flatstick disappeared the same night Bobby Locke's career ended. ¶

*John Coyne is the author of 28 books of fiction and non-fiction, including three books of golf instruction: Better Golf (Follett), New Golf for Women (Doubleday), Playing With The Pros (Dutton), and three novels: The Caddie Who Knew Ben Hogan (Thomas Dunne), The Caddie Who Played with Hickory (Thomas Dunne), and The Caddie Who Won the Masters (Thomas Dunne). He has also written about golf in a variety of magazines and is a regular contributor to the website ArmchairGolfBlog.com*



## DOWN THE FAIRWAY

### 20 years of hickory golf!

The SoHG celebrates its 20th year in 2020. Members will be treated to a commemorative book with a retrospective of *Wee Nip* features plus comments from founding members and other special features to celebrate the occasion. The sport has grown considerably since the first days of Frank Hardison's "Hickory Hacker." Now very much international in scope, hickory golf is enjoyed by players of all ages and backgrounds. Here's to the next 20 and a continued partnership with the Golf Heritage Society. The Society also has free 20-year commemorative banners available for regional golf groups to celebrate the occasion. If you haven't already, contact SoHG board member Gary Krupkin on how to obtain one. [krupkinlaw@gmail.com](mailto:krupkinlaw@gmail.com)

### World Handicap System

Several SoHG members have inquired as to how the adoption of a new World Handicap System by the USGA and other ruling golf bodies will impact the SoHG handicap system, which largely follows the same algorithms used by the USGA to calculate handicaps.

Past SoHG president Bill Geisler, our current handicap chairman, writes:

*Moving forward into the new year and for most of 2020, the SoHG handicap system will not be adjusted to reflect or imitate the new World Handicap System. Many states' USGA groups are converting to this new WHS as the "new GHIN." Thus, the SoHG handicaps will not mimic or be comparable with the new WHS handicaps. The SoHG will monitor the situation as the WHS rolls out and further evaluate what our handicap system will be in the future. It is our goal to have a handicap system that is more selective of scoring using pre-1930 technology on modern course architecture. We hope that moving forward, the SoHG membership can have a special and unique handicap system that is respectful of the style of golf we embrace. Thus, it becomes even more important to maintain an SoHG handicap. I will continue to update everyone as things progress.*

So, keep your scores up-to-date and we shall see how all this plays out.

### Member Renewal Reminders

Our web manager, Eric Johnson, has implemented an updated renewal procedure. Until recently, the only way you knew your membership had expired was by logging on to the website. If it had expired, you would see a little button reminding you to renew. But, you had to go to the website and log on to see that button.

As of mid-January, the system will send a reminder notice to your email inbox two weeks before the membership expires. The button will still appear, but at least now you will get a little notice of the expiration date.

Should you forget to renew, the system will remind you again two weeks past the expiration date. But that is all. Two reminders ought to be plenty.

The little button will continue to pop up on your screen (after you log on) for two years after your membership has expired and you have not renewed. After that, your data will be purged.

### New gutty event in Virginia

The Virginia Gutter Gopher is scheduled for June 6-7 at the Meadowcreek GC in Charlottesville. The course is said to have lovely views of the Blue Ridge Mountains. It's a 36-hole medal play event with the usual SoHG gross and net divisions. Fee is \$170. Check the SoHG website for details or contact host Jim Clawson, captain of the Virginia Hickory Golf Association, at: [jimclawson@virginia.edu](mailto:jimclawson@virginia.edu).

### Irish Hickory Open

An Irish Hickory Open is scheduled for June 9-11 in Tipperary at Ballykisteen Golf Club and the Great National Ballykisteen Golf Hotel. The event is being organized by travel agents Ivan Morris and Tom Kennedy, who are partners in Experience Ireland. Check the SoHG website for details.

### Featheries at NHC

Feather balls will be flying at the National Hickory Championship this year. NHC Czar Pete Georgiady is adding an International Feather Challenge that will include nine holes of medal competition with modern-made featheries. The idea is to further the experience of how golf was played in the auld days. It will again be at the Mound Golf Course in Miamisburg, Ohio, June 11-13. Check the GHS and the SoHG websites for complete information on the 2020 NHC.





## 2020 USHO visits Omaha's Happy Hollow Club

By Jim Davis

For 2020, the U.S. Hickory Open visits one of Nebraska's storied golf clubs, the Happy Hollow Club, founded in 1907 by 11 of the city's prominent businessmen. The name "Happy Hollow" is believed to derive from the custom of lavish Omaha society parties at the home of JHN Patrick, one of those original founders. The original 11 acres of the club included two of Patrick's large homes. One of these was remodeled into a clubhouse and the other into men's locker rooms and lounges. About 90 acres to the west of the property were leased and set aside for golf and other outdoor activities. There were more than 300 members at the time.

The golf course was completed in 1908. Baseball, archery, lawn bowling and tennis were added as well. In 1922, the club purchased 20 acres and leased another 120 with an option to buy. This was seven miles from the heart of Omaha and is the site of the current club.

The Chicago architectural firm of Langford & Moreaux were hired to build a 27-hole golf course which opened to play in October 1924. Around the same time, plans were laid and monies raised to build a permanent country club home, one that features two large porches. It opened to members in May 1925 and the first golf tournament was held in June.

A swimming pool was dedicated in July 1925 and Omaha had its first true country club.

Like other such clubs throughout the nation, the club suffered financial hardships during the Great Depression and World War II, but managed to reorganize and survive thanks in large part to private investors.

In 1949, the course was reconstructed in a north-south layout with fewer hills. Other remodelings and improvements would follow throughout the next several decades.

In 1986 the course was reconstructed yet again under the leadership of course architect Bob Lohmann. The plan called for expansion to a 21-hole course with four tees on each hole.



More changes were to follow. Jacobson Golf Course Design of Chicago was hired in 2006 to develop a master plan for course improvements.

Turf on the greens and fairways was killed off and replanted with a better turf variety. Six holes were redesigned with remodeled bunkers and tee-box improvements. The 10th hole, in particular, saw a major revamping with a totally rebuilt green. The final 12 holes were remodeled, too, six in 2007 and six in 2008.

Curiously, Happy Hollow has the same iconic logo as the Pinehurst Golf Resort, the "Putter Boy." The small statue of the logo, one of only three known to exist, is the celebrated symbol of Pinehurst, near the practice green of No. 2. According to Happy Hollow historians, Pinehurst's first advertising consultant, Frank Presby, came up with the image of the young boy with floppy hat that was subsequently used in advertising for Pinehurst.

In 1912, local artist and sculptor Lucy Richards was asked by Leonard Tufts to create the sculpture, which doubles as a sundial, based upon the character. In 1925, a similar statue was given to Happy Hollow club officers by members to commemorate the club's move to the present day site.

A 1980s challenge by the Pinehurst Resort about the use of the "putter boy" logo was turned down by courts which ruled the Happy Hollow Club is a private club with no real public advertising. ¶

*(Thank you to Happy Hollow historian Robert Fraass for material for this article.)*



## A Scottish treat – Kingarrock Golf Club



2nd Hole



9th Hole



David Worley with David Anderson at Kingarrock

By David Worley, Golf Society of Australia Member

*Reprinted with permission from the November edition of The Long Game, the newsletter of the Golf Society of Australia.*

If you want to go back in time in respect of both clubs and balls then Kingarrock should be your destination. I'm not sure how I first heard of Kingarrock but once I was aware of it then it was a must experience golfing destination. It is located about 10 miles west of St Andrews just off the A91 at Hill of Tarvit near the town of Cupar.

My wife and I visited in the Scottish summer of 2014.

A 9-hole course that first existed around 1924 on this magnificent estate of the Sharp family was recently restored with the help of the National Trust and the R&A.

The house is open to visitors and includes a lovely little café that I can recommend for lunch or afternoon tea. The pretty grounds include croquet lawns, one of which was once a beautifully manicured grass tennis court.

The house overlooks the 9-hole course that is maintained by a staff of just one – by chance an Australian expat who did his apprenticeship 20 years ago at Kingston Heath.

As an experiment, they have not been using any artificial fertilisers or weed killers.

You can only play Kingarrock with the old hickory clubs that you select there. Balls and “reddy tees” are provided. Here's the difference – the golf balls have been specifically made so as to approximate the distance you would achieve with a ball circa 1924 or 1898 – your choice. In 1898 the Haskell ball was patented as the first rubber wound golf ball.

Our host was the charming David Anderson who took great pleasure in explaining the history of Kingarrock. If you play your cards right then your round will be rewarded with a wee nip at the conclusion. Make sure he shows you a copy of the original rules of golf as set out on the 7th March 1744.

The holes are relatively undulating and the greens are understandably quite small. There are only a few shallow bunkers but all are made a bit more difficult by the long grassy “eyebrows.”

You will enjoy the fun and relative solitude of Kingarrock and its unique ambience – but don't take the golf too seriously. 🏌️



## FEATURED CLUB



## Nicoll Gem-style broomstick putter

By Rick Adams  
Geneva, Switzerland

I slept with my new Ben Hogan pitching wedge when I was a teenager. It was the first new club I bought with my own money, and I believed I could make the ball dance on the green with the 48-degree loft and razor-edge flange. With Hogan's name and my 16-year-old confidence, I felt I owned any shot from 100 yards in.

I'm not sure whatever happened to that club in the five decades since. Perhaps it's still in one of the several bags of clubs in my late father's basement. I'll look next time I'm at the house.

Over time, my favorite club changed. At one time an early Ping Anser putter. At another, a set of Eidolon wedges, which I still have, custom-made for me by Terry Koehler, aka "The Wedge Guy" (golfwrx.com), who led the revival of the Ben Hogan Company a few years ago.

