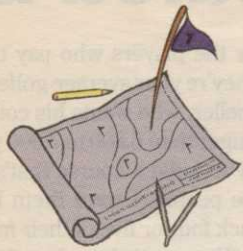


Briefs

**SHAKER HILLS OPENS IN BAY STATE**

HARVARD, Mass. — Golfers in eastern Massachusetts have a new public course Shaker Hills Golf Club in Harvard that 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 Mungeam. It boasts many unique features, including 85 tees that provide a variety of driving 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 Mungeam took advantage of the 170-acre tract 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 300-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 to the public. Managing the 18-hole course will be Walden Lake, Inc., which oversees golf operations in Sun City Center.

The existing 27-hole Jack Nicklaus Golfcourse, Inc. and Ron Garl championship course stretches to 7,000 yards, while the new nine adds 3,200 yards.

FLOOD DOESN'T STOP NEW COURSE

KNOXVILLE, Tenn. — Despite extensive damage caused by two heavy downpours — commonly called gully washers in East Tennessee — the new public golf course in Knox County is scheduled to open in August.

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

Tom Clark of Ault, Clark, Inc., Kensington, Md., designed the scenic and challenging layout. Multiple teeing areas make it a well-balanced public facility that can be expanded to 6,800 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

KIAWAH ISLAND, S.C. — The Ocean Course at Kiawah Island, site of this year's 29th 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.

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, Corey 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 \$1.25 million per course, Palmer \$1 million, Player \$500,000, McCumber and Nelson \$350,000.

McCumber, who has built or designed 50 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 1988. "Each one of them has varying degrees of involve-

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...while some women also answer the call

By Peter Blais

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

Then turn to the Ladies Professional Golf Association player guide and thumb through the bios. Barely 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 108-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 change."

Added Craig Jones, executive vice president of Gary Player Design Co.: "A woman player/designer isn't a strong selling point right now. There's a perception a course designed by a woman player would just be a short course."

Thanks to television and the success of the PGA and Senior tours, there are many well-known male players. Developers hire them hoping name recognition will help sell memberships and house lots.

"There are fewer big-name women players because of the lack of television coverage of the LPGA Tour compared to the men's tours," said architect Brian Silva. "Most clients would rather hang their banners on the PGA or Senior tours than the LPGA Tour."

A few better-known LPGA players have helped lay out courses.

Jan Stephenson was the first player to design a facility, according to the association's player guide.

Hollis Stacy has designed her first course, Black Hawk, in Austin, Texas.

Amy Alcott, who is just one victory shy of qualifying for the LPGA Hall of Fame, has consulted with Robert Trent Jones Jr. and the team of Geoffrey Cornish & Silva in Hawaii, California, Virginia and Kentucky.

Hall of Fame member Carol Mann assisted architect Roger Packard at Sweetwater Country Club in Sugarland, Texas.

But that's about as deep as LPGA players' experience goes. Compare that with the demand for such male players as Jack Nicklaus, Arnold Palmer, Gary Player, Lee Trevino, Tom Weiskopf, Curtis Strange, Hale Irwin, David Graham, Sam Snead and on and on. Nicklaus alone had designed and opened 76 courses worldwide through last September.

"Historically, the golf culture has sought males and not females to design courses," said Mann, winner of 38 professional tournaments, twice as many as Irwin. "That's changing, but slowly."

"It's 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 players are designing courses. Most male players turn to course architecture as their playing days draw to a close. Palmer, Player, Nicklaus and Weiskopf 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

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Touring pro Mark McCumber is an active golf course designer. One of his creations is Queen's Harbour Yacht & Country Club in Atlantic Beach near Jacksonville, Fla. This is a view of the 3rd hole.

Photo by J. Pettibone

Fream's courses win judges' laurels

SANTA ROSA, Calif. — Golfplan, The Ronald Fream Design Group, Ltd., is immersed in golf course projects in 20 countries, but has several "hits" 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 and Windsor Golf Club, in Santa Rosa — ranked fifth and eighth, respectively, among the state's top 25 in terms of most enjoyable for the average golfer —

with Redhawk are Golfplan's only design efforts to open in California in the last five years.

