NATIONS FOCUSES ON GOLF
ATLANTA, Ga. — Large, golf-oriented residential communities have captured the attention of stand-alone golf course developers, particularly those in the newly-formed Nations Financial Capital Corp. Offered will be flexible financing options to those who provide land planning and course design services for the new golf course community at Hidden Valley Resort & Club here. The golf course and resort community will be located on 1,000 acres that features dramatic views; many mature trees; and a rolling terrain with elevation changes of nearly 500 feet.

BURNS BUSY ON STATE PARK COURSE
WAYCROS, Ga. — Construction has begun on Laura S. Walker State Park Golf Course. Designed by Steve Burns Golf Design of Fernandina Beach, Fla. the course is being built by Niebur Golf, Medford, Ore. Yardage will range from 4,717 to 6,630 yards. There will be three lakes, several grass bunkers and 20 sand bunkers. About 320,000 yards of dirt will be moved to create elevation changes of up to 20 feet.

FOREST RIDGES OPENS NINE
CABLE, Wis. — Play has commenced on the North Nine of Forest Ridges Golf Course. Designed by Steve Burns Golf Design of Fernandina Beach, Fla., the course is being built by Niebur Golf, Medford, Ore. Yardage will range from 4,717 to 6,630 yards. There will be three lakes, several grass bunkers and 20 sand bunkers. About 320,000 yards of dirt will be moved to create elevation changes of up to 20 feet.

盗窃案 CC OPEN
TROY, Mo. — Troy Development Co., Inc. and Mid-America Golf Management, Inc. have opened Woods Fort Country Club here. Open to the public, it features a 6,090-yard, par-72 layout. The course has multiple zoysiagrass tee boxes, bentgrass greens, 24 sand bunkers, four lakes and uses a double row automatic irrigation system. There are also 29 residential lots on the property. They average 1/2 acre plus and are currently being sold.

GOLF COURSE NEWS

ASIAN ROUNDUP
OSAKA PREFECTURE, Japan — Despite the decline in new golf course development here, Jacobson Golf Course Designs of Liberyville, Ill., has been asked to design two new courses — World Country Club here in Osaka Prefecture and Cherry Hills Country Club in Gunma Prefecture. Both projects, backed by Japanese investors, are expected to be open for play in 1996. Principal Rick Jacobson cut his architectural teeth with Nicklaus design before forming his own firm in 1992.

QINGDAO, Peoples Republic of China — The Qingdao Golf Club in the southeast part of the Peoples Republic of China is still awaiting final approval, according to the builder. It could be another month, it could be three," said William Kubly, president of Landscapes Unlimited of Lincoln, Neb. "It will include a hotel and villas, Kubly said.

YONGIN-KUN, Korea — Palmer Golf Design Co. has completed one golf course here, which is awaiting grand-opening ceremonies along with two in the Philippines and one in West Java, Indonesia.

Arnold Palmer’s architectural team, which has designed dozens of courses in Asia-Pacific, has put its final design touches on Eunhwasam Country Club here. The Philippine facilities now ready for golfers are Orchard on the 18-hole resort layout. Casper Golf Management opened its Asian office here Sept. 1. Qingdao GC was originally scheduled to open in late 1995. It will include a hotel and villas, Kubly said.

GOLF COURSE NEWS

Ault, Clark take to new heights
By MARK LEE LIE
ILLIAMSBUG, Va. — "The best three golf courses I have ever designed," is how Tom Clark describes three new tracks from the palette of Ault, Clark & Associates — Ledgestone Golf Course at Stonebridge Village in Branson, Mo., Diamante Golf Course in Rot Springs, Ark., and The Woods Course at Kingsmill on the James here.

"We’re getting better and better sites, plus better-designed projects, good property and good contractors," said Clark, adding that with increased soddng, new courses are better from Day One.

The home of entertainer Kenny Rogers, Ledgestone was expected to open nine holes on Oct. 1 and the other nine the first of November.

Playing off Rogger’s movies and songs, Clark has nicknamed holes Gambler’s Revenge, Side-winder, Straight Shooter, Deception, Ruby, Ambush — you get the picture.

In the heart of the Ozarks, Clark called it a "true mountain golf course" with tremendous elevation changes, plays from 5,000 to 6,724 yards, and includes the most-expensive hole Clark has ever built.

That hole, the 15th, is a 177-yard downhill par-3 that falls about 100 feet and required blasting the side of the mountain to create the green and a lake. The green is built on a rock shelf.

Continued on page 30

Doak: A designer of the ages
By ROBERT J. BURTON

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By ROBERT J. BURTON

It almost sounds as if Tom Doak’s interest in golf course design were pre-natal. Exposed, at an early age, to golf on business trips with his father, he went on to study landscape architecture at Cornell University, travel the United Kingdom under a fellowship to study course design, and write on design for Golf Magazine and his own book, "The Anatomy of a Golf Course." He worked under Pete Dye — then briefly for Perry Dye — before going out on his own and designing a half-dozen golf courses, among them High Pointe in Traverse City, Mich.

Golf Course News: Tell us about your organization.
Tom Doak: Bruce Hepner is my number two designer, and Jim Urbina, my shaper out of Denver and worked for the Dyes for awhile. Both are invaluable as we start getting bigger and get more commitments in advance. Not knowing exactly when they will happen, I can’t promise I’ll be on every course every day. These guys understand and we’re a real good team because we’re not afraid to get down in the dirt a little bit and we have a lot of construction expertise among the three of us.

