



Royal Troon Golf Club Collection of Paintings

The paintings displayed in the public rooms at Royal Troon Golf Club are perhaps at times taken rather for granted by some Members. Through familiarity it is easy just to accept them. They are however of much interest to many Members and often much admired by visitors and guests. This presentation is to provide all those interested with some information about the artists of the paintings and to give in some instances a back story to the works. The paintings are not listed in chronological order or in alphabetical order but rather in the order in which they can be viewed as you journey through the Clubhouse starting in the Ailsa Room.



Anne MacKintosh 1944 – 2014

Arnold Palmer as well as being one of the greatest golfers of all time was also considered as one of the nicest and finest men in his sport and there are two very different portraits of him in the Clubhouse. This painting of him in the Ailsa Room by the renowned Scottish portraitist Anne MacKintosh admirably shows him with that kindly demeanour which is so loved and admired.

Anne Mackintosh studied Botany at Glasgow University and obtained a PhD in Plant Physiology. She worked for some years as a scientist then after the birth of her fourth child she started to paint, something she had been interested in at school but been unable to pursue due to her other academic studies. She attended classes at Glasgow School of Art for three years and thereafter embarked on a second career as a portrait artist. A list of her portrait commissions is a remarkable one comprised of royalty, international politicians, celebrities and sports stars. It includes Prime Minister Margaret Thatcher, King Hussein of Jordan, Sarah, Duchess of York, Nelson Mandela and Severiano Ballesteros.



Anne MacKintosh died in 2014.



It is entirely appropriate that there are two portraits of Arnold Palmer at Royal Troon as he will forever be linked with the Club. He was without question one of the greatest golfers of all time and his win in the 1962 Open at Troon by a then record four round total of 276 is seen still as one of the great wins of the 20th Century. Club President James Montgomerie recounts that when ever he met

Arnold Palmer at tournaments throughout the world Arnold would ask “how things were at his Scottish club?”

There is also a photograph in the main hallway which shows a delighted Arnold Palmer and Professor Iain Hay from the Mayo Clinic comparing club ties and it is clear from his comments in the Club Centenary history how fondly he thought of “*his Scottish club*”. He was enormously proud to have been made an Honorary Member in 1982 and he always maintained that he had “never, ever played better golf” than he did that week in July, 1962. Members old enough to have seen him play always comment not only about his amazing skill and the legendary ‘charges’ but about his ever pleasant personality and charm.

The photograph in the Club bar shows Club Captain Norman Smith presenting the claret jug to a clearly delighted winner. It is interesting to note that this presentation took place on the path at the side of the Clubhouse unlike today’s presentations which take place on the eighteenth green. Keen eyed observers will note 1960 winner Kel Nagle on the extreme left. He had finished six strokes behind Arnold but he in turn was seven clear of the third placed player. Second from the right is Charlie Green from Dumbarton who won the silver medal that year as leading amateur.

The silver medal is one of the great prizes in amateur golf and Royal Troon can boast of three medal winners as Members in the post war period. W.D Smith, Sir Michael Bonnallack and Peter McEvoy.



Andrew Taylor b 1967

The imposing portrait of Colin Montgomerie in the Ailsa Room was painted by the multi award winning designer and painter Andrew Taylor.



Educated locally at Marr College, Andrew Taylor studied interior design between 1985 and 1989 at Napier Polytechnic, Edinburgh where he was the top student of his year. In 1990 he was accepted for study at The Royal College of Art and he left there with a Master of Arts degree in 1992 and returned to Scotland to continue his career as a designer working for a number of leading design and architecture firms. In 1997 Andrew resumed full time fine art study in the 'Painting and Printmaking' department at the Glasgow School of Art and graduated with a BA (hons) First Class in 2001.

In 1995 Andrew was shortlisted for the prestigious Morrison Portrait Award and had his work exhibited at the Royal Scottish Academy. He has continued to exhibit regularly at the RSA and other major exhibitions including the Royal Academy of Arts Summer Exhibition.

In addition to teaching commitments Andrew continues to work as a freelance designer but his principal focus is painting.

The painting was gifted to Royal Troon Golf Club by Andrew and presented to Colin Montgomerie immediately prior to the 2016 Open Golf Championship.



