1 *Golf Art Landscapes and Arts Enhancement of Life's Realities*

In this chapter, we discuss the evolution of golf painting, a favored type of imagery of things worth commemorating. Initially, artists of golf subjects painted golfers' portraits then groups of figures playing at golf, finding little interest in the courses' scenery. A scenic linkscape gardening movement that started in the early 1900s, aided by the art of English landscape gardening would beautify course scenery. Enhanced course scenery was further enhanced by painting techniques. Chapter 1 makes a comparative analysis of my painting technique with those of modern English golf landscape artists. Chapter 1 also discusses viewing art, the impact of art upon life's realities and the early landscape artists Claude, Constable, and Bril's techniques that enhanced their landscapes and viewers' enjoyment.

For the first 400 years of golf there were no course designers, only nature's designs of predominantly scenic seaside courses. Contrivance of scenery by humans was unheard of. Play of the game was the attraction. Edward Ray, 1912 Open Champion, in his book, Inland Golf, 1912, would write, *"The game was so popular that by 1890 suddenly and without warning it overwhelmed England as practical every town on both sides of the Tweed would build a course. By 1910, nine courses out of ten and nineteen golfers out of twenty are devoted to the inland variety of the game."* These are impressive numbers, indicative of the popularity of golf being played on inland courses that would soon be criticized for their dull looking scenery. Nevertheless, the imagery of many golf experiences would find an active public market. Many accessories of life, from hat pins to ale tankards were adorned with golf theme images. Posters printed by the railroads and resorts touched the imaginations of players with exciting places to play. Art captured moments of heightened reality, pleasurable excitement and memories. The subjects of early English golf paintings featured golf personalities or groups of golfers playing golf with little or no scenery in the background. Scenery was of little interest. By the twentieth century, the subjects of golf art flip-flopped. Dramatic landscape scenery was featured while figures were practically nonexistent. The art market reflected the choices of the public, supplying buyers with golf themes that were considered memorable. Art can make a difference in one's life. Art is capable of pleasurably altering a viewer's sense of reality, if only for a moment, giving one a kick, the thrill of a heightened reality, stimulating the imagination or restoring a delightful remembrance.

Andra Kirkaldy, the St. Andrews Old Course keeper, successor to Tom Morris, was excited by a certain golf scene. He claimed that a painting of the scene would be worth the price. For a Scotsman known to hold his money tight, the price for the art was evidently worth the memory that was hung in his house and visited every day. A prized book, ***Golf Courses of the British Isles***, (1910, by Bernard Darwin (1876-1961) includes 64 watercolor paintings by Harry Rountree , (1878-1950). The paintings captured the artist's impressions of Darwin's selection of best courses in the British Isles. Rountree was turned loose, using the easier language of the brush, replacing words, to depict the state of golf course scenery. Rountree , more an artist than a golfer, found less interest in the golf courses. He painted fewer scenes that featured golf holes than scenes that featured dramatic skis, adjacent landscapes, and fascinating water bodies of seas¸ estuaries, creeks, rivers, ponds, and puddles.

Darwin deferred to Rountree to record the scenery of the courses, but most subjects were nature, remote from the line of play. Take for example one of his paintings titled: *"Out of Bounds, Sherringham,"* (not shown). As the title implies, you are out of bounds 60 feet below a cliff bordering the course, on a beach poking around stones looking for the ball. In Rountree's typical watercolor paintings entitled *"Woking," "Deal,"* and *"Prestwick,"* right, done for Darwin's book, try to find a golf green. No matter, the paintings are a kick and a sense of simulation leaves you pleasure bent.

Darwin's book is prized by collectors. It is a rare book, highly sought after in the literature of golf. Rountree's watercolors enhanced course scenes by idealizing off-site landscape views with his dramatic English skies full of moods and action. Most water scenes, seas, puddles, and ponds were enhanced with reflections and light sparkling upon their surfaces. Of the book's color paintings only a small number of fairways contained patches of bright green grass. Where green grass was found, it was mixed with delightful tan, brown, gold, and yellow color grasses.

Authors wrote more about sensual beauties of the game during this time. Darwin's sense of beauty came by contemplations that heightened his pleasurable thoughts and feelings related to play. He wrote, *"Wind in our face . . . really beautiful" or pleasant contemplations of, "It is the beauty of solitude. . ." and in reference to St. Andrews Old, ". . . Beauty of . . . the contours in banks and braes. . ."* which he felt and thought about while preparing to play a run up shot. St. Andrews Old is recognized as one of the finest courses in the world. Tom Morris (1821-1908) is responsible for its present character. He also designed 60 other courses in the kingdom, many of which were beat upon with that weapon taste for being *"dull."* Today many players consider Tom's courses more fun to play than modern courses that are beautified with landscape effect. *"Tom Morris's chief contribution to the game has been in course design but foremost he made sure that St. Andrew's 500 members, only a handful of which could break 100, enjoyed his course and the game."* (1) He was dedicated to serving the members, bound to the humble idea that the game should be a source of pleasure to his members. He thought nothing of kneeling to build each member's sand tees and fixing handicaps to make competition equitable and enjoyable. And he never sat down in their clubhouse.