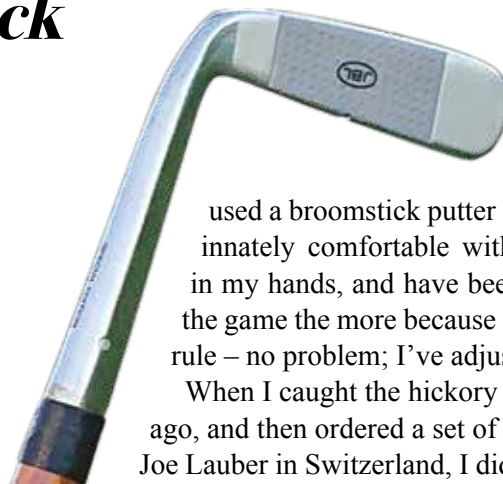
I was in love for many years with an Arnold Palmer driving iron, a club most players avoid. I used it frequently on the narrow, tree-lined holes of Upstate New York courses. For several years, I also putted with the 1-iron.

I'd lost the smooth stroke of my youth while playing in a recreational league. My partner, who became a best friend, was just beginning to learn golf. Our opponents were often-times "sandbaggers" with inflated handicaps, and it seemed I needed to make every putt, whether 6 feet or 60. I developed an involuntary cutting action that I just could not shake.

One day, I experimented putting with the 1-iron, turning the face forward to reduce the 16-degree loft. This had the effect of moving my hands ahead of the clubhead and taking the wrist twist out of the stroke. It was surprisingly effective. I even putted with the 1-iron, quite successfully, in a pro-am round with Jay Haas at the then-BC Open PGA tournament, an event I helped launch in the 1970s (now the Dick's Sporting Goods Open on the PGA Champions Tour).

I was assembling clubs for a friend who had created the first mail-order golf equipment business (and later the first internet-based club business) when I noticed a couple of long putters in his sale barrel. One of the "broomsticks" was only \$40 – for that price, if it didn't work, I wasn't out much. But it worked so well, I retired the Palmer driving iron from putting duties.

That was about 30 years ago, and I have



used a broomstick putter ever since. I am innately comfortable with a long putter in my hands, and have been able to enjoy the game the more because of it. No anchor rule – no problem; I've adjusted.

When I caught the hickory spirit two years ago, and then ordered a set of JBL clubs from Joe Lauber in Switzerland, I didn't bother with a putter. I intended to putt with my new hickory 1-iron. But after a few rounds, I asked Joe if he could make me a "broomstick hickory" putter. His initial reaction was no, his shafts were only one-meter long (about 39 inches). I wanted a 50-inch putter.

Joe found a way, splicing together two shafts, 3-iron shafts, actually, for the extra firmness required of such a long club. But he didn't have the equipment to bend his forged putterhead to the near-upright 79.5 degrees I wanted (the R&A / USGA maximum). I found a young pro – Louis Requet – who operates L'Indoor golf simulator range and retail shop in Carrouge, Switzerland, near my home, who said he was willing to try to make the bend. According to Joe (who is also a watch master craftsman), Louis did the job perfectly, and there was not a scratch on the putterhead!

I now have the world's longest hickory putter – 131 centimeters. (No, I don't sleep with it.) The putterhead is lighter than some of the mallet-styles I am used to, so I am experimenting with setup and stroke for the most repeatable results.

It may be argued that there were no extra-long putters in the pre-1930 or pre-1900 eras. Maybe, maybe not; golfers throughout the years have been inventing special clubs for special circumstances – Edwin MacClain's sand wedge in 1928 and the "rutter" at Royal Blackheath in the 19th century, for examples. However, before I commissioned the long hickory putter, we thoroughly checked the SoHG equipment rules as well as the golf governing bodies' specifications. If at some future date, long putters are outlawed in hickory play, I will abide ... and revert to putting with a 1-iron (a hickory 1-iron, of course). **T**



RICK ADAMS, left, with the long putter made for him by Joe Lauber, right, based on a George Nicoll Gem putter.



## EQUIPMENT CARE & MAINTENANCE

BY RON LUSTER

### Spring cleaning and prep for hickory golf clubs

*Club restoration expert Ron Luster is a long-time GHS member who lives in Omaha, Neb. He likes to say that he presents how HE does things, and that how YOU do things might be a little different. Be sure to share your thoughts with Ron on the following and other topics as they come up. His contact information is at the end of this article.*

At the time of this publication Spring is still a few weeks off (if not months depending on where you live), but you'll be wanting to get the hickories ready for another golf season, so here's a menu of tips to help you plan. The iron and wooden heads, shafts, grips, and finishes all need a light cleaning, a careful inspection, and repairs done as needed. The light cleaning can be done with a simple household cleaner, a medium soft nylon brush, and some paper towels. Don't overdo the cleaner; a little wiping with a damp paper towel on anything wood and a light spray and brushing on the irons grooves should be enough.



#### Clubheads – iron

When inspecting the heads there are different things to look for in the irons and the woods. The iron heads need to be checked to determine if they are loose on the shaft. This can happen because the tip of the shaft shrinks in the dry winter and gets loose in the hosel. To check for a loose head hold the club by the grip, about a foot from a rug-covered hard floor, and bounce the club. A loose head will make an obvious rattling sound. Other things that make the rattling sound are a loose pin, a loose grip, or a cracked shaft, however they are not common. An additional test is gripping the club with the head in one hand and the shaft in the other while flexing the joint. This can also detect looseness but is less sensitive. Of course, if the head is loose it will need to be epoxied and repinned.

Light surface rust on the irons can be removed in many ways – a brass brush, brass wheel, or 0000 steel wool will remove it easily. To maintain the patina, care should be used to remove just the surface rust. Another way to remove light rust is with acetone on a paper towel; a little rubbing removes the light surface rust but not the patina.

Spring is also a good time to check and adjust the loft and lie of the irons. Balls hit very low or very high on the club face can bend the soft iron and change the loft or lie of the club. It is also a good time to file off any dings on the sole of the iron;

the patina will return quickly during play. Finish with a light application of household oil, gun oil, or sewing machine oil.

#### Clubheads – wood

When woods are bounced on the floor and a rattle is heard, it is usually a loose sole plate, a back weight, or the weights under the sole plate. These are easy to repair. Tighten the sole plate screws. Lay a screw driver along the length of the back weight and hit the screwdriver with a small hammer to swell the lead and fix the rattle. Tighten the weights under the sole plate with hits from a ballpeen hammer to swell the weights.

The previous season has probably left dings and scratches on the finish of the wooded head. There may also be ball marks on the top of the head and bag wear on the finish. A little solvent and 0000 steel wool will prepare the head for a simple refinishing. A light coat of stain followed by a finish coat will have the head ready for another year of play.

#### Shafts

Look along the shaft to see if it is warped, if so straighten it. (Shaft-straightening is topic by itself. We'll go into that another time.) Visually inspect the shaft for cracks. If the shaft is cracked the head should be removed and the shaft repaired or replaced. If the shaft needs refinishing, the method above can be used.

#### Grips

Grip type, size, and installation methods are very personal. Inspect the grips for dryness, looking at surface hardness and gaps between the wraps. If the grip is not acceptable it can be refurbished or replaced. Leather conditioner can be applied to smooth grips. Nap-side out grips can be roughened with a wire brush. Loose whipping should be removed and the area re-whipped.

#### Finishes

Finishes provide heads and shafts with water proofing, abrasion resistance, and aesthetics. When it is necessary to refinish either a wooden head or a shaft, drying oils and varnishes are the most commonly used and readily available options. Drying oils such as Linseed oil and Tung oil provide some level of water resistance, minimal abrasion resistance, and leave a soft sheen. They are easy to apply but may take several days to dry. Finish varnishes consist of various types

see **EQUIPMENT**, page 23





## PLAYING TIPS

BY RANDY JENSEN

# Iron clubhead shapes

(Excerpted from *Playing Hickory Golf* (Arlie Hall Press, 2008))

There is an incredibly wide range of hickory iron head shapes that have been produced. Different head shapes are more ideally suited to different kinds of shots. The lower profile “cleek” head shapes will get the ball airborne easily. The shorter, deeper “mashie” profiles are much more effective out of longer grasses. It is nice to have a variety of iron head shapes in your golf bag to match the different situations you may find yourself facing on the golf course. For example, I have two long irons: a driving iron and a driving mashie. The driving iron with its long, low profile is excellent off the tee or from the fairway but its long heel-to-toe length makes it a poor choice out of long grass.

The driving mashie with its shorter, deeper design is exceptional out of the rough, but not as forgiving from a perfect lie as the driving iron. So they each are excellent for a particular shot. In the Tom Stewart line of golf clubs, you will find that a number of clubs have a 30-degree loft but their head shapes will produce different trajectories so you choose the club depending on the shot you are looking for. The 3-iron and mashie iron, for instance, differ substantially in shape. The shorter, deeper faced mashie iron will produce a low shot and is excellent from the rough while the 3-iron with its longer and lower head shape will hit higher, but have more trouble from the rough.

The “jigger,” generally also at 30 degrees, would be another option that would hit higher than the 3-iron and yet be much better out of the longer grass. Knowing which of these clubhead designs to use is important because they each allow you to hit certain shots well but make others difficult. ¶



Images by Ralph Livingston III,  
Tom Stewart Jr., *Golf Cleek and Iron Maker* (2010)

## EQUIPMENT

CONTINUED FROM 22

and combinations of drying oils, resins, thinners, and solvents. They have been made for several thousand years all over the world. Finish varnishes used on heads and shafts are varnish, shellac, lacquer, and polyurethane. They come in brush-on, wipe-on and spray-on; and in either oil/solvent or water base.

A sub-group of finishing varnishes is simply called varnish and is the type found in hardware stores. This varnish is often made of some type of resin, a drying oil such as boiled linseed oil, and a thinner such as turpentine. It dries in a day and provides a hard finish which is moderately abrasion-resistant. Shellac is made of dried resin from the lac insect dissolved in alcohol. It provides a hard, brittle water proof finish but is only moderately resistant to scratches and abrasions.