James Hamilton ARSA, 1853 – 1894

The portrait of Doctor John Hightet in the Dining Room is a larger than life size representation of the first Secretary of Troon Golf Club. It was painted in oils on canvas around 1890 and exhibited at the 65th Annual Exhibition of the Royal Scottish Academy in Edinburgh in 1891.

James Hamilton was born in 1853 in Kilsyth. He moved to Edinburgh in 1872 and he studied at the RSA life school from 1874. He was made an Associate of the Royal Scottish Academy in 1886. Hamilton is particularly noted for large historical oil paintings depicting highland life often on Jacobite themes. The portrait of Doctor Hightet marks a change of direction and it is thought that he was himself pleased with the painting. James Hamilton was Doctor Hightet's brother in law. Hamilton died aged just forty one in Edinburgh in 1894.

Doctor Hightet was the man who initiated the first meeting of prospective members for the new golf club in Troon in March 1878 and he dominates the painting. He is wearing a red coat which he had worn at a grand ball in Glasgow. The Glasgow Herald of the time described it as the 'evening dress of Troon Golf Club' although there are no Club records to suggest that such a formal outfit existed. The keen eyed observer however will notice in the middle ground a young caddie clutching an assortment of clubs against a background of links and threatening sky. The boy's name was Joseph McMorran and he would find fame as a golf professional in the USA.

Joe McMorran was a native of Rutherglen near Glasgow. He had gone to America in 1914 and found work at Exmoor Country Club in Highland Park, Illinois, but moved to Indian Hill Country Club in Winnetka near Chicago in 1919 where he would remain until his retirement in 1956.



Joe was a much loved character but he could be quite “crotchety” at times and he seems never to have lost that frugality which is so often associated with the sons of Auld Caledonia.

He was no salesman as he was given to telling certain members that because they wouldn’t practice they weren’t good enough to have a lesson nor were they good enough to have new clubs. Joe never lost his broad Scottish accent and all his homilies were delivered with a thick west of Scotland brogue, nevertheless he is remembered with affection at Indian Hill and his dry wit and turn of phrase were enjoyed by members and guests.

Joe’s daughter was a local champion golfer so clearly he had given her some good teaching.

For many years Joe was the starter at PGA National in Florida during the winter months.

The acclaimed American actor, Golden Globe and BAFTA winner, Bill Murray, worked at Indian Hill Country Club in the 1970’s as a caddy to help fund his education. Many of his ideas for the film Caddyshack came from things he remembered from his time there.



“The Lost Ball, Machrihanish”

Robert Gemmell Hutchison RSA 1855 -1936

Machrihanish GC., originally called Kintyre Golf Club, was founded in 1876, consequently it pre dates Troon by two years. Old Tom Morris subsequently redesigned the course to include its famous first hole with its challenging drive over the beach. Perhaps it was from this first tee that our ladies pictured had that misplaced drive?



Robert Gemmell Hutchison is one of the most significant painters of the style loosely described as British Impressionism and his work features in many of the UK's most famous galleries as well as in many significant private collections. Born in Edinburgh in 1855 he studied at the Trustees Academy under James Campbell Noble who in turn had studied under William McTaggart RSA (1835 -1910) and it is probably as a result of this that so much of Hutchison's work shows influences of McTaggart.



His initial training was as a seal engraver but he had soon become an accomplished painter and it was as this that he would achieve lasting fame. He was elected an associate of the Royal Scottish Academy in 1903 and a full member in 1911. He was also elected to the Royal Society of British Artists, the Royal Institute of Oil Painters and the Royal Scottish Society of Painters in Watercolour. He was awarded several prizes including a Gold Medal for work exhibited at the Paris Salon.

Hutchison first exhibited at the Royal Scottish Academy in 1879 and at the Royal Academy in 1881.

"The Lost Ball" was exhibited in the Royal Scottish Academy annual exhibition of 1920 and it would appear from letters in the Academy's archive that between 1919 and 1921 he had stayed for lengthy periods in Machrihanish.

Hutchison had four daughters and two sons and he would often feature his daughters and their friends in his paintings. He also spent considerable periods of time in Carnoustie and at resorts on the East Lothian coast, both areas with outstanding and famous links yet "The Lost Ball" is the only recorded painting by Hutchison with a golf theme.