Darwin's only comments about visual beauty were about off-site borrowed views. When he remarked of beauty of a distant view, it was stated only as a fact, *"It is beautiful."* Darwin had no descriptions of on-site scenes of visual beauty. However pleasant scenery of the course was starting to become of interest. The idea of pleasant scenery was promoted by Horace Hutchinson, the most respected authority on golf course design of his time.

He invented the term *"linkscape gardening."* His influence extended to course green keepers, notable course designers, and writers, all of whom were from the same era as Hutchinson. The notable course designers and writers were Willie Park, Jr. (1864-1925), H.S. Colt (1869-1951), Tom Simpson (1876-1964), Alister MacKenzie (1870-1934), and writers Robert

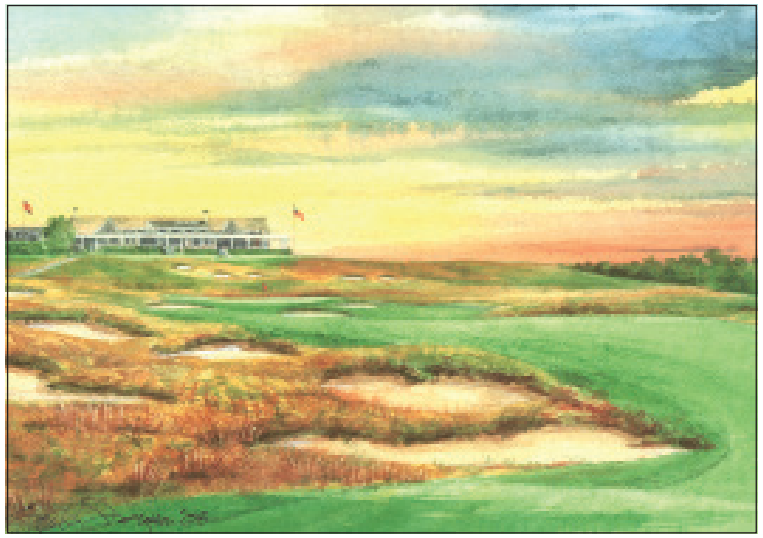
Rountree's Watercolors

Woking

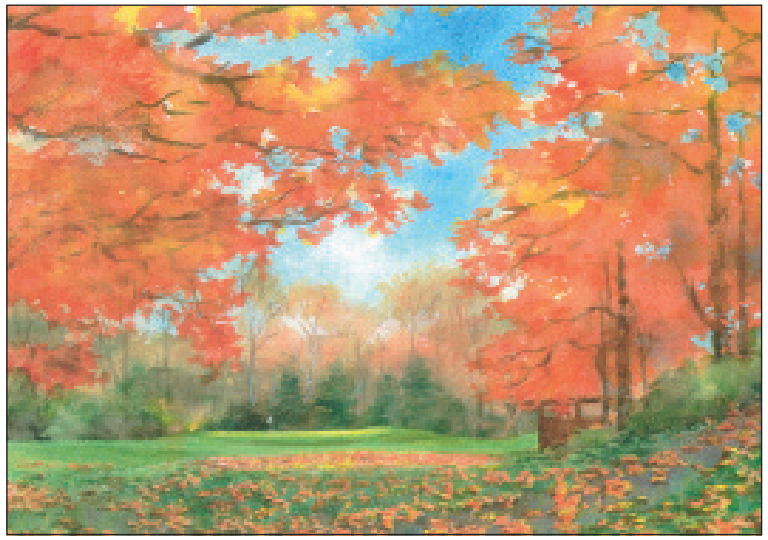
Deal

Prestwick - The Alps

Ingwersen's Watercolors



Shinnecock Hills CC



Columbus CC

Turnberry, Ailsa Course

Hunter (1874-1942) and Garden Smith (1860-1913). Hunter was an aesthete, super-sensitive about visual beauty. He was also Alister MacKenzie's occasional course design partner. After visiting the United Kingdom, Hunter would advocate not only scenic reform in building courses, but also improvement of literary abilities to promote reform. He wrote, *"We are in the early stage of golf course architecture . . .too little regard is given to beauty. . .like most of the work being done by the inexperienced, the words we use in writing of the new art are hard, awkward and ugly."* (2) The scenic movement, which started around 1900, began to see paintings by 1910 that depicted interesting scenery.

The two most famous English landscape painters of golf scenes, Harry Rountree and Arthur Weaver (1918-2008), were both watercolor masters. Although there were other notable contemporary artists, Rountree and Weaver were the most published.

Each had different styles. Comparisons of Rountree's, Weaver's, and my paintings appear in examples above and on page 1-3. Rountree's three paintings, top row, each make a strong statement of a dominant landscape component featured in vivid colors. Rountree either omits putting surfaces and greens or represents them as minor components in his compositions. For

example, *"Woking"* has one component consisting of a patch of multicolor gorse in the foreground, "Deal" has an expanse of yellow gorse in the middle ground, and "Prestwick" has an intense yellow and red sky over the Alps. Rountree has wrung the most out of his colors. Upon viewing, some components have an intensity of coloration that approaches the unreal. My three paintings, *"Shinnecock," "Columbus,"* and *"Turnberry,"* above bottom row, use the same model, pushing color to the limit of realism, but not to the extreme of Rountree's watercolors. Consistent with most of Rountree's paintings there is puzzlement: Where are the golf greens, the target that suggests the course strategy? It is but a trifle matter to some that he did not consider the green as being important; looking at his paintings has always been a kick.

