The Pebble Beach Co. takes effluent plunge

**By Hal Phillips**

PEBBLE BEACH, Calif. — The Pebble Beach Co. has seized the effluent initiative by financing a $34 million reclaimed water project that will eventually irrigate every golf course on Monterey Peninsula.

The undertaking will provide approximately 800 acres of reclaimed wastewater to irrigate the courses and other open space areas in Pebble Beach. Included on the project checklist are a new tertiary treatment plant, improvements to the existing plant, new pump house, new storage tank and 7.5 miles of pipeline weaving its way through some of golf's greatest golf courses.

According to Ted Horton, director of golf course operations for all eight Pebble Beach Co. courses, the project was not foisted on anyone.

"The water situation here has been very tight, by virtue of seven years of drought," Horton explained. "The company..." (Continued on page 21)

Behind every great golf course architect...

**By Mark Leslie**

America loves heroes. That's the case in golf course design as it is in politics and war. And, just as behind every great man there is a great woman, behind many great course architects are great lead designers.

Yet, who are these people? Donald Ross is credited with designing more than 300 golf courses. But who ever heard of Walter B. Hatch or Henry T. Hughes?

Robert Trent Jones Sr.'s name is on more than 450 golf courses. But who outside the industry has heard of Roger Rulewich? The marquee at more than 80 golf courses names Tom Fazio as architect. Who knows of Andy Banfield and Tom Marzolf. Or Jan Beljan and Dennis Wise?

"The man (or woman) behind the man" is often a major reason "The Man" is famous. But what are the rewards, why do they stay with "The Man," and when, if ever, do they move on? (Continued on page 24)

Kemper, AGC wrangle over city contract

**By Peter Blais**

CHICAGO — "We don't operate like the rest of America," said Erma Tranter, referring to the political wheelings and dealings that seemingly pervade every undertaking, including golf, in the Midwest's largest city.

Tranter is executive director of Friends of the Park, a watchdog agency that oversees the Chicago Park District's activities.

She and losing finalist American Golf Corp. are upset about the park board's decision to forego a competitive bidding process for the contract to privatize its six courses, two practice ranges and miniature golf facility, which together lost $403,000 last year.

AGC claims it offered the... (Continued on page 34)

NOT-SO DANDY

Combatting dandelions is the subject of this month's product feature on post-emergent herbicides. Page 20.

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A LEDGE WITH A VIEW

Eagle Crest GC, a new David Rainville design in Escondido, Calif., is the latest addition to GoLCorp's client list. Page 31.
Apprenticeship and teamwork

The days of the apprenticeship are long past in almost all professions. Golf course design is an exception, said Ed Seay of Palmer Course Design Co. "Art Hills, Ken Killian, Dick Nugent, Gary Kern, Larry Packard — they all came out of Robert Bruce Harris' office," he said. "Neither of my collaborators, in my design, nor I had any apprenticeship background, although Ed has apprenticed with some of the best."

"We have a very high degree of urgency," Seay said. "Arnold has never ever given me one reason to regret the partnership."

"We have a lot of camaraderie and respect for one another — for our receptionist as much as me. Also, it appears as though we are very laid back, but everyone has a certain reputation and urgency." Seay said. "Arnold has never ever given me one reason to regret the partnership."

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Retaining your team: Palmer has know-how

Ed Seay, the head of Arnold Palmer's design team for more than two decades, agrees that ego and the ability to flex one's imagination are major factors in lead designers leaving firms to go it on their own. But he feels his boss and partner holds the key to keeping both the "figurehead" and lead designer satisfied.

"Arnold's a remarkable guy. He speaks particularly well. A lot of other people speak out on the ropes," Seay said. "We are a team," Seay said, the attrition rate at Palmer Course Design Co. over 22 years: One.

"We have a lot of camaraderie and respect for one another — for our receptionist as much as me. Also, it appears as though we are very laid back, but everyone has a certain reputation and urgency."

"The recognition is nice but I think we all realize people hired our firm because of the guy's name on the door. He's built the reputation and that's what they're buying. Plus Rees is always free in giving us public credit."