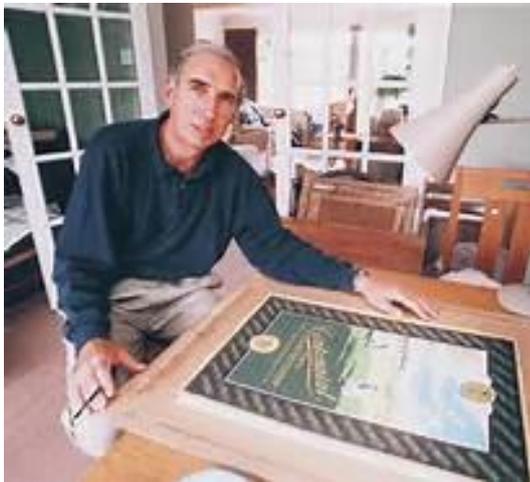
One of his daughters, Maud Gemmell Hutchison, was also an accomplished artist. Her brother, George Jackson Hutchison, had been establishing a reputation as a fine artist specialising in studies of animals but sadly he was killed in 1918 towards the end of WW1.

Robert Gemmell Hutchison died at a daughter's home in Coldingham on the Berwickshire coast in 1936.



There are a number of golf artists who can claim to be world famous. Without doubt the artist Kenneth Reed belongs in this select group. In 2013 Royal Troon GC commissioned Kenneth to paint two large oil paintings of the 10th and 11th holes and these paintings are prominently displayed in the Dining Room. In contrast on display in the Smoke Room are four small watercolours which show very clearly the versatility of the artist.

Kenneth Reed studied art at Newcastle College of Art and Design from 1958 until 1962 and began his career as an illustrator before taking up water colour painting. Having had much success with this



medium Kenneth moved on to larger works in oil and with his accomplished drawing skills and ability to maximise colour in nature he quickly was equally successful with this medium. He was a lecturer at Cleveland College of Art and was elected a fellow of the Royal Society of Arts in 1972. His catalogue of golf pictures has taken him literally round the world and examples of his work grace many of the world's leading golf clubhouses. Kenneth has been an official artist for both the Royal and Ancient Golf Club of St Andrews and for the U.S Golf Association.

Tom Weiskopf who won the Open here at Royal Troon in 1973 is but one of many international golf stars who are proud to have a Kenneth Reed painting as part of their collection.



John McGhie 1867 - 1952

John McGhie was born in Auchenheath in Lanarkshire in 1867. On leaving school he was apprenticed to an architect but because of a weak chest he was advised by his Doctor to leave such a “draughty” office. This suited John admirably and he enrolled at the Glasgow School of Art. He attended, however, for only a short period before being awarded a scholarship to study at the Royal Academy Schools. There he was taught by the elderly J.E. Millais who was famous as a member of the Pre-Raphaelite Brotherhood. His other tutors included Lord Frederick Leighton and Lawrence Alma-Tadema both giants of the Victorian art scene. After three years at the RA Schools he moved to Paris where he studied for a year at the Ecole des Beaux Arts.



In 1901 John married Agnes Burns and they would remain married for the next fifty one years. In 1911 the sale of one of his paintings, purchased for the then huge sum of £120 by the City Corporation allowed him to purchase a house in Pittenweem in the East Neuk of Fife. Fife had always been a favourite location for him and he and Agnes had lived in several rented properties there before this purchase. It became his practice to work on his large portrait commissions in his studio in Glasgow during the winter months and to spend his summers in Fife, a practice he would continue for the rest of his life. John painted Agnes many times and also his daughter Annie and it is just possible that one of our ladies could indeed be his daughter. Both John and his wife Agnes were keen golfers and indeed Agnes was the second lady captain at Hilton Park GC north of Glasgow. Interestingly there is no other record of a golf painting by John McGhie.

His daughter Annie, granddaughter Nanzie and great granddaughter Sarah all graduated from the Glasgow School of Art and became accomplished artists in their own right.

John McGhie died in 1952.



George Houston RSA RSW RI (1869-1947)

The Ayrshire landscape by George Houston in the Dining Room is unusual in that it is not a golf landscape. It is, however, a fine example of the work of one of the foremost Scottish artists of the late 19th, early 20th C. and the Club is fortunate to have such a notable work in its collection.

