

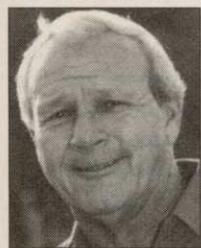
BRIEFS

**KAVANAUGH SIGNS ON IN AURORA**

AURORA, Colo. — The city's Golf Division has retained Kenneth M. Kavanaugh Golf Course Design of Tucson, Ariz., for The Homestead at Murphy Creek, an 18-hole, daily-fee course. Projected construction date is in the fall. Meanwhile, Kavanaugh is renovating Desert Forest Golf Club in Carefree, Ariz., and adding nine-hole expansions to the existing 27 at Gold Canyon Golf Resort and his existing Quail Creek CC in Green Valley, Ariz.

PALMER PROJECT UNDERWAY

COLUMBUS TOWNSHIP, Mich. — Ground has been broken at the Arnold Palmer-designed Dunes Columbus National Golf Course. Columbus Development is planning a facility with limited residential development. The 18-hole course will take advantage of the natural features of the site, which include sand dunes, lakes and wooded ravines.



Arnold Palmer

MEADOWBROOK REOPENING

ST. LOUIS — Meadowbrook Country Club underwent a major renovation here last summer and will reopen this month. Keith Foster was retained to redesign the private club, which included work on all tees, greens and bunkers.

Phillips leaves Jones, starts own practice

By MARK LESLIE

GRANITE BAY, Calif. — Like the Marines, Kyle Phillips is looking for A Few Good Men — owners, that is.

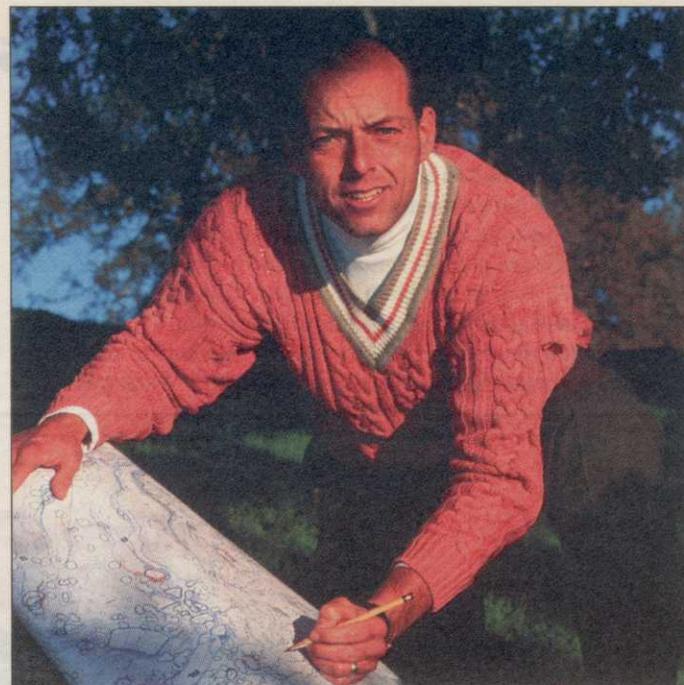
Phillips has opened his own golf course design firm, leaving his position as vice president of design with Robert Trent Jones II after 16 years with the Palo Alto firm.

"I've worked on a lot of different sites — in the Caribbean, Europe and domestically and tackled a lot of problems," Phillips said. "That experience will be helpful. But the owners are very important, and it's crucial to get owners who are not only supportive in the design and construction process, but also in the operation of the golf course including the maintenance, which is so important."

Phillips, 39, has designed about 25 courses since joining Jones shortly after graduating from Kansas State University with a landscape architecture degree. Two of those courses, in particular, he said, reflect what he hopes to continue doing: Wisley Golf Club in London and Granite Bay here.

"They provide very interesting, strategic design, particularly from the opening tee shots," he said. "A lot of the new courses we tend to see today have bracketed [perimeter-weighted] bunkers and you feel you're hitting driver between the uprights on every hole. I've always tried to make the straight shot available, but add the factor of risk and reward, awarding a carry or 'shape' shot..."

"What you find is not only interesting for people who hit



Kyle Phillips at work on site.

the ball a long ways but also for average club member, because with that type of design there is a bailout position for the high-handicapper."

A fan of such classical architects as Alister Mackenzie and A.W. Tillinghast, Phillips said he incorporates their "mid-bunkering" ideas into his designs.