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.

Meanwhile, Fream 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 Tullybannocher

course near Gleneagles in Scotland, is regarded as a true Scottish highland natural course.

A 27-hole EuroDisneyland, under construction near Paris, will be a high-visibility project. Golfplan has eight other projects underway in France, including Golf de Gassin, an 18-hole resort course that overlooks the harbor and port of St. Tropez on the French Riviera.

Asiana Country Club, south of Seoul, Korea, is a 36-hole championship course of awesome proportions. At present exchange rates, the project budget is \$170 million.

Sixteen courses in design or construction process span Japan.

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."

DIFFERENT BEGINNINGS

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 golf 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 Panks, 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



You've got to build a golf course for the players who pay the bills. They're your average golfers.'

— Fuzzy Zoeller

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."

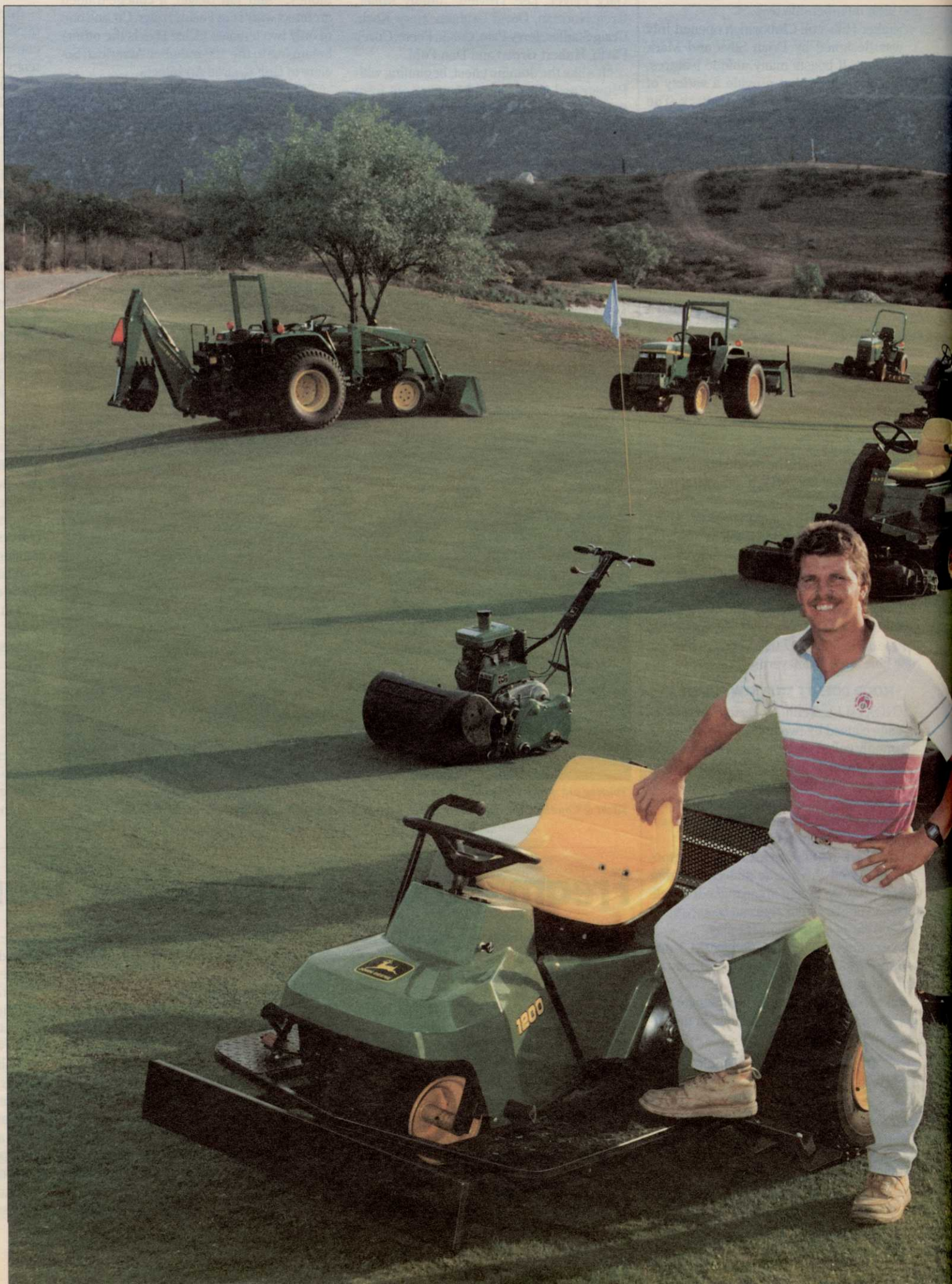
Pros may not want to move much earth, but they do want their courses to move golfers to feel enjoyment in having played there.

