SHAKER HILLS OPENS IN BAY STATE

HARVARD, Mass. — Golfers in eastern Massachusetts have a new public course. Shaker Hills Golf Club in Harvard—will provide championship playing conditions, reserved tee times and other amenities usually found only at private clubs, but without the high membership fees.

Shaker Hills golf Club which opened July 4, was designed by Brian Silva and Mark Mungean. It boasts many unique features, including 85 tees that provide a variety of situations and angles of attack. The course measures 6,850 yards from the championship tees, and just over 5,000 yards from the front tees.

Silva and Mungean took advantage of the terrain in order to provide a layout that will test the best players, but can be enjoyed by players of all levels.

Shaker Hills offers 24-hours access to a computerized reservation system via telephone hotline. Players will also enjoy the convenience of a bag drop, plus access to a 200-yard range with grass tees and a large practice green. They can also subscribe to the GHIN system (Golf Handicap & Information Network) provided by the Massachusetts Golf Association.

WALDEN LAKE ADDS 9

PLANT CITY, Fla. — Nine new holes of golf opened in June in the residential community of Walden Lake, bringing the total number of golf holes to 36. The new nine, to be called The Oaks, along with the existing Pines nine, will be available with the existing Pines nine, will be available with the existing Pines nine, will be available with the existing Pines nine, will be available with the existing Pines nine.

Under a limited-play schedule, up to 100 players per day will be accommodated on each of the nine holes.

FLOOD DOESN'T STOP NEW COURSE

KNOXVILLE, Tenn. — Despite extensive damage caused by two heavy downpours—the new course golf course in Knoxville County is scheduled to open in August.

Located in the northeast part of the county, the course lies in full view of nearby Housatonic Mountain, the highest county point.

Tom Clark of Ault, Clark, Inc., Kensington, Md., designed the scenic and challenging layout. Multiple tee areas make it a well-balanced public facility that can be expanded to 7,000 yards for tournament play.

The course will be managed for the Knox County Parks and Recreation Department by Club Corp. of America.

Bill McGraw, busy repairing damage and preparing the course for opening, is the superintendent.

OCEAN COURSE OPENS EARLY

KIWAH ISLAND, S.C. — The Ocean Course at Kiawah Island, site of this year's 20th renewal of the biennial Ryder Cup Matches on Sept. 27-29, opened for limited play on May 24.

Under a limited-play schedule, up to 100 players per day will be accommodated on The Ocean Course. Green fees are $100.

GOLF COURSE NEWS

Pros cashing in on name, knowledge

Touring men feel they can translate their skills into design...

By Bob Seligman

Money and the desire to stay involved with the game have attracted many aging professional golfers to golf course architecture.

Jack Nicklaus and Arnold Palmer were the trailblazers. Following their lead are such players as Tom Weiskopf, Fuzzy Zoeller, Ben Crenshaw, Larry Nelson, Mark McCumber, Tom Watson, Hale Irwin, Curtis Strange, Gary Player, Lee Trevino, Johnny Miller, Greg Norman, David Graham, Gary Koch, Craig Stadler, Jerry Pate, Calvin Peete, Cory Pavin, Hubert Green and Dan Pohl.

It's like the domino effect, beginning with Palmer and Nicklaus and fanning out from there," Nelson said. "Other players have seen how much enjoyment they get from it." Not to mention money: Nicklaus gets $1.5 million per course, Palmer $1 million, Player $500,000, McCumber and Nelson $350,000. McCumber, who has built or designed 30 courses, said many professionals are involved with golf course design because of the large fees.

"Golf is in a boom and they're jumping on the bandwagon," said McCumber, who won The Players Championship in 1986. "Each one of them has varying degrees of involve-

Continued on page 28

Fream's courses win judges' laurels

SANTA ROSA, Calif. — Golfland, The Roland Fream Design Group, Ltd., is immersed in golf course projects in 20 countries, but has several "hats" in its own backyard. Redhawk Golf Course at Temecula, north of San Diego, and Oakhurst Country Club in Clayton, are listed No. One and Two by California Golf magazine as the best new courses in California.