Today's lacquers are made from various polymers dis-

solved in lacquer thinner. They dry fast and provide a hard abrasion-resistant clear, shiny finish. Polyurethane varnishes are made from urethane, synthetic oils, and solvents. They dry in hours to a hard, abrasion-resistant and durable finish. Any of the varnishes provide a quicker-to-dry, more durable, and longer lasting finish than the drying oils.

Amber shellac on shafts and clear lacquer over oil based stains on wood heads are very popular. Polyurethanes are the latest and best in the long evolution of varnishes and are the best for frequently played clubs.

Wear marks can easily be rubbed out using a cloth dampened with alcohol. It dries quickly and provides an attractive shiny amber finish. ¶

*Authors Note: Please check [hickoryworkshop.blogspot.com](http://hickoryworkshop.blogspot.com) for these and future posts. Address comments and questions to [rluster1@cox.net](mailto:rluster1@cox.net). Include “golf” in the subject line so my wife won't mark your email as spam!*

# The Art of the FEATHERY

By Denny & Cathy Lane

Students of golf history can find plenty of recipes online and in books for making feathery golf balls. Most are similar to this:

1. Assemble three pieces of leather; a top hat-full of feathers, water, and thread.
2. Enjoy your finished golf ball.

Missing is nearly everything a successful recipe requires: exact measurements, mixing instructions, cook time, and utensils. When we began making featheries about four years ago, simply for use in our own local hickory events, it was hard to know where to begin. We had no pattern, no materials, and no advice. And it became obvious from the start the variables would be infinite. Like Thomas Edison's experience with the light bulb, we discovered plenty of ways not to make a golf ball.

It has been an interesting, educational, fun, and frustrating process. It has led us to such questions as, "What is water?" and "What is thread?" It prompted reaching out to museums and noted historians, as well as hundreds of hours diving down various rabbit holes on topics such as how thread was made in the 1800s and the meaning of "bull's-hide" in golf ball parlance.

It was easy and ever-so-interesting to get lost in the weeds. But we have to stay focused on the true reason we want to make feather golf balls: to better understand the history of golf, the craftsmen who made it possible, and the players that played the feather ball game.

## Lessons learned in the process:

- There is no point in making the balls unless we remain as historically accurate as possible. Friends with a lot more smarts than us have suggested all sorts of time-savers, 3-D printing for patterns, injection molding, and machine sewing among them. But unless we stay true to tools and methods of the time, we are not making as-true-as-possible feather balls, which were completely handmade using materials that were of the period. Shortcuts and modern techniques would create a completely different ball.
- The fun of the feathery game is not distance: it is learning to play the roll of the land. In our own events, we have the opportunity to cut our own greens in very undulating spots which better represent green speeds of the era (Stimp reading of about 3).



A HICKORY LANE FEATHER BALL on a sand tee with a replica play club/driver made by Louisville Golf.

- Feathery golf was a strategic game played close to the ground, because the links game of old could involve harsh weather.

- The quirk of the feather ball is that it is not perfectly round (and becomes less round and softer with play), but when you are playing on the shaggy greens of the time, they actually work very well.

- Some balls explode on the first hole and some last 35 holes or longer. We cannot explain this.

- The golf swing for a feather ball is very different from the gutta percha swing. It is meant to drive the ball low and make it run. It was a slow, rhythmic swing with a flatter arc.

- Clubs from the feather ball era had thinner heads and whippier shafts, not at all suitable for gutta percha play. Putters of the feathery era had more loft to get the ball rolling on top of the grass of the shaggier greens.

- It doesn't take long to study this era to understand how really skilled the players of



## TOOLS OF THE TRADE

"We try to keep the manufacturing process and materials as true to tradition as possible," Cathy Lane says, "but sometimes you just have to use what works best." The long tools are for stuffing, the hammers are for shaping, and the calipers are for measuring.



that time were. They had the ability to think around a golf course rather than overpower it: the simple tools they had, just clubs and balls, simply did not allow a player to muscle through. As for distance, from the book *The Clubmaker's Art: Antique Golf Clubs and Their History* (author Jeffery B. Ellis), two-time Open champion Harold Hilton said in 1890, 40 years after the gutta percha ball was introduced, "It is doubtful that the average golfer using feather balls could drive much beyond 160 yards."

- We have also gained a great appreciation of the craftsmen who spent day after day, year after year, making feather balls. It was hard work, and hazardous. The best ball makers might make three to four balls in a day, but in the end, many succumbed in their 40s to lung disease caused by coal fires, feather fibers, and lead paint fumes. For those who lived on, there is no doubt that painful repetitive strain injuries took their toll.

Our research and product development is not done, nor it is likely to ever be done. The more we play feather balls, the more we appreciate what golf truly was and what it can still be. All historical play is good, no matter what era you prefer. But for us, getting back to leather and feathers and water and thread is an unending fascination. 🏌️



**DENNY AND CATHY LANE** live in East Peoria, Ill., where Cathy is a program coordinator for the Peoria Park District, and Denny is retired but works his part-time dream job at Hillcrest Golf in Washington, Ill. They are headed to Scotland in August 2020. With Jeff Browning and Tom Kerckhove, they are co-founders of the Honorable Company of Hickory Golfers (Illinois).



**BAFFY SPOON**, c. 1840, from the Harry B. Wood collection. Shown here as an example of a feather ball era club, this one was made by legendary clubmaker Hugh Philp.



**NO TWO THE SAME.** "Even though all of these balls were made with the same pattern, they do vary in size," Cathy says. "The leather, feathers, and enthusiasm of the stuffer are variable." The same was likely true of ball makers from the early 1800s when ball sizes varied considerably and balls were often stamped with their weight in drams (about a 16th of an ounce), from 25-33. Most were about 26-28. (The other balls shown above are included for scale.)

## Clubs for feather ball play

For feather ball players of the 1800s, the following clubs would be very familiar:

**Play club:** We would know this as a driver. They called it a "play club" because that would be the club used to begin play at most holes.

**Grassed driver:** A club with slightly more loft to get the ball airborne.

**Spoons – long, middle, and short, plus baffy:** For shots of different length. From long to short, these had more loft and usually stronger shafts. The shaft of a baffy spoon was quite firm.

**Wooden niblick:** Used to extract the ball from difficult lies.

**Putter:** Used from shorter distances and to hole out.

**Driving putter:** For longer putts and approach shots, and possibly driving the ball into a stronger wind.

From *The Clubmaker's Art: Antique Golf Clubs and Their History* (author Jeffery B. Ellis): "...eighteenth-century long nosed clubs were referred to by different terms. *Hoyle's Games Improved*[,] published in 1790[,] includes an article on golf which defines the clubs then in use: 'There are six Sorts [of clubs] used by good Players, namely the Common Club, used when the Ball lies on good Ground; the Scraper and Half Scraper, when in long Grass; the Spoon, when in a Hollow; the Heavy Iron club, when it lies deep amongst Stone or Mud; and the Light Iron ditto, when on the Surface of chingle or sandy Ground.'" (Chingle is defined as gravel free from dirt.)

**Want to try a feathery?** Each handmade ball is \$30 plus shipping. Hickory Lane, c/o Denny or Cathy Lane, 106 E. Faulkner Road, East Peoria, IL 61611. Email: [dennyelane@gmail.com](mailto:dennyelane@gmail.com) or [cathylane1118@gmail.com](mailto:cathylane1118@gmail.com). Call or text Denny at 309/264-1098 or Cathy at 309/264-1423.

# Howard Schickler Photography Collection sheds new light on 1895 U.S Women's Amateur

By Victoria Nenno  
USGA Golf Museum

The USGA Golf Museum's recent acquisition of the Howard Schickler Photography Collection is the newest contribution to our understanding of the 1895 U.S. Women's Amateur, one of the USGA's earliest championships and a formative milestone in the history of women's golf.

Aside from the U.S. Women's Amateur's status as America's first national championship for women, the 1895 championship, conducted at Meadow Brook Club (Hempstead, N.Y.), set an important precedent for the establishment of other USGA events. Not included in the USGA's 1894 constitution (only the U.S. Open and U.S. Amateur were described), the establishment of U.S. Women's Amateur proves the incredible foresight of the USGA's founding fathers and their respect for female golfers.

Their action elevated women's competitive golf to the same standing as that of men, and confirmed that it was within the powers of the fledgling Association to establish other championships, outside of the U.S. Open and U.S. Amateur, to create opportunities for new subsets of golfers to test themselves at the highest levels of competition. It is through this powerful decision that each subsequent USGA championship, competition and event has been created.

Of the 13 women who pursued possession of a simple, silver pitcher on that foggy November morning, Lucy Barnes Brown of Shinnecock Hills emerged the winner among 11 finishers. Not until 2000 was her maiden



PHOTOS COURTESY USGA GOLF MUSEUM COLLECTION

**MULTIPLE COMPETITORS** for the 1895 U.S. Women's Amateur Championship gather near the viewing platform. (Note: All the photos presented here have been cropped to eliminate large portions of sky or land unnecessary to the substance of the image. – Editor)

name rediscovered, as official record books and championship accounts consistently referred to her as "Mrs. Charles Brown." Similarly, pictorial representations of her appearance, swing style and the 18-hole stroke-play event remained a mystery to most until now.

Prior to the USGA Golf Museum's 2019 acquisition of the Howard Schickler Photography Collection, only one posed sketch of Brown – shown addressing a ball with a wood in her hands in front of a plain white background – existed in the USGA's collection. And although brief descriptions of the event existed in scrapbooks and newspapers, no images of Meadow Brook's only USGA championship remained to provide context for Brown's achievement.

However, collector Howard Schick-

ler spent decades amassing the world's finest and most significant private collection of early golf photography. Amidst the 1,063 high-quality, historically and artistically important golf images from the 19th and early 20th century, a set of four gelatin prints of Brown and her competitors at the 1895 championship are now available through the USGA to expand golf's collective knowledge of this important moment in our history. Photography serves as one of the most powerful tools for capturing our past, and appreciating the places, people and moments that have shaped golf today.