"The bottom line is that what I really love to do is design," said Don Knott, who has worked for nearly two decades with Robert Trent Jones Jr. "I haven't wanted to get into a position where I'd be running a company and spending most of my time doing public relations, sales, personnel management, collecting bills, and all those things."

"I'm in a position where we get great clients, particularly good sites and I can concentrate most of my energies on how to design and produce a better golf course or better golf hole." Asked how he has been able to disregard the fame that comes with headline designers, Knott said: "You have to have the right personality. There are clearly a lot of guys who have come out of [companies] who want their names in lights. In that case, they have to do their own thing."

"I'm still respectful to me, it's a way of life."

"For some reason we've managed to put together a staff that's happy doing their design work," he added. "The real internal satisfaction of all which they secure the funding, they have the management rights. "Everybody in our crew has a piece of that," he said. "If they leave, they lose it."
Me & Mr. Jones: Rulewich content

Cooperative efforts in the Robert Trent Jones Sr. office have centered around Jones and Rulewich for two decades. Yet even legends don’t live forever. So, what happens to a man like Roger Rulewich, who is known as the best imitator of the most influential golf course architect of this half-century? Recs Jones said Rulewich is the consummate example of a top-flight designer “possessing absolutely no ego” and “remaining perfectly happy doing what he does with my father’s organization because he gets really great jobs.”

Rulewich, who the last few years has flexed his own imagination with new twists in design under the Jones name, will nevertheless be forced out of the nest. “For myself, it will mean going out and doing work in my own name,” he said. “It might be hard getting going. I’d like to finish the contracts we’ve started and finish them in his name and give us time to generate new work. Because of all what we had to do to gear up for [The Jones Trail complex] in Alabama we have a hard corps of people who have exceptional and extraordinary skills, abilities and attitudes. We’re going to try to keep this group together.” Then the fame and fortune may follow.

Rulewich content

Continued from previous page

of these guys on the staff is that they know they are well known in the golf business and their peers. That is obviously a source of satisfaction.”

LEAVING THE FOLD

But designers who leave the safety net of employment to go out on their own have some different feelings about their situations. “There were several reasons for leaving, said Jay Morriish, whose fame of the last several years was made possible in 1983 when he formed his own company after laboring 17 years for George Fazio, Desmond Muirhead and then Jack Nicklaus. “One was money. I saw a lot of architects making a lot of money and I knew I was better than they were. I was well salaried, but nothing like I am now. “There’s also an ego thing. I was never getting any recognition [except from] people behind the scenes... When I left, it was with Jack’s blessings. He knew I had gone as far as I could go.”

“It gets down to a desire to be recognized by your peers, others in the golf business, and even by yourself,” said Keith Foster, who opened his own company in Phoenix after working with Art Hills for six years.

Recognition and total control had nothing to do with Bob Cupp’s leaving the Nicklaus organization. When an outside business venture lured him away from golf, he continued to receive many phone calls to do design work.

“I like to do this work,” Cupp said. “I didn’t know whether I’d get recognition. I just knew there were lots of projects out there.”

Cupp decided to form “a small organization in which I could still do the decisions, say grace over everything.”

“When I left, it was a wrench. It tore me apart,” Morriish said. “We had a lot of great memories and friends, and it was a great organization.”

Yet, Morriish desired to put his own ideas, concepts and imagery onto the 150-acre canvasses. Nicklaus spent “a lot of time with us in the field. All the Jack Nicklaus courses are his, not mine. I simply implemented his ideas,” Morriish said. “The only one I feel I had a big influence on was Shula Creek.”

Morriish’s turn to shine came in 1985, with PGA Tour pro Tom Weiskopf, in the opportunity to design Troon Golf and Country Club in Scottsdale, Ariz.

Loving It

Rees Jones — a former project leader and now “name designer” — put the profession of golf course design into perspective.

“We are fortunate that we are doing something we really love. Imagine getting paid for having all this fun. The notoriety is only necessary when you want to generate more business.”

June 1993

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