George Houston was born in Dalry, Ayrshire in 1869. After attending the Glasgow School of Art, Houston designed linoleum patterns and worked at the Glasgow Citizen Newspaper as an illustrator. He set up his studio in Buchanan Street in 1905 and from then concentrated on painting the landscapes of his native Ayrshire and his summer home around Loch Fyne in Argyll. He travelled to



the Continent in his early years and to Japan with Lord Weir via the Trans-Siberian Railway in 1912. He was elected to the Royal Scottish Society of Painters in Watercolour, RSW, in 1906 as an Associate of the RSA in 1909 and to full membership in 1924. His work features in galleries and private collections throughout Great Britain.

The painting which shows the view from the artist's studio in Dalry was gifted to the Club in the late nineteen sixties by the artist's son David. Members interested in the poet Robert Burns should search out the beautiful etchings by George Houston of the Burns country. Houston also

collaborated with author and journalist Neil Munro on a book entitled *Ayrshire Idylls* which was also published in the early twentieth C. In that book amongst the many fine other watercolours is a picture of a golf hole described as 'near Troon'.

The picture has caused much speculation amongst Members as to exactly where it is although the artist's grandson, past Captain Michael Houston, has a suspicion that it may actually be part of Prestwick GC looking north towards Troon.



George Houston died in 1947.



Norman Hepple 1908 -1994

There are a number of well-known pairings of player and caddy but none more famous or enduring than that of Arnold Palmer and James 'Tip' Anderson. Tip was noted for always being a few steps behind his man and it is in such a position that the renowned portrait painter Norman Hepple has placed this worthy man.

Born in London in 1908 Robert Norman Hepple studied at Goldsmiths College School of Art and the Royal Academy Schools. In 1948 he was elected member of the Royal Society of Portrait Painters and was President from 1979 to 1983. In 1954 he became an Associate of the Royal Academy and he



became a full Academician in 1961. Hepple was a popular portraitist with members of the Royal Family and was a particular favourite of the Queen and he is reported to have remarked that her sittings to him were "worth it, for the conversation alone." Hepple painted members of the Royal Family on numerous occasions, and in addition to four separate portraits of the Queen Mother painted notable images of the Duke of Edinburgh and the Princess Royal. During World War II Hepple joined the London Fire Service and became an Official War Artist to the National Fire Service. His war paintings are exhibited in the Imperial War Museum. He also

Painted multiple Aero Girls commissions. Two of his original portraits, labelled by the advertisers as *Mary* and *Yvonne* are held in the Rowantree and Co. archive within the Borthwick Institute for Archives in York. Failing eyesight ended his career late in life, and tragically he met his death in a road accident returning from a meeting at the Royal Academy in 1994.

Tip Anderson who was born in 1932 in St Andrews got his name from his father also known as Tip. Tip Snr. was a well kent St Andrews caddie when young Tip was growing up. Young Tip was a good golfer who had won the St Andrews Boys Championship and had made his own mark on the St



Andrews links. He was a golf club maker before seeing national service in the Army. In the Army he won the Western Command Championship against a good field. Tip first caddied for Mr Palmer, who would finish one shot behind the eventual winner Kel Nagle, at the Centenary Open in 1960. Mr Palmer would later say that had he taken Tip's advice from the start he would have won that Championship which is now seen, thanks to Arnold Palmer, as the start of a new era in Open Championship golf. Tip always referred to his employer as Mr and after that Championship they would be a *British* partnership for over thirty years. Despite repeated requests from Mr Palmer to go to America Tip was content to remain a caddie at St Andrews. In 1964 due to contractual issues in the USA Arnold Palmer could not play in that year's Open at St. Andrews but he recommended Tip to his good friend Tony 'Champagne' Lema

Tony Lema, had never played the Old Course before, and had only two practice rounds before the Championship began. In the early stages, therefore, Lema hit the ball to Anderson's orders, to such effect that after three rounds he was leading Jack Nicklaus by seven strokes. His final winning margin was five, "I could never have won without Tip," Lema acknowledged and subsequently the Americans chose him as Caddie of the Year.

It will be of particular interest to Royal Troon Members that in 1986, when Belle Robertson was hoping to add one more triumph to her formidable list of victories, she wrote to Anderson asking him to caddy for her at the Scottish Ladies Open. "I always enjoy caddying for a winner," Tip replied - and so it proved.