The USGA Golf Museum is proud to continue its tradition of preserving and celebrating golf history, and the 1895 U.S. Women's Amateur, by sharing the Howard Schickler Photography Collection with the world. **I**





## Striking photos of early women's golf and 1895 U.S Women's Amateur

**RUNNER-UP NELLIE C. SARGENT** makes contact with her tee shot, her long skirt swinging about her ankles as well-dressed spectators watch from a covered viewing platform, confirming *The New York Herald's* contemporary description that "a large number of society people from the surrounding country and from the city were there to see the match played..."



**WINNER LUCY BARNES BROWN** is shown on an elevated earthen tee box at the top of her swing, her left foot lifting off the ground. Other competitors can be seen in the distance. The first hole's yardage at the Meadow Brook Club in Hempstead, N.Y., was listed as "217 1/3 yards."



**SARGENT AND BROWN** tee off together, most likely in the afternoon as they have removed their jackets and hats as the weather improved following lunch. The Meadow Brook holes pictured show a gently sloping course with few trees, surrounded by rolling hills and two- to three-story residences.

## LETTER

CONTINUED FROM 10

so the resurrection of the format in February 2020 at the Forest of Arden Golf and Country Club, near Birmingham, was preceded by careful preparation and good publicity. It coincided with the arrival of Storm Dennis and while it raged over the waterlogged course outside, BGCS members spent a congenial weekend meeting old friends, making new ones, buying, selling, dining, drinking, listening and talking. Trading tables varied in quality from high-end temptation to bargain-rich throw-outs. Expert talks on golfing postal history, *The Rules of Golf*, Open Championship programmes and Samuel Ryder were remarkable in their depth and expertise – a justification on their own for the weekend. Tony Norcott, our Captain, hosted a dinner on Saturday evening, at which the guest speaker was Philip Truett on his early experiences in book-collecting. Finally, David and Gillian Kirkwood conducted an auction on Sunday morning. The event was well-attended and members were happy; it will surely become a regular fixture on the BGCS winter programme. **T**



# “Bullet proof”

## Tiger Woods’ runaway victory at the 2000 U.S. Open

TIGER WOODS tees off on 18 at Pebble Beach during the 2000 U.S. Open where he lapped the rest of the field.  
PHOTO COURTESY USGA, JOHN MUMMERT



By Steve Schlossman & Kari Thomas<sup>1</sup>

Tiger Woods had been making huge headlines in American golf well before the 100th U.S. Open began in June 2000 at Pebble Beach. After winning the 1997 Masters by twelve shots and then deciding to reconstruct his swing, Tiger returned to dominate the 1999 season, winning eleven of twenty consecutive PGA Tour events and finishing 10th or higher in all but one of twenty-five events worldwide. Week to week, at age 24, he was the man to beat. “Mortal PGA Tour players remain thankful that he doesn’t play every week,” Glenn Sheeley opined in *The Atlanta Constitution*.<sup>2</sup> Thomas Bonk in the *Los Angeles Times* was blunter still: “Tiger is the one to beat at this U.S. Open and he will be the one to beat at the next U.S. Open.”<sup>3</sup> Enhancing the odds that the 100th U.S. Open would be the first that Tiger finally won, in February at the AT&T Pebble Beach Pro-Am, he overcame a seven-shot deficit in seven holes to win. Tiger had clearly demonstrated that he could “go low” at Pebble Beach when he needed to.

Predictably, the USGA toughened Pebble Beach considerably for the U.S. Open and it would not play the way it had during the AT&T. Nature dictates that Pebble Beach plays very differently in the wet winter season than it does in hot, dry summer conditions. Whereas causal water was a regular problem at the AT&T and golf balls frequently “plug[ged],” as Tiger put it, in the summer Pebble Beach played much faster and shorter.<sup>4</sup> In 2000, the USGA capitalized on the course’s naturally firm, wind-glazed greens by growing out the thick rough to four-and-a-half inches (effectively eliminating the intermediate rough on several holes) and reducing the already small greens, in Bonk’s words, to the “size of paper napkins.” The Monday before the tournament, green

“It’s just amazing where he’s at in his game right now. He’s at the young part of his prime, which is sort of bullet proof, you feel like you could just tear out anybody’s throat, you know, everything is right on green light.”

Johnny Miller

speeds measured at 11.6. And analysts predicted that by the weekend, those greens would rate a 12.0.<sup>5</sup>

Commentators believed, and the USGA certainly hoped, that the extra precision required to master this U.S. Open-modified course would equalize the spectacularly deep and talented field. “With the weather hot and dry on the Monterey Peninsula, balls are dashing down the fairways at the Pebble Beach Golf Links or scooting into 4-inch rough, where the grass feels like rubber,” Sheeley reported in *The Atlanta Constitution*. “Does this mean that Tiger Woods...is no longer the favorite in the 100th U.S. Open? Hardly. More accurately, it just increases the amount of players, now that distance is no longer a factor and it becomes a matter of hitting the fairways and making putts, who can seriously try to alter such an obvious story line.”<sup>6</sup>

At the top of the list of players who might challenge Tiger were Vijay Singh, the reigning Masters champion, Ernie Els, a past two-time U.S. Open winner, and Phil Mickelson and Colin Montgomerie, the best players to not yet win a major championship.

In Montgomerie’s favor, European players arguably held a distinct advantage at Pebble Beach Golf Links: the seaside course was predictably windy, which seriously complicated the art of hitting narrow fairways, gauging green speeds,



and avoiding the thick, sticky rough that was everywhere. Even a slight ocean breeze could transform this picturesque dream-like golf course into an absolute nightmare. Johnny Miller, a three-time winner at Pebble Beach, commented, “Pebble is the kind of course that gives you a lot; it lets you make birdies and eagles. But it also can take it away real fast.” After the 2000 U.S. Open was over, the history books closed, and the trophy awarded, England’s Nick Faldo reflected, “It’s been very linksy....It’s not target golf this week. We [Europeans] are used to sort of bumping around in the wind and scrambling a lot.” Which is probably why Spain’s Miguel Angel Jimenez, England’s Lee Westwood, Ireland’s Padraig Harrington, and Faldo all finished in the top-10.<sup>7</sup> In fact, unlike most U.S. Opens where Americans typically dominated, of the top-10, six players were from other countries, and in the top-5, only Tiger was born in the U.S.<sup>8</sup>

In the days leading up to the championship, some began to worry that the USGA’s director of rules and competition, Tom Meeks, had stiffened the course’s difficulty too much. Many still remembered the final round of the 1992 U.S. Open at Pebble Beach, where the scoring average was 77.26.<sup>9</sup> Adding to players’ concerns was the fact that the USGA had downgraded hole No. 2 from a par-5 to a par-4, reducing the overall par from 72 to 71. “When I heard that, I said, ‘You’ve got to be kidding,’” complained Jack Nicklaus, who would be playing his 44th consecutive and final U.S. Open at Pebble Beach – his favorite course. “Here you are, you’ve played three Opens at Pebble Beach, you have comparable scores by everybody in the game, and all of a sudden you want to take a hole and change it? Why? Give me any kind of reason that’s logical. It’s been a par-5 forever. Why would you want to change it?”<sup>10</sup> Tiger Woods was just as irritated with the decision. “I don’t think that’s right, just because now we can’t really compare all the past champions,” he said. “We’ve always played this golf course as par 72.”<sup>11</sup> The recent loss of two tall Monterey pine trees – killed by “pitch canker” disease – that had previously toughened the lengthy approach shot to the green motivated the USGA’s decision, as Executive Director David Fay explained to NBC’s viewing audience.<sup>12</sup>

But No. 2 wasn’t the only hole players and analysts were watching. No. 14, most unusually for a par-5, was expected to yield relatively few birdies. It was 573 yards long, uphill much of the way, with strategically positioned bunkers on both sides of the fairway and the most difficult green on the course to hold – on one’s third shot, with only a wedge in hand.<sup>13</sup> The breathtaking 8th hole, with its bewildering putting surface and yawning Ocean chasm that swallowed both tee and approach shots, was another hole on every spectator’s radar.<sup>14</sup> But the hole that really earned competitors’ ire in 2000 was No. 5, recently redesigned by Jack Nicklaus.



JACK NICKLAUS’ appearance at Pebble Beach in 2000 would be his farewell to competition in the U.S. Open.

PHOTO/STAN LAPIDUS

The new No. 5 was supposed to be a par-3, but when the wind picked up on Friday and Saturday, only a third of the field managed to hit the green in regulation. And that slowed play considerably. “When there are five groups standing on the tee, that’s an indication something is wrong,” Paul Azinger said. “The green is obviously flawed and needs to be redone.” Nicklaus, the hole’s designer, agreed with him. “I was with a couple of USGA guys who wondered why the hole was playing so slow” – there was a twenty-five to forty-five minute wait to play. Nicklaus told them, “It’s because you guys won’t let it be played the way it was designed.”<sup>15</sup>

Nicklaus intended for the area short and left of the green to be fairway so that golfers could land their shots there and let the ball run down the slope onto the green. The USGA, however, decided to turn this ideal landing area into dense rough. The result, Nicklaus complained, was that “nobody can make par....You’ve got the cliff on one side and no shot whatsoever if you miss it left.”<sup>16</sup>

Even Tiger struggled on No. 5 in 2000, averaging a quarter-stroke over par just like everyone else. The only other holes where he averaged over-par were the Cliff of Doom classic No. 8 and the relatively nondescript, dogleg left third hole (where he made a triple bogey in round three).

see **TIGER**, 30

# TIGER

CONTINUED FROM 29

Otherwise, Tiger smoked both the course and the field, especially on hole Nos. 9 through 17. Glenn Sheeley theorized in *The Atlanta Constitution* that “playing Pebble is always about getting a few strokes under par early, to prepare for those that slip away at eight, nine and 10 or on the back nine.”<sup>17</sup> Sheeley was correct that the back nine holes at Pebble Beach separate the men from the boys. The three prior U.S. Open champions at Pebble Beach – Nicklaus, Watson, and Kite – had averaged 2.46 strokes better than the rest of the field on the back nine, as opposed to just 1.16 strokes on the front nine.<sup>18</sup>

However, Tiger’s strategy was notably different in the 2000 U.S. Open. He chose not to take any undue risks by forcing birdies early on, and instead tried to avoid bogeys everywhere (remarkably, he was bogey-free in rounds 1 and 4). Relying on his towering ball flight and unmatched power – he officially led the field in driving distance by seven yards, but it often seemed much more than that – he scored periodic birdies on holes that badly beat up his competitors, especially on Nos. 2, 9, 10, 12, 14, and 17. He very effectively neutralized any competitors who sought to break away on the easier early holes to try to chase him down.