GCN: You’ve studied a lot of courses in the US. But you must have special memories of caddying for a couple of months at the

Continued on page 30
Q&A: Tom Doak
Continued from page 25
Old Course at St. Andrews.
TD: That was a better experience for me than being able to play the course for two months. I had to figure out where all the hazards were because when you're caddying for a 30-handicapper, everything out there is in play. The fascinating thing about the Old Course is that it changes every shot. Once you've topped a drive and it goes 200 to 230 yards off the tee and you can't see them from the tee. Then a little shallow green.

GCN: You must have some insights about its design.
TD: The first thing is, it's nearly all random. There are a lot of holes there that if I designed them today, people would think I was crazy. Like the 12th: 320 yards, two sets of pot bunkers right in the middle of the fairway. I had to figure out where the hazards were because when you're caddying for a 30-handicapper, everything out there is in play. The fascinating thing about the Old Course is that it changes every shot. Once you've topped a drive and it goes 200 to 230 yards off the tee and you can't see them from the tee. Then a little shallow green.

GCN: In your book you quote Garden G. Smith, who said in an 1896 book that "had the ground on which ordinary inland golf is played today been the only available ground for the purpose, the game would never have been invented." Do you agree?
TD: I don't know that it never would have been invented. But certainly a lot of the character of the game comes from having had this terrain to play over from the start. If we had originated golf in America it would have been more -- as Ben Crenshaw says -- like archery. You'd be playing across a flat field and there would be a regulation sight target. Instead, you've got every kind of random undulation in the world over there. The thing that impresses me most about the Old Course is that everything is in play. The fascinating thing about the Old Course is that it changes every shot. Once you've topped a drive and it goes 200 to 230 yards off the tee and you can't see them from the tee. Then a little shallow green.

GCN: Have Americans gotten too much away from the letting the land dictate the character of a course?
TD: I think so. I've been a critic of modern architecture for quite a long time now. I think there's been too much away from the letting the land dictate the character of a course. Pete Dye used to say, "What all clients want now is 18 postcard holes." Pine Valley is about the only golf course in the world that every hole is a postcard hole. [Tom] Fazio says it used to be that a great course was like Pebble Beach, where there are six spectacular holes, six really good holes that were a little more subtle and there were six that were just okay. And now everyone wants you to take those six holes that were just okay and go to town on them, and make them awesome. People are trying too hard. They say it up so much that you get tired of it, and there's never enough of a hull to be impressed by the spectacular hole. By the time you get to the end of, say, Sherwood in California (by Jack Nicklaus), you're exhausted -- by the difficulty and all these different things. Pete Dye used to say, "What all clients want now is 18 postcard holes." Pine Valley is about the only golf course in the world that every hole is a postcard hole. [Tom] Fazio says it used to be that a great course was like Pebble Beach, where there are six spectacular holes, six really good holes that were a little more subtle and there were six that were just okay. And now everyone wants you to take those six holes that were just okay and go to town on them, and make them awesome. People are trying too hard. They say it up so much that you get tired of it, and there's never enough of a hull to be impressed by the spectacular hole. By the time you get to the end of, say, Sherwood in California (by Jack Nicklaus), you're exhausted -- by the difficulty and all these different things.

GCN: What do you think is wrong with modern architecture?
TD: Part of it is just that people have come to expect different things. Pete Dye used to say, "What all clients want now is 18 postcard holes." Pine Valley is about the only golf course in the world that every hole is a postcard hole. [Tom] Fazio says it used to be that a great course was like Pebble Beach, where there are six spectacular holes, six really good holes that were a little more subtle and there were six that were just okay. And now everyone wants you to take those six holes that were just okay and go to town on them, and make them awesome. People are trying too hard. They say it up so much that you get tired of it, and there's never enough of a hull to be impressed by the spectacular hole. By the time you get to the end of, say, Sherwood in California (by Jack Nicklaus), you're exhausted -- by the difficulty and all these different things.

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Q&A: Tom Doak
Continued from previous page

positions, because they're afraid they'll get unplayable if they ever have a tournament and the greens are 12 on the Stimpmeter. I can't blame Pete Dye and Nicklaus for doing that because people have played tournaments on their courses that weren't designed for that, and they looked stupid. Pete would cringe if people have played tournaments on their courses that weren't designed for that, because they're always itching to improve what they have. They think that's part of their duty. Yet, a lot of times you can't improve it. Every time I hear of an architect consulting on a MacKenzie course, I think, How can anybody do that? There's nobody designing golf courses today who is as good as he was, so how are they going to improve what he did?

GCN: What about restorations, where mowing patterns or other things have deteriorated the design?

TD: I agree. But in a lot of cases, I even think restoration projects are done because golf architecture has a lot to do with sales. Instead of redesigning courses today, everybody is restoring them. Some are putting back what was there. But very rarely does the club actually want to do that. I say, If it ain't broke, don't fix it.

My number-one kick is not restoration but preservation. If there is anything left that those old-time architects built, I'm in favor of preserving it. Just dust it off and leave it alone.

GCN: What are your objectives for your career?

TD: I'd like to stay small. What I'm finding is that it's very hard to stay small. I'm only doing one course a year and the guys I'm trying to get to the next level of are doing five or seven or eight, and you see their names way more than mine. I'm lucky to be where I am compared to a lot of other talented guys in this business who get virtually no recognition at all. But this is a business where it's very hard to get to that next level if you don't have a name that people already know.

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