It's a rare distinction that one firm designed the two best new courses for one year in a state with so many courses.

Oakhurst, rated the best new course in Northern California, plays through the hills at the base of Mt. Diablo. The course opened for play in November and is reported in great shape. Windsor was the site of a Ben Hogan Tour event in October. The course is set on rolling fairways dotted with oak trees and large greens.

Fream's Design is working on a wide-ranging scale of international projects from the Arctic Circle in Finland to the equator in Indonesia. Its latest venture, the Tullbymochno course near Glenaesoe in Scotland, is regarded as a true Scottish Highland course.

A $70 million dollar project, the Tullbymochno course will be designed and built by the Fream Design Group. The project is scheduled for completion in the fall of 1991.

Continued on page 30

By Peter Blais

Check the biography of almost any winner of a Professional Golf Association Tournament and chances are he's designed a course somewhere.

Then turn to the Ladies Professional Golf Association player guide and thumb through the bios. Rarely a handful of the top female players are credited with trying their hands at golf course architecture.

Why?

"It always comes back to who controls the money," said Jan Beljan, a college-trained architect with Tom Fazio Design Co. and one of only two females (Alice Dye is the other) belonging to the 106-member American Society of Golf Course Architects.

"Women have made advances. But it's still basically a man's world. Until the men who develop courses can look past gender, it won't work," said Mann, winner of 38 professional tournaments, twice as many as Irwin. "That's changing, but slowly."

"I traditionally been a male thing," agreed Alcott. "I've talked to many professional female architects on the staffs of larger design companies. They work behind the scenes and often don't get the credit for the work they do."

Money isn't the only reason few women are designing courses. Most male players turn to course architecture as their playing days draw to a close. Palmer, Player, Weiskopf and Weirick are much more active in design than Strange or Greg Norman.

"I'm not sure that many women players are at the point in their career when they are interested in design," said LPGA Director of Promotions Cindy Sisson. "We held our first Senior event last year and just 15 or 20 players were even eligible. Our organization is just 40 years old."

Then there is the touchy subject of the difference between the sexes.

"I'm not sure that many women players are aggressive enough or have the desire to be designers," Beljan said. "A lot of the women..."
Male professional players, some fascinated by

Continued on page 27

ment. If the economy stays tough and fewer courses are built, you'll see fewer guys getting on the bandwagon, and some guys who are doing it will stop."

Weiskopf, thought by some to be the most serious about agronomy and other scientific aspects of design, said, "They think it's easy because so-and-so does it. He does it and makes a lot of money on it. It is not as easy as it appears to be. It is a full-time job. It is a full-time effort."

Some playing professionals, like McCumber, were involved in course architecture early in their careers. Crenshaw said he was fascinated by golf course architecture when he was 16, but didn't begin designing courses until two years ago.

Zoeller entered the field after back surgery in 1984 endangered his playing career. Nelson and Weiskopf wanted to stay involved with the game after retiring from active play.

Touring pros enter the design field with different degrees of expertise.

McCumber worked at Hyde Park Golf Club in Jacksonville, Fla., picking crabgrass to earn money for greens fees while in high school. The course was built by Donald Ross, whose style McCumber has tried to emulate.

A partner with his older brother, Jimmy, McCumber also took landscape design courses in college.

Nelson, a former U.S. Open and two-time PGA champion, brings an artistic background to design. He was an illustrator at Lockheed Aircraft and learned how to read a topographical map while in the military.

Zoeller, a former Masters and U.S. Open champion who has designed 10 courses, including TPC courses at Summerlin in Las Vegas, Nev., and Southwind in Memphis, Tenn., said, "I've seen enough golf courses to know what's good and what's bad."

"Since I've been playing golf, it gives me a little bit of an idea of what should and shouldn't be done," echoed Nelson. "I don't have the formal training a gold course architect does. The thing that qualifies me is my sensitivity to the game of golf and the environment and the developer who is trying to sell greens fees or lots. The best association is for one of the people who has gone to school to learn the technical aspects, to combine with someone who knows the playing aspects of the game."