After Tiger turned in a first round 6-under 65, commentators were ready to call the tournament. Johnny Miller called it on-air after Tiger birdied No. 14. “I think it’s gonna be very tight with the rest of the field, but I really do believe, I got this hunch, that Tiger’s gonna break every U.S. Open record this week and win by, maybe a big margin. I just think it’s gonna be – not maybe a Masters, his first Masters win, but I just have the feeling if he could get off to a great start, which he has done, it could be a week that he just says, ‘See ya, guys.’”

The first round technically wasn’t even over yet; fog had interrupted play, and seventy-five players waited until morning to finish their rounds.

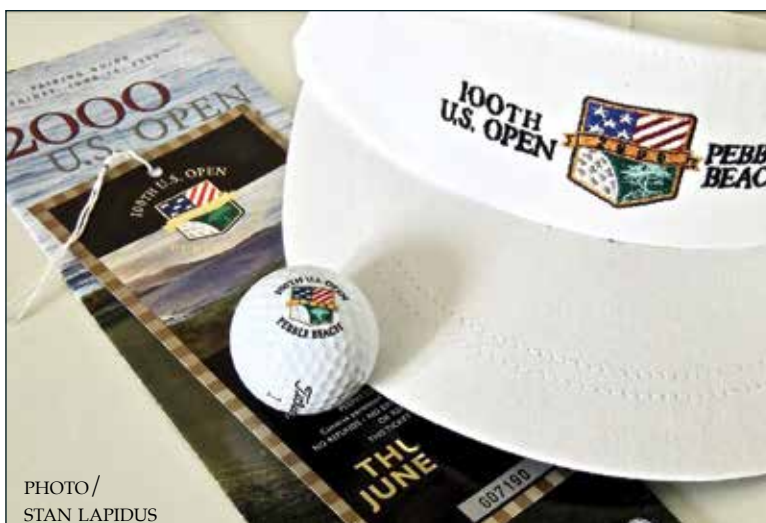
But Tiger’s mastery of the course was so intimidating that even though Miguel Jimenez was only one shot back with a 66, no one liked his odds of winning. “Back up the van, move out the bleachers, shut off the lights, stick a cork in the fog and close the door. This U.S. Open is already over,” Thomas Bonk declared in the *Los Angeles Times*.<sup>19</sup>

“The only man left in this Open who can defeat Tiger is Woods,” Skip Bayless wrote in the *Chicago Tribune*, citing Tiger’s effortless shot-making and first-round composure as superb reasons for the rest of the field to throw in the towel. “Surely no player has been considered a bigger shoo-in after playing his first round.”<sup>20</sup> Ed Sherman had to assure his readers, “No, The U.S. Open is not over.” After all, he joked, “The 18th hole could fall in to Carmel Bay.”<sup>21</sup> And after Tiger turned in a second round 69, to go 8-under for the tournament and take a record-breaking six-shot lead over Jimenez, the *New York Times* ran the headline, “Woods Threatens To Make It Academic.”<sup>22</sup>

Skip Bayless speculated, “The rest of golf has just one hope. Only Pebble’s unpredictable elements can keep this Open from becoming elementary for Woods. The bay breeze must kick up, the temperature must drop.”<sup>23</sup> This finally happened – or as Bonk put it, “The real Pebble Beach Golf Links showed up” – during the third-round, yet Tiger still shot even-par (only Ernie Els beat him that day with a stunning 68 before weather conditions toughened).<sup>24</sup> However, observers noticed something curious, or at least thought they did. Just as the worst of the fog seemed to hold off for Tiger’s rounds, the wind also stopped blowing whenever he teed off, “as if on cue.” “That used to happen when [Ben] Hogan teed off,” Nicklaus mused. “Now it happens when Tiger tees off.”<sup>25</sup>

A more realistic explanation, perhaps, is that the wind did not affect the trajectory of Tiger’s new solid-core golf ball as much as it did the wound-core balls played by nearly everyone else. Before Titleist’s Pro V1 (which was first widely used on Tour in October 2000), there was Nike’s Tour Accuracy ball. Developed for Nike by Bridgestone in Japan, the ball “featured a solid, molded core injected with synthetic compounds, including polyurethane,” which allowed the ball “to maintain its velocity at its apex, minimizing the adverse effect of rain and wind.” Tiger was Nike’s most avid tester, and at Pebble Beach he played with a brand new

Bridgestone prototype that was not even available to other Nike clients like Paul Azinger. After a first test in Germany, Tiger played Nicklaus’s Memorial Tournament in late May and won by five shots at 19-under-par. That the prototype landed unerringly where Tiger hit it no matter the weather conditions is what ultimately convinced him to



PHOTO/  
STAN LAPIDUS



permanently switch balls on the eve of the U.S. Open.<sup>26</sup>

Tiger's unorthodox decision to switch balls just before a major caught the attention of many, but expert observers failed to connect his surreal ball-striking exhibition with the new ball. Quite the opposite, in fact. When Tiger won the Memorial, Thomas Bonk joked, "Tiger Woods is so good, he doesn't need a golf ball to win tournaments....[he] could still beat everybody if he hits a rock or an apricot or even a salt shaker."<sup>27</sup> Gerry Dulac, writing for the *Pittsburgh Post-Gazette*, maintained, "Woods is going to play well, shoot low scores and win a lot of golf tournaments no matter what ball he plays."<sup>28</sup> The overall consensus in the golf press was that Tiger was scorching courses in spite of his equipment change, not because of it. "Titleist is the Mercedes of golf balls," David Teel wrote in the *Daily Press* of Newport News, Virginia. "Nike is Hyundai."<sup>29</sup> Ed Sherman joked in the *Chicago Tribune* that maybe the rest of the field would luck out and "Tiger Woods' shipment of his new Nike balls might be ruled non-conforming because they feature too many swooshes."<sup>30</sup> But neither Sherman nor any other leading golf reporters advanced the idea that Tiger's solid-core ball was giving him a special advantage or was in any way related to his record-demolishing performance.

Simply put, very few realized at the time how revolutionary this technology would be. Azinger, who was using the store-bought version of the Tour Accuracy, told reporters, "The guy is using the ball because when he was messing around with it, he just couldn't believe it....That's how much [Tiger] likes the ball."<sup>31</sup> Journalists didn't buy it,

choosing to believe that Tiger's switch had less to do with the ball's performance than the \$2.5 million Nike reportedly paid him to use it.<sup>32</sup> But the way Tiger's ball consistently flew long, flat, and straight, impervious to the wind, and the way it held the greens as everyone else's hopped and ran past the flagsticks, matches the way we now understand a solid-core ball behaves when struck perfectly by top-tier professionals.<sup>33</sup>

The end result of this combination of Tiger's singular golfing prowess with a brand-new technology was a jaw-dropping performance at Pebble Beach. By the end of the second round, Tiger had a record-breaking six-shot lead.<sup>34</sup> By the end of the third, he was an unheard-of ten shots ahead, another new major championship record. "Tiger Woods keeps putting up birdies as if this were some faceless sponsor-name tournament," Ed Sherman marveled. "Meanwhile, the rest of the field is playing a U.S. Open course where red numbers are rumor."<sup>35</sup> ¶

*This article will conclude with the summer 2020 edition of The Golf.*

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## Footnotes

1 Copyright 2019 Steve Schlossman and Kari Thomas. All Rights Reserved.

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18 Much thanks to Jon Murcek and Emma Slayton for assisting in our statistical analysis of historical scoring patterns at Pebble Beach.

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# Colf



## The medieval Dutch game that preceded golf

By Dick McDonough

The purpose of this article is to provide descriptive information, but more importantly visual evidence, of the popular stick and ball game akin to golf, known as colf, played in town streets, open areas and on fields in the Low Country (Holland) from the late 1300s until it died out in the 1700s.

Over the years there has been considerable confusion of terminology and inaccuracy about the various forms of recreational “golf” that the Dutch played over several centuries. A review of turn-of-the-late-19th century Scottish and British golf literature failed to provide detailed descriptions or distinctions between the different types of “golf” being played at different times in Holland. Horace Hutchinson in the 1890 edition of *The Badminton Library-Golf* took note of the Dutch game but based his writings largely on depictions of the game taken from visual images on tiles or pottery, noting “...the Dutch played a more golf like ...kind of golf...” and based largely on those sketchy source materials and the evolution of the golf ball made the astounding and heretical statement, “This looks as if golf had its native seat in Holland.” Hutchinson also admitted he did not have the time to properly research the subject.

Andrew Lang, the leading golf historian of the day, took the opposite position observing “There is no specific resem-

blance whatsoever between golf and the Dutch game called kolf.”

Golf articles written during the early 20th century began to take note of the hundreds of Dutch and Flemish paintings of ice-skating scenes which invariably depicted a form of golf being played on ice. They described striking similarities between golf players in Scotland and their counterparts in Holland. Notable examples included two from *Golf Illustrated* – “Two Old Dutch Golfers” (Feb. 8, 1901), and “Two Old Dutch Engravings” (March 22, 1901); and “Concerning Golf in Holland” and an article titled, “A Primitive Golfing Scene,” both from *Harper’s Weekly* (April 15, 1899). That article reproduced an Aert van der Neer painting, shown below, and noted, perhaps for the first time, the painting made it clear that the Dutch were playing a form of golf on both land and ice.