James 'Tip' Anderson died in St Andrews in 2004.





Ethel Dawson 1903 – 1981

This water colour in the Smoke Room is the only painting in the Club featuring part of the Portland Couse. The 'wrack' road leading to the bridge over the railway is clearly visible as is Grey Gables which is now all but hidden due to higher trees.

Ethel Dawson was born in Glasgow in 1903. She studied at the Glasgow School of Art between 1921 and 1926. Ethel moved with her family to Troon in 1930 and she would live in Troon till her death in



1981. During this time she would become a very well-known figure in the town as she cycled every day on her black bicycle to work at both The Ladies Golf Club Troon and Troon Golf Club as it was at that time. She acted as Assistant Secretary at Troon from 1942 to 1970, and was also Secretary of the Ladies' Club from 1942 to 1972; she was also Competition Secretary for the Ladies for some years prior to becoming Secretary. Some senior Members can remember with fondness how they had to be on their best behaviour if Miss Dawson's bicycle was parked at the door as that was a sign that she was in the building,

Ethel Dawson served as Secretary at the LGCT and Assistant Secretary at Troon GC for thirty years.

There are two other fine watercolours in addition to the one illustrated by Ethel Dawson in the Smoke Room.



George Drummond-Fish 1876-1938

George Drummond Fish was born in Ireland and little is known of his early life. He studied at Liverpool School of Art and was awarded a travelling scholarship which allowed him to study in Paris, Brussels and Antwerp. He was commissioned in the army in Belfast in 1914 and he saw service with the 6th Battalion Royal Irish Rifles at Gallipoli during WW1, as part of the 29th Brigade of the 10th (Irish) Division. He reached the rank of Captain and was awarded a military MBE. In Gallipoli he



produced numerous military paintings and sketches of the bleak landscape of the peninsula, including eight watercolour sketches that were used to illustrate the book "The Pals at Suvla Bay", which recorded the exploits of the Irish Rugby Football Union volunteers of "D" Company of the 7th Battalion Royal Dublin Fusiliers during the Gallipoli campaign. Watercolours of Gallipoli by Drummond-Fish are also held by the National Army Museum, London, and the Royal Irish Ulster Rifles Museum in Belfast. He first exhibited at the Royal Hibernian Academy in 1918. In the post-war years, Drummond-Fish painted extensively in Ireland, Wales and Scotland.

Each location of the four paintings in Royal Troon by Drummond Fish is easily identified but it is interesting to see the significant changes wrought in nearly one hundred years. That said it is also interesting to see how little the terrain has changed.

Members who are able to visit the Ladies Golf Club Troon will find a fine collection of watercolours by Captain Fish. Three of their collection features Royal Troon and these paintings add to the important record of how some of our holes looked in the early 20th Century.



Christopher Meadows 1863-1947

Christopher Meadows (CM) was born in England in 1863 in the village of Hungarton. His father was a cordwainer, or maker and repairer of fine shoes. At about the age of 16 he moved to Aberdeen in Scotland to live with his half-brother Robert and his sister in law Mary while he attended Aberdeen University to study art. On completion of his studies in 1883, he moved to Glasgow with Robert and Mary. Although Robert was a merchant and commission agent, according to his marriage certificate, he too was a talented artist, perhaps even more talented than his half-brother CM.

Both Christopher and Robert began exhibiting at the Glasgow Institute of Fine Art, which had been founded in 1861 for the "exhibiting and promotion of works by living artists" and continues to this day. He exhibited annually from 1883 to 1901. CM had developed connections and friendships from



amongst the hunting fraternity, both in England and Scotland and was commissioned to provide portraits of many of the dogs and horses belonging to members. It was through his connections to the Lanark and Renfrewshire Hunt that he met his future wife Ada. In 1900 he, his wife and his family of four children, moved to Saltcoats in Ayrshire, where, eventually his other five children were born. It was with his prodigious output of work that he was able to support such a large family.

His paintings in the Smoke Room which date from around 1920 provide an opportunity for those interested in technique to compare the difference in style between Meadows and Drummond-Fish. Christopher Meadows use of paint is much

'looser' and his drawing too is somewhat freer.