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Dream design course taking students to Ireland

DETROIT — Golf course architect Ray Hearn is presenting a seminar and itinerary "An Introduction to Golf Course Design on Location in Ireland," Sept. 5-13, that will kick off at Royal Portrush and wind up at Waterville.

The series of seminar and discussion sessions is being coordinated in conjunction with Michigan State University (MSU). Dr. Warren J. Rauhe, MSU professor of landscape architecture, will co-teach.

"The true seaside links of Ireland and Scotland are a must-see," said Hearn from his headquarters in East Lansing. "This trip will be a pilgrimage for anyone inter-

ested in golf course design."

"As a young architect, these courses made a major impact on my design philosophy," added Hearn. "There are so many lessons to be learned over there, to understand why these courses are sought out by so many people around the world."

Participants will play, study and discuss Royal Portrush (Dunluce), Royal Country Down, Portmarnock (Championship), Lahinch (Old), Ballybunion (Old) and Waterville.

Some of the topics that will be covered in the traveling seminar include:

- The history of the game, golf course

architects and Irish golf courses.

- Design and strategy.
- The design/construction process, course routing and greens/tees/fairways/hazards.
- Design your own golf course.

A certificate will be given upon completion of the course.

Hearn established his golf course design firm in 1996 after working 10 years with Michigan architect Jerry Matthews.

For more information contact Ray Hearn in writing at Raymond Hearn Golf Designs, Inc., 271 Woodland Pass, Suite 200, East Lansing, Mich. 48823.

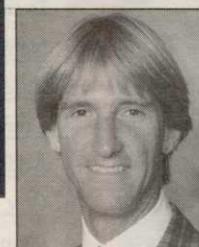


The 18th green complex at Oak Hill Country Club's East Course in Rochester, N.Y., got a Craig Schreiner facelift in 1994. It included bunkers — renovated into the classic style and with resodded faces — and contouring at the rear of the green.

Craig Schreiner is one of a handful of golf course architects who hold degrees in turfgrass management (Ohio State University at Wooster in 1974) and landscape architecture (Oregon State in 1975). He

also worked for Wadsworth Golf Construction Co. and for designers Don Sechrest (from 1985-88) and with Dr. Michael Hurdzan before forming Schreiner Design in 1990.

His Stone Creek Golf Course in Tulsa, a collaboration with Sechrest, and Cobblestone Creek Country Club in Victor, N.Y., assisting Hurdzan, have received high praise.



Q Schreiner shines on 'classics' & new work

Golf Course News: You came to the design business prepared through agronomy and landscape training. How important is that combination?

Craig Schreiner: It is the most important part of my background, the main reason why I have been able to get on my feet. It was custom-designed by Mike Hurdzan. I did everything he told me to do. And you know what, it worked. There are a lot of individuals who have segments of it. But very few who have all of them. Get a turf degree and learn how to maintain a golf course. That was a real eye-opener. I learned so much at Baltimore Country Club under [then-superintendent] Meryl Frank in summer of 1983. Then a year working construction for Wadsworth [Golf Course Construction Co.].

GCN: How does your agronomic train-

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Q&A: Schreiner

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ing affect your design?

CS: Microclimatics, and the importance of drainage. We are dealing with a different transition zone area and huge mature trees blocking the air and sun, relative humidities that are off the chart, heat indexes on several varieties of turf... Whatever season it might be, you lose poa, Bermudas and zoysias get hammered and blistering summers heat up the Northern grasses.

The agronomic studies helped me so much it's unbelievable. When I walk into a situation I'm immediately a friend of the superintendent. I'm familiar with the subgrade, the mixes, the soil pHs, when you have to grow in seed, how to maintain turf, what is safe and not safe. Cut 25,000 square feet of greens with a walk mower every day and you learn about drainage, what's too close for bunkering, how much sand gets swept up onto the green, what's a good distance between a bunker and green agronomically, what's safe, what kind of bunker design has washouts.

GCN: You've done some renovation work at Oak Hill preparing for tournament events. How did that expand your experience?

CS: At Oak Hill we have the Amateur next year. We renovated the entire Alice Creek on the East Course. We had to dredge it. We are creating a better environment and restoring by tenfold what was there. But we had to jump through the [regulatory] hoops. But it was to the satisfaction of the New York DEP. I had gained their confidence with the wetland work we did at Greystone and Cobblestone.

GCN: Working on the old classic courses must be satisfying.

CS: Yes, to get into a project like Oconomowoc, an old Donald Ross course left intact. I'm giving it a haircut and a shave, cleaning up a few holes, and it's turning out beautifully.

GCN: Do you have a pet project?