RIVER VIEW IN WINTER, by Aert van der Neer (1603-1677)

Harry B. Wood, commonly regarded as the earliest preeminent collector of golf antiquities, published, *Golf Curios and ‘The Like’* in 1910. His book contains nine plates of various Dutch-related golf artifacts, including tiles, portraits, and ice scenes, with emphasis on and early images of Kolven, the short game played on an enclosed court. Plate XI, shown at right (and a later, colored version, top left), captures the image of a colfer on land in mid-swing playing from a tee. At the time, publication of this picture left little doubt that the Dutch were playing a form of golf on land as well as ice.



DE KOLF, by Jan Luykens (1649-1712). Luykens was noted for his engravings and this etching captures a colfer in mid-swing playing a ball teed up in the snow apparently playing from land onto ice, given the skaters shown in the background. This was published c. 1700 when colf in Holland was declining in popularity. From the author’s collection.



rably better than those of any other game.” The predominance of Dutch art was apparent. His 19-page introduction contained 12 black and white prints by various Dutch artists, including the picture referred to above as Plate XI on the cover page. Similarly of the 18 color prints which he regarded as ageless, respectable, and charming by old masters, 11 were painted by Dutch or Flemish artists. The portfolio was designed with instructions as to how each color print could be easily removed, framed, and hung. Based on the overwhelming content of Dutch art it was clear that public acceptance had arrived.

Nevertheless, despite the newfound popularity of Dutch “golf” art and publication of hundreds of books on the game no scholar had undertaken comprehensive and thorough research to uncover the true facts. It was a challenge taken up by Steven J.H. van Hengel, following in the footsteps of J.A. Brongers, who passed away in 1954. Van Hengel’s research was extensive and time consuming: centuries old city ordinances, guild records, tiles, artistic products, national and city office records, museums, libraries, public and private collections, and volumes of literature. In 1973 he shared his preliminary findings with The Golf Collectors Society through a series of articles in *Bulletins* 11, 12, and 13, titled, “Early Golf: History and Development.” He published the book, *Early Golf*, in July 1982, which remains far and away the most authoritative book on the subject.

Beginning with the 14th century, van Hengel traces the development of the game century by century noting that at the beginning of the 1700s popularity of the game of colf was waning. He points out that the term “Het Kloven” had taken on so many different meanings regarding golf-like games that it had a life of its own. In order to achieve greater precision and consistency he chose to define the Dutch games as follows:

**COLF:** the old long game played in the Low Countries from about 1300-1700.

**KOLF:** the history of the short game which developed out of the long game from 1700 onwards.

**GOLF:** the history of the game that developed in Scotland around 1450 and continues worldwide today.

While it is helpful to simplify the terminology, the definition he chose for Colf is so broad and encompasses so many different games that important distinctions are lost. Van Hengel’s research makes it clear that from 1300 until late in the 1600s the popular Dutch game was Colf, the long hitting game played initially on streets, and when banned in various towns, moved to the town ramparts or fields. During the very severe winters of the 1600s the Dutch moved their

game to the ice.

Based on clues from Dutch art it appears that some players continued to play the long game on land, some either on ice or a combination of ice and land, while others chose to play a sort of game often targeting a pole in the ice. Given the extreme distances a ball could travel on ice this adaptation is not the least surprising. Some Dutch art from the early 1600s captures both forms of Colf but given the massive crowds and varied activity depicted in the ice scenes the short game seems to have been more prevalent. The short game was and still is frequently referred to as Kolf whenever the old Dutch art – paintings, tiles, etc. – is referenced.

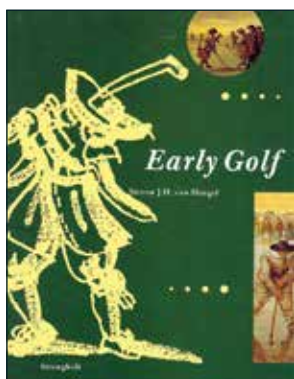
**For purposes of this article let us assume, despite differing nomenclature, that the term “Colf” refers to a form of golf that was played on land and involved a club, a ball, and a full swing in order to play to a distant target.**

Most Dutch art of 16th-18th century is considered genre painting, meaning scenes of everyday life with ordinary folk depicted in their homes, at work or recreation. The painters immortalized towns and landscapes capturing life in intimate variety: indoors, in taverns, neighborhoods, or in the street. Much of the Dutch middle class had achieved a level of prosperity that enabled them to acquire paintings which in earlier times would have been considered luxury goods. The Dutch artists realized there was demand for their work with a large market consisting of middle-class customers. Oil paintings of everyday scenes intended to be hung in the home were common and relatively inexpensive. The artists often used this medium to convey subtle or humorous commentary on family, social, or moral issues. This form of art represented a breakaway from the more traditional landscapes, portraits, religious subjects, battle, or historic scenes common throughout much of the artworld. Because of its realism this art has captured and preserved an accurate record of what life was like in Holland 400 years ago.

Delving into the wealth of that resource, I believe we can distinguish four distinct categories of art that shed light on the various forms of “golf” that were being played in Holland during 1300-1700 – **Tiles, Ice Scenes, Portraits, and Colf Images**. These are discussed on the following pages along with sample images.

Because my focus is on Colf, the long game played on land, my emphasis is on the art that portrays, confirms, and sheds additional light on that game. For a detailed description of the game, its implements, playing grounds, and restrictions imposed by local authorities I refer the reader to van Hengel’s *Early Golf*. In addition to the descriptive text, he provides hundreds of images, including five pages of Dutch tiles of the period and two pages showing heads of Colf clubs dating back to 1600.

CONTINUED NEXT PAGE



# COLF – PORTRAITS

Dutch art during the 17th century was predominantly genre paintings. There are a considerable number of portraits of young children holding Kolf clubs and were most likely commissioned by wealthy families. These portraits have aroused considerable discussion and debate about their

meaning in terms of the nature of the game being played in that period. Some early golf historians concluded that Colf was a child's game rather than a long game played by adults. Frankly, the portraits shed little light on the game of Colf other than to capture images of the clubs and balls in use at the time. However, given the very small size of some Kolf clubheads recovered in recent years it is clear they must have been used by youngsters.



**A TWELFTH NIGHT FEAST: 'THE KING DRINKS''** by Jan Steen (1626-1679), c. 1661. This is a strikingly detailed portrayal of a young boy holding a colf club during festivities celebrating The Epiphany. Most likely Steen included it to depict the wintry season when the celebration occurred.



**THE PEASANT FESTIVAL**, by Jan Miense Molenaer (1610-1668), c. 1650. The focal point of this raucous scene is a young boy addressing a ball with a left-handed swing, open stance, using a traditional colf club and small ball. From the author's collection.



**BOYS PLAYING KOLF ON A ROAD**, by Nicolaes, c. 1624. One boy addresses a large white ball (wooden?), his eyes focused on a target. The two boys are clearly engaged in a game of colf on land.



**COLF/KOLF HEADS**, sizes varied considerably, from 4-inches and 13 oz. to 1.5-inches and 1.5 oz. Smaller heads were for children's clubs.

## TILES

We commonly refer to tiles depicting early forms of golf as Delft tiles but, in fact, tiles were first produced in Holland around 1570 with potteries located in five towns. They spread to six more towns in the early seventeenth century and continued their growth throughout the century. The definitive reference is *Dutch Tiles* by Dingeman Korf (Universe Books Inc., 1964). The book traces the origins of tiles, the process of making them, their popularity and use, and the decline of the industry in the late eighteenth century. (Also refer to "Collecting Delft Colf Tiles" in the Autumn 2018 issue of *The Golf*.)

The earliest Dutch tiles, pre-1650, frequently portray a player holding, and sometimes swinging, a lengthy

club characteristic to what would be used to strike a ball some distance. (Two samples from the author's collection shown at right.) With

few exceptions later tiles depict a single player using a much shorter club often aiming at a nearby target such as a stake or hoop. Tiles from the late eighteenth century onwards almost universally show two players each holding a short club engaged in a game with a visible target nearby. These later tiles are characteristic of the short game depicted on hundreds of paintings of ice scenes. One might conclude that the earlier tiles represent Colf players engaged in or preparing to play the long game on land.





# ICE SCENES

During the seventeenth century, Holland frequently experienced severely cold winters known as “The Little Ice Age” (1550-1650). The harsh winters caused the rivers, canals, and shipping lanes to freeze solid, impacting the people as well as the Dutch economy, which was heavily reliant on trading. While the brutal winters caused hardship, they also created an opportunity for fun on the ice – skating, sledding, and such games as Kolf. Artists captured the scenes by painting literally hundreds of ice scene paintings. The list of accomplished artists who painted these scenes is practically endless. A few are listed below.\* Their works are displayed today in prominent art museums throughout the world. Such paintings by accomplished artists that reach modern auctions frequently fetch six or seven figures.

An examination and analysis of this artwork is beyond the scope of this article. Dozens of articles and books contain a variety of the outstanding paintings. Most of the “golf” depicted in the paintings is of the short game variety, although, occasionally, a Colfer can be seen taking a full swing in a very crowded area with apparent disregard of the consequences. Hendrick Avercamp (1585-1634) painted dozens of ice scenes and is regarded as the most accomplished artist of this genre. His paintings at right are typical of his style and illustrative of Kolf players enjoying their sport on the crowded icy canals.

\*Prominent Dutch and Flemish artists who painted ice scenes involving Kolf or Colf:

Esaias van de Velde (1587-1630)

Hendrick Avercamp (1585-1634)

Jan Steen (1626-1679)

Aert van der Neer (1603-1677)

Adrian van de Velde (1636-1672)

Isack van Ostade (1621-1649)

David Teniers-The Younger (1610-1690)

Paul Brill (1554-1626)

Jan van Goyen (1596-1654)

Interested readers would be well advised to find a copy of the three-book series *Games for Kings and Commoners* by Geert and Sara Nijs. The books explore in depth the early European games and are complemented with wonderful images. Information at: [www.ancientgolf.dse.nl](http://www.ancientgolf.dse.nl).