Cypress Point Club #17
Weaver's Painting

Arthur Weaver completed his golf paintings mostly in the post-World War II era. Weaver's technique was not as loose as Rountree's, employing tighter delineation, and being more a realist and less the impressionist. Colors of all of the components in my Cypress Point No.17, above right, are brighter, broader in range of colors, a lighter palette, and more saturated with more color in the shadows than Weaver's painting of the same No.17 hole, above.
Rountree's coloration is more intense. My style is for golf green surfaces to always be shown. If a green is obscured, the viewpoint is raised slightly higher using my time multi view point device to expose more putting surface. It is then accented by a lens-shaped sliver of color.
Unlike Weaver's and Rountree's paintings, most all of my paintings are devoid of figures for the same reason that the famous landscape artist Claude Lorraine (1600-1682) disdained figures. They tended to detract from the theme, lessening its impact. The problem is, even though the sizes of figures may be correct they always appear to be out of scale in a golf landscape. Viewers have been prompted to ask, *"Why are those children there?"*

There is another important point of difference. Note that in Weaver's Cypress Point No.17, the residence in the background, although accurate, is too prominent for the setting.

Cypress Point Club #17
Ingwersen's Painting

It is distracting. The residence is subdued in my painting of No. 17. I have laid a sea mist over the landscape background kicked up by a rough sea, allowing the eye to move away from such distractions and focus upon more interesting components of the course. Distracting objects in scenes are either painted out or obscured in many of my paintings while more interesting components are accented for the purpose of a first round knockout.
Weaver is famous as a watercolorist although he used oil media. In his golf scenes, he employed a wide range of colors for all surroundings. Grass may appear slightly blue, when at time of midday the grass reflects blue sky, or seems yellow-gold when the sun is low in the sky. Weaver's paintings were not possessed by the ambient surroundings as were many of Rountree's. His paintings focused more upon the traditional components of a golf landscape: fairways, bunkers, and greens. Flag sticks were sometimes obscure, but ever present were caddies and players.

Early Landscape Artists and Other Influences

The landscape artists Paul Bril (1554-1626) and Claude Lorraine, and later Englishman John Constable (1776-1837), counted among the world's great landscape painters, enhanced scenes of nature with the use of artificial, technical devices that controlled light, focus, contrast, and sense of depth. They have influenced most of the world's landscape artists. Constable, the great English landscape artist, was mostly influenced by Claude, calling him the greatest landscape artist that the world had ever known. Discussion of these artists' devices as well as the device I have invented for my work follow.

By the seventeenth century, landscapes began to be considered as worthy subjects for paintings. Previously, landscapes were considered to lack moral seriousness not acceptable to the

church, the major patron of artists, which favored only mythic and religious subjects. The Flemish painter Bril was called an idealist landscape painter, as the term is used today. He enhanced his paintings. Bril's painting, below, entitled Jeu de Mail à la Chicane, translated as Game of Mallet with Obstacle, depicted a serious enough subject that it was deemed worth the price paid by the nobleman.

Jue de Mail a la Chicane, 1624 by Paul Bril

Pasatiempo No.1, 1991 by Samuel Ingwersen

The painting of his favorite game would have the abilities to alter the realities of life, to heighten, separate and extend its realities. But most significant is that Bril's painting was the genesis of the device that is known to artists as the "Claudian device," which Claude perfected and rightfully attributed to Bril, the originator. Substitute a golf green and a flag stick in Bril's painting for the Abby door, and you have a view not unlike that from an elevated tee on a present-day golf course, similar to Pasatiempo No.1 shown above.

There are two important differences, however; my palette colors, being watercolor, are lighter, and my shades and shadows have color. The idea of shadow areas imbued with color from reflected light was used extensively by Leonardo da Vinci. He was a genius employing scientific principles of light in his handling of shades and shadows upon forms.

Claude's Pastoral Landscape and Piping Shepherd, shown below, illustrates the Claudian device, which employs large areas of dark elements–dark colors and shadows on one side and in the foreground. Note the similarity of Bril's, Claude's, and Constable's use of this device.

Pastoral Landscape and Piping Shepherd, c1635 by Claude Lorraine

Figures were not favored by Claude, who considered the land, sea and sky more beautiful and interesting than people and animals. He told the patrons that whereas he sold them the landscape, the figures were gratis. Constable made on-the-spot sketches, which he used to finish paintings he produced later in his studio. Gordon Orians (1932) and co-author Judith Heerwagan's (c1940) research found that Constable consistently "savannafied" his paintings. In comparing Constable's finished paintings with his sketches, Orians discovered that in paintings like Dedham Vale, (above) Constable "savannafied" or enhanced the painting

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