

It's all in the family for

BY PETER BLAIS

"In my opinion there are three non-pro golfer 'names' in golf course architecture — Jones, Dye and Fazio."

While Rees Jones' (Robert Trent Jones Sr.'s son) words may, at first glance, seem self-serving, there are few who would argue with that assessment.

Many talented architects are designing gorgeous courses throughout the world. However, any discussion involving course designers often touches on those three families.

Two generations of Joneses, Dyes

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and Fazios are currently in the business and it's very likely a third soon will be making a name for itself.

Why have families rather than individuals become the big names in the field?

Rees Jones believes it is because there are no schools or college programs of golf course architecture. It remains a craft rather than a profession.

"You learn golf course architecture by doing it," he said. "It's natural that a father will pass it down to a son and take the time to give him an opportunity to get into it. It's much harder for someone outside because it takes four or five years in the field to learn what you're doing. That's why it's still a craft."

With that in mind, here's a look at the families Jones, Dye and Fazio.

Joneses 'first family of golf architecture'

The first family of golf architects is the label generally applied to the Jones clan.

Father Robert, and sons Robert Jr. and Rees, have designed and built hundreds of courses throughout the world.

A scratch golfer as a teen-ager, Robert Trent Jones graduated in 1930 from a self-designed course at Cornell University that prepared him for a career in the then relatively new field of golf course architecture.

By the mid-1960s he was the best-known architect in the world. He had designed more than 400 courses in 42 states and 23 countries by 1980. An author of numerous essays and articles, he has received many awards including the American Society of Golf Course Architects' first Donald Ross Award for outstanding contributions in the field of golf course architecture.

At age 83, he is still one of the most active practitioners of his craft, logging hundreds of thousands of air miles annually. He currently has 15 projects in the works and recently returned from a two-week, nine-country tour of Europe.

The elder Jones was a tough act for sons Robert Jr., 50, and Rees, 48, to follow. But follow they did, and quite successfully.

Bobby graduated from Yale University and joined his father's firm, Robert Trent Jones Inc., in 1960. He eventually took over the California office, becoming responsible for the business' Western United States and Pacific Basin interests before establishing his own Robert Trent Jones II Group in 1972.

He became known as an artist who blended his courses with the environment. Spanish Bay Golf Links in Pebble Beach and Sentryworld GC in Wisconsin are two excellent examples of those efforts.

Rees likewise attended Yale and did graduate work at Harvard University's Graduate School of Design.

He went to work for his father in 1964, becoming involved in the design or construction of 50 courses and taking over the East Coast office before striking out on his own in 1974.

Hunger for golf bred into Pete and Alice Dye's sons

"I was born and bred to design golf courses and I had the two best teachers in the business," said P.B. Dye, son of Pete and Alice Dye.

Pete, the elder statesman of the Dye clan, could make the same claim. His father, Paul, designed and built Urbana CC in the 1920s.

"He played golf and was very interested in grasses," remembered Pete of his father. "But it was a hobby for him, so I never looked at it (golf course architecture) as a profession."

It wasn't until the late 1950s that Pete left a successful insurance career to become a full-time architect. Today five Dyes (Pete, Alice, sons P.B. and Perry and Pete's brother Roy) are in the business.

Pete, 64, is the patriarch and the name most people know in the male-dominated world of golf course architecture. But Alice, 62, has had a hand in nearly all of Pete's designs.



Robert Trent Jones Sr., front, with sons Rees, left, and Robert Jr.

Rees is also a writer, co-authoring the influential Urban Land Institute publication "Golf Course Developments" along with landscape architect Guy L. Rando. He is perhaps best known for his renovation of the Country Club at Brookline, Mass., site of last year's U.S. Open men's championship. Haig Point GC on Daufuskie Island in South Carolina and Pinehurst No. 7 have also received very favorable recognition.

"They've done some very good work," said their father. "Most of it has followed along my basic principles."

Rees said there was little pressure for him and Bobby to follow in their father's footsteps. Their entry into the trade resulted from being around the business, even during vacations that were often spent at the sites of their father's courses. Bill Baldwin, one of his father's construction foremen, spent a great deal of time with the younger Joneses, becoming almost a second father, according to Rees.