Contributions by the Nijs to *The Bulletin*:

**December 2012** – book review, *Games for Kings and Commoners*, Part I

**December 2014**, book review, *Games for Kings and Commoners*, Part II

**March 2015**, article, Early Golf in America

**September 2015**, article, Artic Colf

**March 2016**, article, Collecting European Clubs & Balls



ICE SKATING IN A VILLAGE, c. 1610, after Hendrick Avercamp, from the author's collection.



A WINTER SCENE WITH TWO GENTLEMEN PLAYING COLF, by Hendrick Avercamp (1585-1634), c. 1615-20. As in the painting detail below, the player aims toward an individual holding what appears to be a perpendicular standard, a goal of some kind.



COLF PLAYERS ON ICE, by Hendrick Avercamp (1585-1634). Avercamp and Aert van der Neer were Holland's most prolific painters of ice scenes. This oil painting, c. 1625, captures the image of an elegantly dressed colfer in top hat preparing to play.



# COLF IMAGES

As some golf historians have questioned the existence of Colf, the long game played on land, I have assembled some paintings or related images portraying the game being played on land or that capture scenes of a young male Colfer. These pictures are a small sampling of the dozens of period art that conclusively demonstrate that the land game of colf was popular in the low country during the 1600s and earlier.



**NATIVES OF HOLLAND** from G.H. Millars book, *The New and Universal System of Geography*, published in 1782. The engraving portrays winter diversions of the Dutch. The colfer in the center appears to be wearing a kilt, while colfers in the forefront appear to symbolize more traditional Dutch attire and clubs. From the author's collection.



**A WINTER LANDSCAPE WITH VILLAGERS SKATING AND PLAYING KOLF ON A FROZEN RIVER CANAL, A VILLAGE BEYOND**, by Aert van der Neer (1603-77). This oil painting captures the image of colfers clearly playing over land, though quite near a frozen canal.



**EARLY DUTCH PAINTING.** Early Flemish Painting attributed to David Teniers-The Younger (1610-1690), from the author's collection.



**THE COLF PLAYERS**, by Pieter de Hooch (1629-1688), c. mid-1600s. An obviously delighted young girl and boy embark on a game of colf. Note their short delicate lead-headed clubs and a very small ball.



**SPORTS ON A FROZEN RIVER**, by Aert van der Neer (1603-77).



**RIVER BY WINTER**, by Aert van der Neer (1603-77).





## AN OLD CLASSIC

### *Chronicles of Blackheath Golfers*

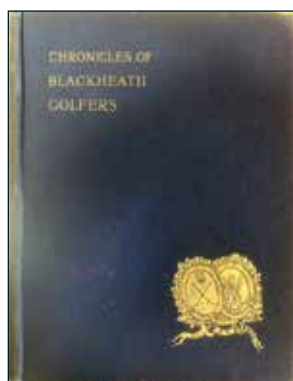
With Illustrations and Portraits

*Edited by W.E. Hughes, Late Hon. Secretary of the Royal Blackheath Golf Club*

Chapman and Hall, Ltd., London, 1897

Published in U.K. and U.S.

Price range 1st Edition – \$1,500-\$2,500



Royal Blackheath is certainly the oldest golf club in England and the oldest golf club in the world. It is fitting that this is also the oldest (first) club history. It set an outstanding precedent for the many hundreds of club histories to follow. It gives a glimpse of what golf was like centuries ago, although much of the Club's earliest history was lost. Although the Club was formed in 1608, the first written record was from 1787. Thus, close to 180 years of the early inception of the game is lost, never to again be seen. I think this underscores the importance of these types of books that memorialize local history that is not covered in general golf history volumes. The genre is certainly under-appreciated, but is gaining respect from those who follow golf architecture, local or regional information, or the history of famous

clubs.

A large, attractive, and impressive volume, the first thing that stands out is the spectacular gilt club ornament on the lower right corner of the cover. The outstanding illustrations are highlighted by the portrait of William Innes, otherwise known as "The Blackheath Golfer," one of the most famous of all golfing prints. The book also features the Club's fabulous collection of artwork, photos, medals and awards.

Early in its history, the Blackheath Club hosted smaller units or social groups, such as the famous Knuckle Club, which later became the Blackheath Winter Golf Club, which played over the same course. The early history of these smaller clubs is lost (the importance of written records!), but it is presumed that Blackheath had its share of "fair weather golfers" who lost interest when the cool fall weather arrived. The more hearty golfers would finish their round and retire to a bowl of knuckle soup, usually of the beef variety, thus the term "Knuckle Club."

Of course the book continues on with the list of captains, officers, medal winners, their photos and the like. I think from the early days people got a certain enjoyment from seeing their name in print.

(I understand that reprint was done in 2017, but I have not seen a copy.) ¶

## A NEW CLASSIC

### *Masters of Design*

Great Courses of Colt, MacKenzie, Alison & Morrison

*By Henry Lord and Peter Pugh*

Foreword by Peter Thomson.

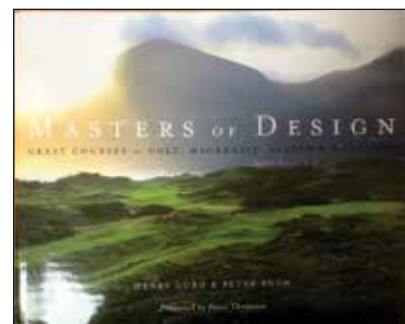
Icon Books, London, 2009. Price range – \$150-\$200

When it comes to golf architecture books "spectacular" is a term that is a bit overused, but this volume certainly does fit into that description – large and heavy with fabulous photographs of beautiful layouts, biography and history of famous architects. This seems to be a winning formula to be deemed a "new classic," and this follows that guideline. Golf architecture books are a hot commodity in the world of golf collecting.

The book chronicles the early beginnings of the game, from the beginning of architecture to the "Golden Age" of golf architecture in the early 1920s where land and labor prices were low and the growing demand for good golf courses was high. Thus the "Roaring 20s" led to a growth spurt of courses and developers wanted noted architects to build them. Leading the charge were Harry Colt, Charles Hugh Alison, and Dr. Alister Mackenzie who formed a loose alliance in Britain

around 1920. They rode the world-wide growth of the game and the partners were pulled in many directions around the globe. After the stock market crash in 1929, demand for new golf courses dwindled considerably and the architects had to look far afield for work. Mackenzie left to take on jobs in Australia, New Zealand, North and South America, and Japan. After Mackenzie left, Colt and Alison took on a young assistant, John S.F. Morrison, who later became a partner. The book covers most of their top designs in detail and with beautiful photos.

This is a follow up to Lord and Pugh's grand *Creating Classics, the Golf Courses of Harry Colt*, published in 2008. I marvel how they managed to put two such impressive and well-researched volumes together back-to-back. Neither were printed or distributed in North America so are somewhat hard to obtain, but certainly worth the effort. ¶





By Ben Kline

Executive Director, Shivas Irons Society

Inspired by Michael Murphy's bestselling novel, *Golf In The Kingdom* (1972), the Shivas Irons Society was founded in 1992 at the U.S. Open in Pebble Beach, Calif. The Society is a non-profit 501(c)3 organization dedicated to the personal-growth opportunities in the game of golf.

Since our founding, the Society has offered writings, lectures and seminars on topics relating to walking this path of mastery; has offered golf events and gatherings in some of the most desirable locations on the planet; and has built an international community of supporters. The Society encourages playing golf together in ways best described in *Golf In The Kingdom*, and celebrating the beauty of the game and maybe even using it as a vehicle for personal growth. In some ways, the Society is a conversation, one that hopefully enriches the lives of those engaged in it. Our supporters are a diverse group of folks who love the game and are interested in learning. The Society tends to attract members who were inspired by Murphy's book and who view the game of golf as a path of exploration, discovery and personal growth and transformation.

Over the past few years, the Society has been going through a rebirth of sorts. Society founder Steve Cohen passed away a few years ago after about five years of health challenges that did not allow him to run the Society on a day-to-day basis. As such, there were some struggles and changes and a little loss of inertia, because much of the Society's life-force came from Steve's heart and passion for both the game and the Society. Our big push this past year, along with having more golf opportunities than in the previous several years, was to create a new website to support members finding one another, and make available to our supporters great content including *The Journal of The SIS*, videos, photos and art, and much more. The new website is online and can be found at [www.shivas.org](http://www.shivas.org). As mentioned, we have golf outings and, through our new website encourage members to find each other to play together. The Society has an annual trip to Bandon Dunes, Ore., for links-style golf and, in addition to local events, the Society has traveled to Scotland, Ireland, Australia, and even Bhutan, where we introduced the youth of that country to the game of golf.

At one time, the Shivas Irons Society had over 1,000 members but currently is quite a bit smaller. Many members re-

side in California, but we have members throughout the U.S. and in other countries as well, including England, Germany, Australia, Finland and more. Some of our members are golf course architects and professional writers and even professional golfers, but our members comprise a wide range of occupations and avocations. The common link for all is a love for the game and the spirit of the game.

We hope to attract more members in 2020 who share our love for the game as a vehicle of growth and transformation, through events and a shared desire to make the world a little better through the game of golf, and some of the values it espouses. Those values include integrity, honesty, and good manners, and being in nature and enjoying the walk, and celebrating friendship and community. The Society also supports activities such as golf for underprivileged youth and handicapped golfers. The Society has published a four-volume set of *The Journal of the Shivas Irons Society*, replete with rich articles, drawings from world renowned authors and Society members alike.