CS: Trees. I love trees — when they're in the right place. I spend 35 percent of my time on every master plan trying to educate people about overplanting and abuse of trees on golf courses.

The USGA has picked up the pace in pushing for removal of trees. Many courses could remove one-third of their trees and never know it.

I can talk to a green chairman and say, "Your job is not on the line here; the superintendent's is. Next time you drive by a sod farm count the trees and look at the quality of the grass. Do you want the Oconomowoc Arboretum or Oconomowoc Golf Club? We'll plant more trees, but the right ones in the right places."

When they understand that, they get in line. It's also very environmentally responsible. The more trees you have, the more fungicides and pesticides you use and the more your turf is stressed. IPM [Integrated Pest Management] has to do with creating optimal environments, and that doesn't include trees on the south and east sides of your greens and tees.

GCN: How would you describe

you design style? What do you like and not like?

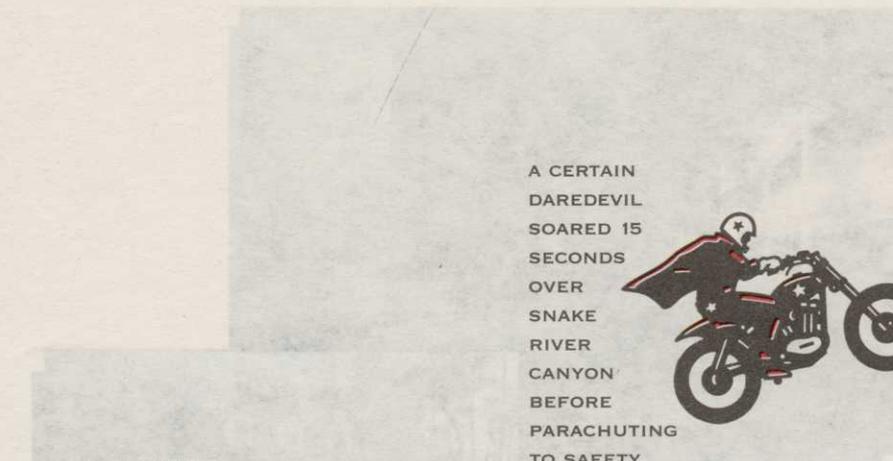
CS: I really like playability. It's so important to have 45-yard landing areas, and an open approach to every green with an approach shot over 150 yards. It's so much fun to have the options to play the ball in a lower or higher trajectory depending on wind and pin placement. Playability is so important because that's where the creative part of

the game is. If you restrict shotmaking you've lost all individual creativity. And that's the mystique of golf. That's the thing that makes fanatics out of us: the fact that we get to create a golf shot, if the architect gives us the option to create a shot. You have that happening in the classically designed courses. They give you alternate routes and enough room to go around it. In the '90s and turn of the

century you will see more playability in our golf courses, if you haven't seen it already. A good example is some of the greens we've done. The heart of every golf hole is the green. In architecture, that's go to be paramount.

The key is many, many pin placements. The degree of slope and area of the pin placements are critical. The square footage of the pin placements is key,

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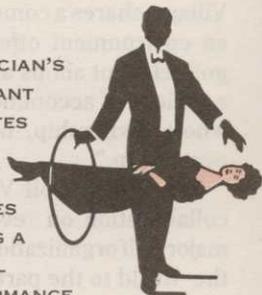


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SECONDS
OVER
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BEFORE
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TO SAFETY
600 FEET BELOW.

THE AVERAGE
BASKETBALL
PLAYER IS
AIRBORNE
A FRACTION
OF A SECOND
DURING A
SLAM DUNK.



A MAGICIAN'S
ASSISTANT
LEVITATES
ABOUT
TWO
MINUTES
DURING A
TYPICAL
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Q&A: Schreiner

Continued from previous page

because that tells you where you need to be in the fairway. That influences your approach shot. Knowing where the pin is that day will tell you where you have to be in the fairway...

The style of a great course is playable landing areas so you can find the ball, or have a degree of error that is acceptable

for speed of play or lack of frustration. And greens designed so it really does matter where the pin placement is that day.

At The National Golf Club, you can hit every fairway and shoot 100. But if you hit every fairway based on where the pin is that day, you may walk away with a 76.

Great courses usually have big greens. That movement on the green should always reflect surface drainage and that gets back

to agronomics. The great masters of greens design have both of those things going for them... [Donald] Ross, [Alister] Mackenzie, [A.W.] Tillinghast later in his career, Dick Wilson, [Robert Trent] Jones Sr., Stanley Thompson, [Seth] Reynor. That's what we did at Firestone. We renovated the 18 greens on the South Course, and took water off in at least three or four places of almost every green.