The youngest Jones believes the most important lesson he learned from his father was controlling not only the design end, but also the construction phase of a project. Thus all three have their own design and construction employees.

"You have to do that or you don't come up

with what you're after," said Robert Sr.

"That's the hardest part, transferring the idea from the architect to the builder and having it come out to the satisfaction of most everyone," agreed Rees.

The younger Joneses also learned from their father and Baldwin how to build a course that was technically correct, "so the course would stand the test of time and hold up without having to be rebuilt quite often," said Rees.

An additional benefit of working for their father was the substantial clients — like Laurance Rockefeller, who built several courses at Dorado Beach in Puerto Rico, and the Aga Khan, who built a seemingly impossible course along the cliffs of the Mediterranean island of Sardinia.

"These were people with the wherewithal (to build an outstanding course). So I learned the proper way by working for my Dad," said Rees.

In fact, the major difference between their father's heyday in the 1950s and 1960s and today, said Rees, is the amount of money available to build courses and the freedom that gives architects to indulge in multi-scene (every hole is different than the preceding one) rather than single-scene (every hole is basically the same) layouts.

Robert Trent Jones Sr. was the only designer at the time with any sort of professional status, according to Alice. Generally the job of laying out a course was turned over to a greenskeeper, who was paid about \$2 an hour.

"Jones elevated golf course architecture to a profession. Jack Nicklaus (who opened his architectural firm in 1974) raised it to a business where you could make a decent living," said Alice.

Fortunately for the Dyes, who were raising Perry and P.B., they still had checks coming in from Pete's past insurance sales. That helped carry them through the early years when they were developing low-budget courses.

Pete and Alice traveled the great courses of Scotland in 1963 and incorporated many of the features they witnessed — small greens, undulating fairways, pot bunkers,

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Fazio brothers continue tradition

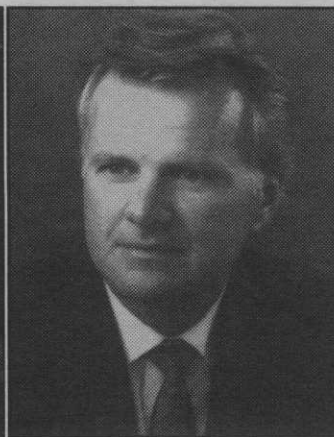
George Fazio's missed putt on the final regulation hole of the 1950 U.S. Open may have been the biggest break of his nephew Tom's life.

"If he'd made that putt it wouldn't have gone to a playoff and (Ben) Hogan wouldn't have beaten him," remembered Tom. "Winning that tournament might have changed his career. He might not have gotten into golf course architecture which meant I probably wouldn't have either. Having him miss that shot might have been the best thing that ever happened to me."

George, who died in 1986, might disagree. But he'd still get a chuckle out of his nephew's assessment.

Despite his overtime 1950 loss to Hogan, George had a successful playing career, winning the 1946 Canadian Open and finishing fifth in the 1952 and fourth in the 1953 U.S. Opens. He was a resident pro at several courses, including Pine Valley, before turning to architecture in 1959.

Tom's older brother, Jim, joined



At left, George Fazio makes a design point to young nephew Tom. Above is Jim Fazio today.

George's firm in 1961. The pair did the bulk of their early work in the Philadelphia area.

Tom, who weeded greens summers and washed dishes in the clubhouse winters while growing up and working at George's Pennsylvania club, came

on board a year later at age 17.

"Golf was always a part of the family. I never thought about doing anything else, never considered doing anything else, never did anything else and never intend to do anything else," said Tom, whose father was a pro at a Pennsylvania club..

In the early days the Fazios dealt in turnkey operations, designing and building a course that was turned over to the owners ready for play. Courses were built for about \$10,000 a hole, a far cry from the millions spent on today's links.

"Of course those weren't the same courses we have today. We didn't build cart paths. We didn't install irrigation systems. We didn't use sod. We didn't have USGA spec greens. We did not move the same amount of earth.

"We did like they did around the turn of the century: look for a good piece of land to put a golf course on. Today you can put a course just about anywhere, it's just a question of dollars. You can create something from nothing," said Tom, referring to Shadow Creek, a Fazio-designed course recently forged out of the Nevada desert near Las Vegas.