Members will note with interest the split level tee at the 'Postage Stamp'

He spent his final years in Largs, in Ayrshire, where he died in 1947.



James M MacKay 1834-1917

This painting in the Smoke Room by James Millar MacKay is extremely interesting and curious given the artist's background. James was one of four brothers all of whom would make their mark in their chosen field. The Mackay family has a prominent place in the history of 19th C Kilmarnock and they were considered in their time to be among the leading artistic and literary figures of the town which at that time was one of the most progressive and cultured provincial towns in Scotland.

James M Mackay was born in Kilmarnock in 1834 and studied art at the Board of Manufacture in Edinburgh. On his return to Kilmarnock he taught drawing for several years before embarking on a career in photography. He would work with the acclaimed Edinburgh photographers James Ross and John Thomson for twenty years. They had the royal warrant from Queen Victoria and theirs was a prestige studio. After a serious illness however James M MacKay returned to landscape painting.



His elder brother Alexander Sutherland Mackay had also studied art in Edinburgh and was already an established and prominent portrait painter and his portrait of his uncle, the historian Archibald MacKay, can be seen in the Scottish National Portrait Gallery. The brothers collaborated on a painting of New Farm Loch on the outskirts of Kilmarnock which had been excavated by the Duke of Portland to provide a place for curlers in the winter. James M painted the landscape and his more accomplished brother Alexander S painted the figures. There is no suggestion that our painting is anything other than the sole work of James but clearly the brothers were comfortable in sharing the honours.

Two other brothers Adam and David had a licensed grocery business in Kilmarnock which by the end of the 19th Century was one of the most successful in the west of Scotland. They were acquainted with Alexander Walker, son of Johnnie Walker of whisky fame. Alexander Walker was in turn a major patron of James and Alexander.

David Mackay would become Provost of Kilmarnock and he was admitted as a Member to Troon GC in 1886. He too was an able artist whose work had been exhibited in various exhibitions. It was a most remarkable family. James M MacKay died in Edinburgh in 1917.



Jack Rigg b 1945

This painting of the Clubhouse of 1997 shows a significantly different view and building to that which Members and visitors would find today in that the gorse which so dominated the right hand side of the hole has been removed and the building shows the Clubhouse as it was before the extension of the Ailsa Room in 2006. It would be an errant drive that would find the viewer in this spot none the less it is one familiar to quite a few Members.

Jack Rigg was born in Edinburgh in 1945 but in 1953 his family moved to Kilmarnock and he has lived in Ayrshire ever since. Educated at Kilmarnock Academy, Jack attended the Glasgow School of Art



from 1962 to 1966. Jack specialised in ceramics but during the sixties all art students were encouraged to continue their fine art study. On leaving GSA he attended Jordanhill College of Education and qualified as a teacher. Jack would go on to teach in a number of Ayrshire secondary schools for forty seven years. In addition to his teaching commitments Jack worked for the Scottish Qualifications Authority for thirty one years writing examination questions and marking scripts and folios. Throughout his career Jack continued to paint as he believes passionately that an art teacher should try always to be a practitioner.

In addition to portraits, Scottish landscapes and paintings of other courses he has completed many views of the Royal Troon Clubhouse and course for clients at home and abroad. He has work in private collections in the USA, Canada and in the UK. Since retiring from teaching Jack continues to paint.



Our tour of the paintings finishes with a mystery? We know who the subject is but who was the artist?

This unsigned portrait at the entrance to the Smoke Room shows James Dickie who on the 21st of March 1878 at the newly formed Troon Golf Club's first committee meeting had been appointed as the Club's first Captain. Members will find much to interest them about James Dickie on the Club website as he is a monumental figure in the early development of the Club. It is no wonder then that the Club should want or be pleased to have a portrait of this man.

Archival study alas does not answer the question as to who painted the picture. It seems from looking at the canvas that the picture could date to Dickie's time then again it might just be later. We know for fact that the noted portrait painter Alexander S Mackay, brother of James M did not as a rule sign his work but it is simple wishful thinking that he was the artist. On the other hand we also know that his brother David Mackay was an accomplished artist and that during Dickie's captaincy he had become a Member. Could he be the artist? At present we do not know whose hand executed the work and perhaps our Members want to accept the challenge of identifying the artist.

Good luck.

Jack Rigg

Acknowledgements ;

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