They are so perfect now.

GCN: You worked with Wadsworth Golf Construction Co. once you got your turf degree. How did that help?

CS: You have to gain construction experience that most lack; not showing up as a site representative but actually working on the construction. There's a big difference between building and showing up in penny loafers and a rental car. I worked at Val

Halla and the Fazio course at Barton's Creek [Austin, Texas].

I learned how to work and massage a site with construction equipment and where you can and can't go with it. I was in charge of a lot of siltation control, and it became a model for the area.

GCN: You're using computer design. Has it helped?

CS: We've made great avenues with the CADD system. Brett Hugo has done remarkable things with digital terrain modeling. It's more of a visualization for clients who can't formulate in their minds what we're doing. It's an incredibly accurate tool. It can give you very accurate construction figures. It's a very integrated part of our firm — a commitment technology. It helps tremendously with our production and cost-efficiency.

GCN: What does the future hold in store for you?

CS: Some very bright and positive things, I think. The advent of some new course work will probably be the best part of what we're doing. I would love to continue to work on new sites with our shaping company alongside other contractors. That will be our next goal and focus: an emphasis on new work. We are good at getting permits and being sensitive at how we route a course.

Perfect would be three nice new projects every year. That would be delicious. And I don't want to ever lose touch with restoration work. It's a pain but I love it. You learn a lot from the old courses. And there is satisfaction with solving difficult problems. I'm seeing a lot of practice facilities being built on older courses.

The thing we have to continue to do is keeping courses a lot more playable and at the same time keep a commitment to IPM. The environment is really important. The enhancement of wildlife habitat is going to be one of the easiest things to continue to do. Initially, from beginning to end on a new course, there are a lot of things you can do during construction to augment habitat. That's what we did at Greystone. In terms of reworking wetlands, in building certain lakes to build shallow shelf, letting certain areas transition to native areas, and introducing native grasses in the right spots. A little more enhancement goes beyond the golf playing area, and as you transition out of the other areas, then start to develop habitat areas and be more aware of how we can make the site work to a bigger dimension. It's not that hard to do.

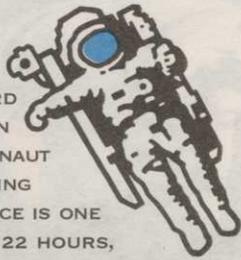
The very first golf courses were in beautiful natural areas and laid out in that context. That's kind of where we're headed back. It's nice to see a resurgence and a Renaissance. It's a little tamer and more naturalized areas are the trend.

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"I think," he said, "the classical golf course has a lot of elements not just at the landing area or at the green, but mid-teeing. A lot of players find that interesting and challenging. I think it adds a lot of not only aesthetic value but strategic value so that players at all levels have different landing areas. You create a risk and-reward factor and strategic value for all players."
Phillips said the design firm is the times and classical architectural concepts that dated in the longer term. Lines with soft, wavy features at the site of the new Club. "But the club will have to maintain the same," he said. "But 'Who shot J.R.?' kept the world up in the air for six months in 1980."
Phillips, whose work spans from local Westwood to Barbours in Louisiana, Fort Worth and courses in Lisbon, Portugal and Sugarloaf Golf Club in Maine, said he will continue to do domestic work and draw on contacts he has built in the Caribbean and Europe.
In the meantime, he will finish the RTM jobs under construction. A course opened in Indiana this summer, another in North Carolina is getting wrapped up, and four others are in the works. Other projects he has been involved in will be transferred to other RTM designers.
"We will work them in, in a way that there will be any down time," he said.
"Kyle has been a valuable member of our team," said RTM President Robert Trent Jones Jr. "It is with sadness that we see him depart, but we

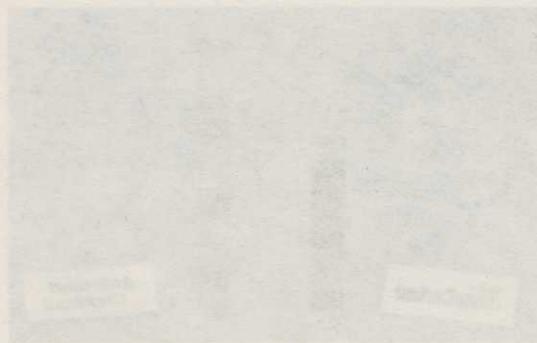
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