"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 back 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



Ben Crenshaw

par 4's is not a good sequence.

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

"Angles are to me what good golf is 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.

Nelson, who has designed 13 courses, said he opposes too many forced carries over water and bunkers.

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

"As (A.W.) Tillinghast said about Winged Foot (in Mamaroneck, N.Y.), There are no forced carries of the sink-or-swim type off the tee," Crenshaw said.

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 putts 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 green, you must be challenged."

Other factors enter into the designs of the players. McCumber favors a variety of holes. Designing par 5s 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 his needs are."

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've designed and 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.

"I would like for people to have great enjoyment from a course we build," McCumber said. "I would like to build a course that isn't dated. And, if it is dated, I'd like someone to say it has been here 60 to 70 years."

The greening of Steele Canyon is now complete

Gary Player designed it. Al Beauchamp developed it. And now, with the help of more than 30 pieces of John Deere equipment, Dave Buckles supervises its maintenance. The course is Steele Canyon, a premier 27-hole facility just opened in San Diego, California.

"This is a first-class development," says Superintendent Dave Buckles. "Gary Player compares it with some of the great courses he has played around the world, so

top-of-the-line maintenance was part of our plan from the start. That's one reason I decided to go with John Deere equipment.

"I was familiar with John Deere from the course where I previously worked, and was very impressed with every piece of equipment I tried, especially the 1200 Bunker and Field Rake and 2243 Greens Mower. They do a great job and

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Owner Al Beauchamp (above) and Superintendent Dave Buckles (left) depend on a fleet of John Deere equipment to maintain the new and prestigious Steele Canyon facility in San Diego, California.



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CIRCLE #126

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 physi-

ological 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."

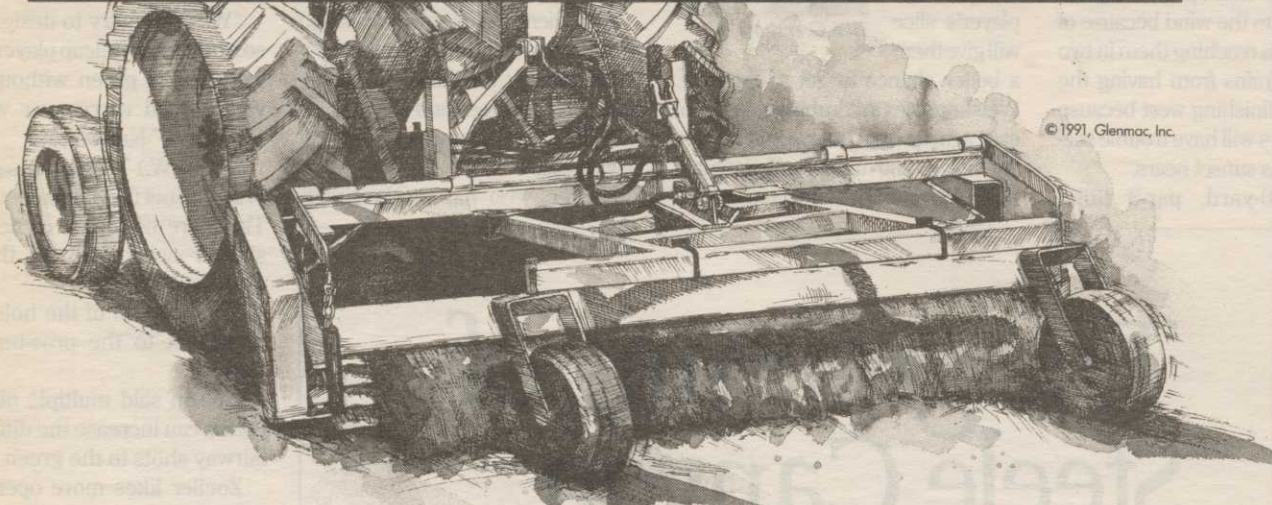
"I don't know if that many women players have expressed an interest," added Silva. "The market for women players to design isn't being developed right now, but it could be. There wasn't a market for courses developed by PGA Tour players 20 years ago. They developed that market, with the help of television."