CLASSICAL PLAYABILITY

Certain constants pervade the thoughts of PGA Tour players toward their designs. They want to build courses that:

- all levels of golfers can play;
- make golfers think, rather than just bash the ball; and
- are natural in appearance and classical in style.

"I think the best courses we've seen since the 1930s will be built in the 1990s by some of the playing professionals," said Weiskopf. "We are going back to the traditional style of building golf courses. Maintenance, criticism and competition have forced us that way."

"With Watson and Crenshaw getting into the business, and David Graham and Gary Player, we'll see some great traditional work," said Jay Morrish, who is Weiskopf's partner. "Crenshaw and Watson will put some of that old feeling in there."

Crenshaw, the 1984 Masters champion, said: "It seems to me the older, more traditional courses have stood the test of time. It seems all the very fine courses blend with the existing terrain. They don't fight it. They're more in touch with variety and shot value. I share the philosophy that less is more. If I had a nice piece of rolling terrain, I would do as little as possible as far as moving dirt."

"You've got to build a golf course for the players who pay the bills. They're your average golfers," said Zoeller, who wants his courses no longer than 6,800 to 7,000 yards. "I try to build a course that's fun for the people. I want them to bring back four or five of their friends."

"You want to introduce the course to all levels of golfers," Crenshaw said. "That should be the prerequisite of all golf courses."

But the common denominator is the thought process of the game. PGA Tour professionals say they have constructed their courses with a se-
nuances of design, want to try their hand.

ries of options for all levels of players. Zoeller and Nelson said they have been influenced by seeing what amateurs in pro-ams can and cannot do. As McCumber said, "Golf should be a subtle game where everything adds up to be dramatic."

"We want to try to introduce a course that's natural and that makes you think before striking," Crenshaw said.

"We try to offer a lot of options from tee to green," Nelson said.

Touring pros are incorporating many philosophies in their creations. Setting up proper directions and angles is prominent. Crenshaw, for example, said bunkers on the inside of a dogleg can open up a better angle to the green.

McCumber said he won't use vertical lines on a golf course because nature doesn't offer them to designers. He also avoids uphill, 440-yard, par-4 holes into the wind because of the difficulty in reaching them in two shots. He refrains from having the 9th and 18th finishing west because he said players will have trouble seeing the hole as sunset nears.

On a 220-yard, par-3 hole, McCumber will design the green to be more accessible on the right because he feels an average player's slice will give them a better chance to get to the hole.

Weiskopf tries to combine a variety of easy against hard holes, right against left holes, and uphill and downhill holes. He said four or five consecutive par 4's is not a good sequence.

"Routing is the most important part of a golf course," Weiskopf said. "It's routed properly and relates to the terrain, then you have aesthetics."

"Angles are what make good golf courses all about," Crenshaw said. "It accommodates a lot more thinking."

Placement and use of hazards also plays prominently into the thinking of professionals. Crenshaw, who has designed two courses and is a partner with Bill Coore, favors using few artificial hazards.

Zoeller, who has worked with such architects as Bobby Weed, Clyde Johnston and Bob Lohmann, said he doesn't like carries over water of more than 100 yards.

"In the past, courses would be designed to be stucking," said Weiskopf. "Some courses were so overdesigned that you couldn't play them."

"We try to design a hole so a higher-handicap player can get from tee to green without a 200-yard carry over water or sand," Nelson said.

"As (A.W.) Tillinghast said about Winged Foot (in Mamaroneck, N.Y.), 'We try to make the course require a lot to make the hole,' Nelson said. ""There are no forced carries of the sink-or-swim type off the tee.""

The position of the hole is also important to the pros-turned-designers. Nelson said multiple pin placements can increase the difficulty of fairway shots to the green.

Zoeller likes more openings to greens.

Weiskopf prefers to have more chipping and pitching around greens.

McCumber said players should face tougher cuts if they aren't in the right position.

Crenshaw likes gently rolling, contoured greens.

"If you have flat greens, you have nothing," Crenshaw said. "If half of the strokes are up and around the greens, it must be challenging."