Money is the biggest change in the game over the past 30 years, agreed Jim.

"There's too much of it, today," he said. "Something like 47 of the top 100 courses in the country were built before 1940, and I'll bet none of them cost over \$100,000.

"Today it costs six, eight, 10, 20 million dollars. It's a crime. But each developer wants his course to be better than the last one. Anything beyond the rough line is just an added expense to the golfer. All the rest is just eyewash."

The Fazios' early-1960s construction costs often exceeded, sometimes by hundreds of thousands of dollars, the \$180,000 they charged buyers. But George was willing to absorb the financial setbacks in order to learn the business. Fortunately he had offsetting income from several other courses he owned and an automobile business he operated, said Tom.

Jimmy Demaret, a former pro golfer and good friend of George's, got the Fazios involved in their first out-of-

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Dyes

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railroad tie bulkheads and deep native roughs — into their own style. Many of those characteristics can be seen on Pete's better-known courses, including Casa de Campo in the Dominican Republic, The Golf Club in Columbus, Ohio, Harbour Town Golf Links on Hilton Head Island and the original Tournament Players Club at Ponte Vedra, Fla.

Roy Dye, Pete's younger brother and a chemical engineer by trade, left that field and joined Pete's design practice in 1969. Roy worked with Pete on several projects before opening his own business, which is located in Carefree, Ariz.

Sons Perry, 37, and P.B. (Paul Burke), 34, became involved with the game and architecture at an early age.

"I had a golf club in my hand for the first time when I was 4 and was on a tractor at 7.

"I've been on a golf course every day I wasn't in school since," remembered P.B., who now runs his own firm, P.B. Dye Inc., in West Palm Beach, Fla.

"They were running the equipment as soon as they were old enough to reach the pedals," said Alice.

"That experience helped them. It's so important in this business to know what equipment can do."

P.B., like his parents, runs a relatively small-scale operation that has concentrated its work in the United States.

"We basically work out of a suitcase," said Alice, who, with Pete, generally has no more than one or two projects going at a time. Pete estimates he has designed 70 courses in 20 years.

P.B., who shares an office with a contractor, said he prefers to have no more than 10 fires in the iron at once and is most comfortable with about six.

P.B.'s first collaboration with his father was Long Cove Club on Hilton Head, voted among America's top 100 courses by Golf Digest magazine just two years after it opened.

The Honors Course near Chattanooga, Tenn., another joint venture with Pete, was



Pete Dye years ago with sons Perry, left, and P.B.

Golf Digest's best new private course of 1984.

Now on his own, P.B. is concentrating on developing affordable, public courses.

Perry, on the other hand, employs about 120 at Denver-based Dye Designs Inc.

A graduate of the University of Denver's real estate marketing program, he has designed and built courses throughout the world.

Perry and his father co-designed the TPC of Plum Creek near Castle Rock, Colo.

Perry is one of the better-known developers in Japan, where his work has received substantial publicity and current president of the Golf Course Builders of America.

"We're just two different people," said P.B. "Perry's an excellent promoter and helps keep a lot of people working. I like to keep things smaller and get more involved with the building myself.

"I told him I'll take everything east of the Mississippi River and he can have everything to the west, including the rest of the world."

The Dyes rarely collaborate on course designs now that banks no longer need to

see the Pete Dye name next to his sons' before providing financing.

"Designing a golf course is like painting. You don't want someone else adding brush strokes. We might discuss ideas. But each of us does our own thing," said Alice.

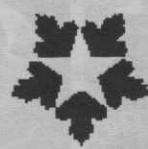
Alice sees similar architectural styles between parents and sons, and is especially pleased with her offsprings' placement of forward tees, an aspect of course design she has long championed.

But there are differences. For instance, the sons may design an 8-foot bunker that is difficult enough to climb out of, let alone hit out of, said Alice.

"Their work is much more severe. Pete may suggest they downplay it a little. But they don't listen. Kids are kids," chuckled Alice.

Growing up with Pete and Alice, Perry and P.B. developed a taste for the classic designs of the old Scottish courses that first attracted their parents.

"If anything, they have a harder time letting go of the past than me," said Pete.



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