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."

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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 pros-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."

My strong point is aesthetics. I've played more than 2,000 courses. I think I can take a little of what I've learned there and help enhance a course's eye appeal'

— Amy Alcott



"If a well-known woman player did what I did, she could develop an excellent name for herself," Graham said. "You have to get into the business cautiously and you can't represent yourself as something (college-trained architect) you're not. You're dealing in millions of dollars of someone else's money and you have a tremendous obligation to make sure the job is done right."

When he realized course design was something he'd like to pursue as his playing career wound down, Graham began to ask questions. He talked to college-trained architects and players-turned-designers.

"I wanted to know who was the best architect out there who hadn't yet aligned himself with a player," the Australian-born golfer and 1981 U.S. Open winner said. "I knew I couldn't present myself as an architect. I would have been out of my element."

"But I knew I would be good at making an initial phone call that could get us an audience with a developer. I just had to find a qualified architect who would be beside me once we got in the room."

"I talked with Jay Morrish, Tom Weiskopf, Beljan, Fazio and many others. They led me to Gary Panks. Now it's my job to get us through the door and Gary's to produce the product."

"I'm there for the first site inspection and I help with the advertising. Once the course is routed I get involved with strategy, placement of bunkers, things like that."

One of the things that impressed Silva about Alcott, who said she has attended seminars on golf course design and read extensively on the subject, was her genuine interest in craft and client.

"She had a chance to stamp her name on a project she had little to do with, but she didn't do it. That type of honesty is too rare in this day and age," the Massachusetts-based architect said.

"She has the potential to be very good. She has a reputation as a creative shotmaker. That inventiveness translates well into the thought process that goes into course design."

"She'll probably get more involved in design when her playing career slows down. It

takes a lot of time to do it right. That's what amazes me about Nicklaus. He plays a lot, has a billion business interests, but still has all those golf projects. And he spends a lot of time on each one."

Said Alcott: "My strong point is aesthetics. I've played more than 2,000 courses. I think I can take a little of what I've learned there and help enhance a course's eye appeal. I've designed about 60 holes on paper and think I know what makes a great golf course."

Silva recommends any player interested in design should see as many courses as possible, looking past the waterfalls, railroad ties and other frills and concentrating on what makes the course work.

"The elements that make one course great are similar to those that make another great. The secret is to recognize those things and re-create them," he said.

After seeing many courses and determining what she likes, a player should concentrate on an architect whose work she finds attractive, Mann said. If possible she should seek a partnership with that architect, or one with a similar style and philosophy.

A new player-turned-designer should not expect instant riches, Mann said.

"You can't demand a lot of money on your first job or two. You have to see what your ability is and whether you can stick to your guns. Ten years ago, I acquiesced too much to the architect at Sweetwater. Frankly, I shouldn't have done it. Professional architects are good, but they don't know everything," she said.



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