Other factors enter into the design of the players. McCumber favors variety of holes. Designing par-3s for a course, he tries to build one that's virtually unreachable in two shots, one that's usually reachable in two shots, and two that are reachable in two shots in the right conditions. McCumber said he tries to design his courses so that players will hit drives with their driver, 3-wood and 1-iron. He is also against blind shots.

"Players should see where they're hitting whenever possible," McCumber said. "I want the player to mentally picture golf shots."

Yet no matter what a PGA player's ideas are for the course, and no matter how much expertise he may or may not have, he must always work with his client.

"We don't go into every course we build to make a U.S. Open course," Nelson said. "We try to make a course that the developer needs and we advise how and what he needs is."

McCumber said: "I would like to think our courses could be played by everyone. Hopefully, we'll have met the requirement for who the course is built for."

Apart from financial, what are the other rewards? "For me, it's fun to see the courses you designed have people come up to me and say how happy they are for having played there," Nelson said.

"They all hope their courses will stand the test of time," McCumber said. "I would like to build a course that isn't dated. And, if it's dated, I'd like someone to say it has been here 60 to 70 years."
Female professional golfers finding themselves

Continued from page 27

players have the urge to become mothers when they get into their 30s. It's just a physiological function of being a woman. "How many women can handle a playing schedule, family and course design? Whether we care to admit it or not, there are certain physiological and psychological differences between men and women that are meant to be."

Added Alcott: "Many LPGA players want to start families. Designing courses takes a total love of the game and a lot of time. Raising a family definitely cuts into your time."

Said David Graham, who first teamed with Gary Panks four years ago: "There's definitely a lot of opportunity out there for women players to design courses. But I don't think there are too many knocking on the door to get in."

"I don't know if that many women players have expressed an interest," added Silva. "The market for women players to design isn't being developed right now, but it could be. There wasn't a market for courses developed by PGA Tour players 20 years ago. They developed that market, with the help of television."

Although her only experience (unpaid) was Sweetwater back in the early 1980s, Mann said she would like to do more design work. She feels LPGA players could help design courses that would attract and keep more women in the game.

"Forty-one percent of new golfers are women," she said. "Yet three out of four drop out the first year. Those dropping out say the golf experience is too intimidating and involves too much failure."

"I'd like to design courses that are more user friendly. I'd put tees 150 yards from every green, even on 420-yard par 4s. Beginners could play those tees and not hold others up. It would be sort of a course within a course."

The Harley Power Rake is the ultimate golf course shaping, contouring, grading and levelling tool. And it gives an incomparably clean and level seed bed. All in one pass.

Many superintendents call our Harley the ultimate shaping tool. For superior to dirt blades and other labor-intensive methods, the Harley gives you an absolutely debris-free seeding surface that allows even mowing without scalping. This will save you time and money for years to come.

When building or renovating, make sure your contractor specs in a Harley Power Rake. I'll get your course in the best shape once-and-for-all.

P.O. Box 2135 • Jamestown, ND 58402 • (701) 252-9300 • 1-800-437-9779 • Fax: (701) 252-1978
Alcott calls herself a traditionalist, favoring the small greens and wide fairways of early-1900 architects like Donald Ross and Albert Tillinghast.

"Courses should be playable for everyone," she said. "One way to do that is with more tees. You can set up a course so it can be played in many different ways and not have to hit the same shots on the same holes all the time."

Silva said women pros "might have a better feel for the way the average player plays a golf course," since the distance the "average" player hits the ball and the clubs the "average" player uses would be closer to the female than the male pros.

One of Beljan's main complaints about many pro-turned-designers is they've forgotten what it was like to be an 18-or 20-handicapper. Consequently, they design courses too hard for the average player.

Her other gripe is that many touring pros don't understand maintenance and create facilities that are expensive and difficult to maintain.

"A player needs to take time to learn the business," she said. "Jack Nicklaus worked with Desmond Muirhead and Pete Dye before going off on his own. He had a lot of knowledge about what plays well from his playing experience. But he also learned a lot about things like drainage and agronomics.

"There are many players who haven't done that. That's one of the things I like about David Graham. It's refreshing to find someone who has devoted his life to the game, and yet realized there was a lot he didn't know."