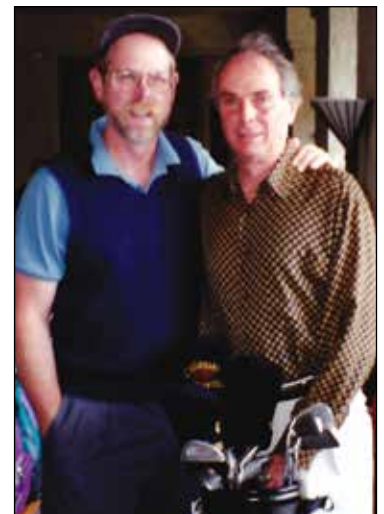
People join the Shivas Irons Society for a variety of reasons. Many people have been inspired by *Golf In The Kingdom* and want to be part of a shared community of golfers who value some of the more esoteric aspects of the game of golf over ego-based reasons for playing, such as beating one's competitors or trying to look good or impress others. Some members join to find other like-minded individuals to play golf with both locally and when they travel. Other people value the literature and art dedicated to golf and find the Shivas Irons Society is a place that shares and promotes those values. Others join to have a social group with whom to share their love of the game, and to have meaningful conversations

Our thanks to the Golf Heritage Society for allowing us to share our vision with you. We invite you to join us in our explorations of golf as a transformative experience.

Please feel free to contact me at:

[ben@shivas.org](mailto:ben@shivas.org) or  
831-216-6252

The Shivas Irons Society  
PO Box 222339  
Carmel, CA 93922



MICHAEL MURPHY, right, author of *Golf in the Kingdom*, poses for a photo with Jim Davis before a round of golf at the Shivas Irons Society's Games of the Links in 1993 at Spanish Bay in Monterey, Calif.



## Footsteps

When Michael Tobert, a fellow St Andrews author, asked me to come to see David Joy play Old Tom Morris at the Byre Theatre at The Open in 2010, little did I know that my life would change completely. You see, I barely knew Old Tom, never mind David Joy. All I knew was that he would be interviewed on stage by Peter Alliss. I wanted to hear Alliss' funny anecdotes. The night was one half David Joy and the second half with Peter Alliss.

One minute after the show started, I was gripped. David was utterly brilliant at telling the story of Old Tom. The audience and I wept at the death of Meg and Tommy. He had the entire theatre hanging on his every word.

When Alliss came on, I wanted him to stay quiet and for Old Tom to speak!

*Tom Morris, The Colossus of Golf* (1821-1908) is my all-time favourite book. After reading that, I wanted to know more and that is when I started doing my own research. The archives in St Andrews are superb, at the University and British Golf Museum. It was whilst in the university that Catriona Foote, of the University Special Collections staff, who knew what I was researching, said they had a box called St Andrews Links but no-one knew what was inside. Well, this box re-wrote the evolution of the 1st hole but also helped identify amongst other things, where Old Tom's first shop was.

In the box was a pile of statements from the great and good of 1879 talking about their earliest memories of the links and what they thought about the idea of putting a road down the side of the links, outside Old Tom's shop. It was a goldmine of information from the actual carter who took the rubbish from the town, dumped it on the West Sands and thereby created the land for the first hole to a man born in 1797, who remembered Clark's house being built on the wynd, ie. Grannie Clark's Wynd. It is the basis of my new book, *St Andrews, The Road War Papers*, out this summer. Since then I have found the Road War court transcriptions, including Old Tom being cross examined in court and solving a few family mysteries on the way.

Back in 2012, with new Old Tom Morris and St Andrews links findings, I began to write *Footsteps [St Andrews in the Footsteps of Old Tom Morris]*. (Reviewed in the September 2015 GCS Bulletin.)

It was a labour of love. I was told by two well-known writers not to bother as 'there's no money in books.' But that

didn't concern me at all. I knew I wanted to bring my new research to light and I wanted the book to be photogenic like Andy Hall's. I could see it in my mind and imagined it over and over again.

One Sunday night I got an email from an American journalist who said that a well-known person from the golf world was going to email me and not to ignore it. Within an hour, this person duly sent a message saying that golf had been kind to them and they wanted to give something back. Whatever the cost of the book, they would cover it. I literally wept by the computer. The kindness of this person is something I will forever be grateful for.

The book did nicely when published in 2015 and I had wonderful adventures travelling to the USGA evenings in San Diego and Augusta. It was a gloriously happy time and I am thankful to the USGA, Pete Georgiady and Ross Snelings for those memories. My parents were both alive then and got to share those moments.

At the Golf Writers Association of America dinner at the Masters in 2016, where various awards were being handed out, I was there to take a round of applause from the room. This was perfect for me. No speeches to be made, delicious wine and good company. When the person was on stage telling the audience how I had won this year's HWW Book Award [given by the USGA] and speaking far more eloquently than me about the book, I noticed that my trouser belt had got caught in the gap at the back of the chair. With the audience now looking towards me, I was smiling but wriggling furiously desperately trying to unhook.

*What will I do?*

*I can't stay seated and wave - that's rude.*

*I can't get up with the chair still attached to my derriere - that's not a good look.*

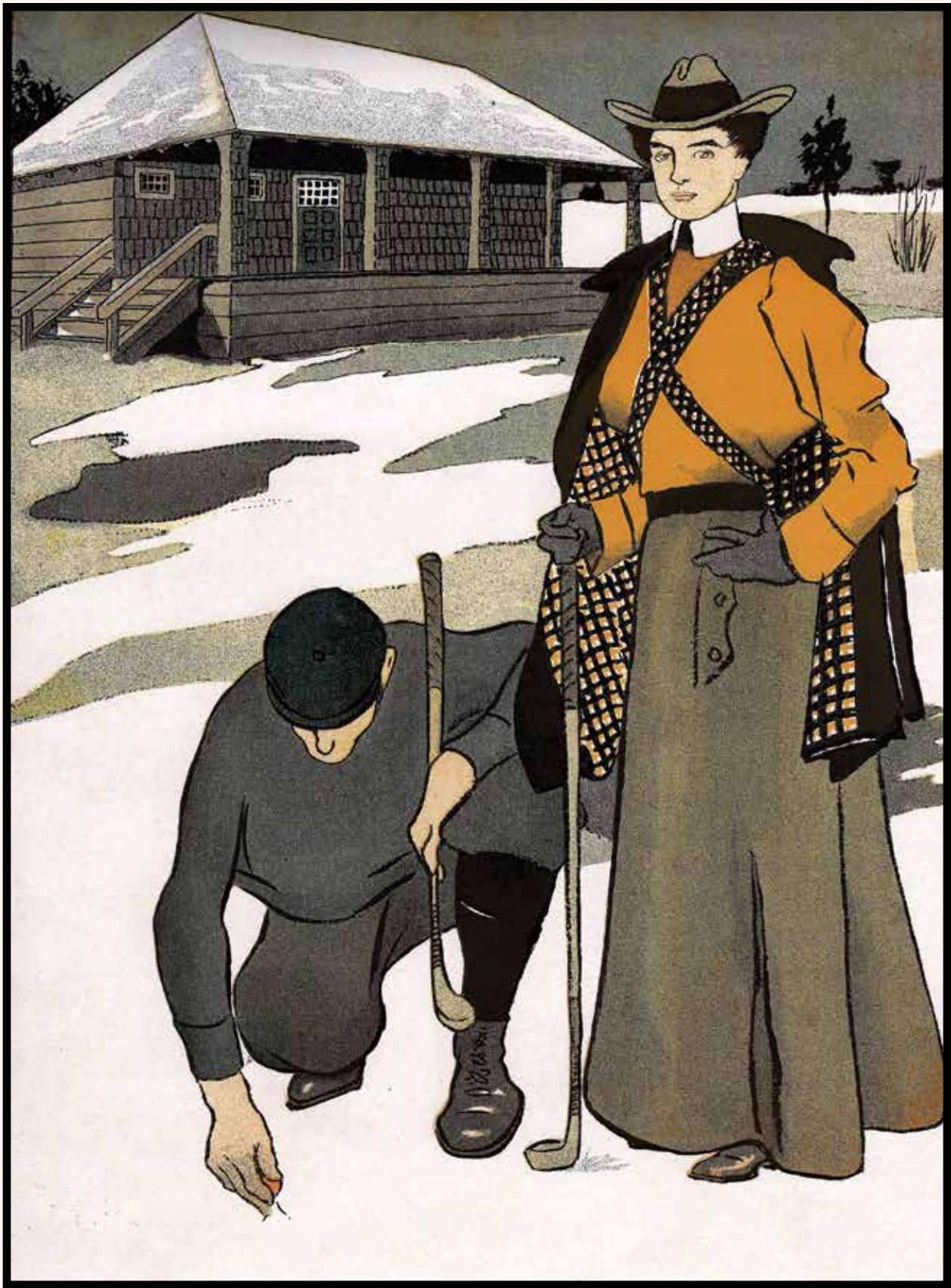
As I heard the words, "I am happy to say that Roger is here tonight. Please stand..." I felt my belt ping and release. I stood up and must have looked the happiest person in the world. I nearly clapped myself!

Golf history is not merely a passion of mine, it is my life. It has given me such amazing memories and I am so thankful for the night Michael invited me to see Peter Alliss and Old Tom. ¶

*Roger McStravick was honored in 2016 with the USGA's Herbert Warren Wind Book Award for St Andrews: In the Footsteps of Old Tom Morris. He has written for Through The Green, Golf Illustrated, HK Golfers and other organizations. He has written scripts for Golf History with Peter Alliss and served as an advisor for Jean van de Velde's Scottish golf and travel TV show on the Golf Channel. He holds a master's degree in golf architecture, lives in St Andrews and is a collector of rare books about St Andrews.*



ROGER MCSTRAVICK at the Golf Writers Association of America award dinner in 2016.



**EDWARD PENFIELD CALENDAR, FEBRUARY 1900.** Edward Penfield (1866-1925), considered “the father of the American poster,” was known for his clear, bold, use of exquisite colors and striking but simple compositions in illustrations. He illustrated dozens of golf images throughout his career including several golf calendars in the late 1890s. He worked for Harpers but in 1900 used the images from his 1899 golf calendar, with two exceptions, to produce a 1900 calendar for R.H. Russell Publishers, N.Y. His 1900 golf calendar had a new cover image and the month of February was changed to the illustration shown above. (From the collection of Richard McDonough.)