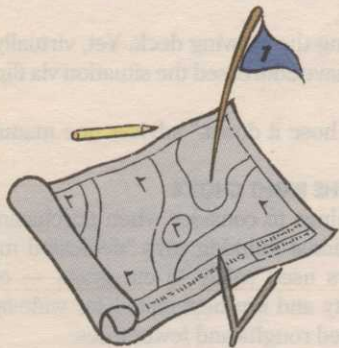


Briefs



MASON TAKES ON PROJECTS

BEND, Ore. — Golf designer Bunny Mason, who April 1 bid a fond farewell to Black Butte Ranch after a 23-year connection, the last as director of golf, has plunged into three projects that belie retirement talk at 64.

Mason's chief designing/construction concentration is on the 18-hole Awbrey Glen course here, which he terms "the dream of a lifetime." He's also working on projects in Gresham and Stevenson, Wash.

Black Butte head professional J.D. Mowlds, Mason's successor as director of golf, noted that 28 head pros in the section have worked under Mason, and countless others have benefited from his guidance.

CARTON JOINS BURNS DESIGN

FERNANDINA BEACH, Fla. — Edward L. Carton has joined Burns Golf Design.

Carton has been in golf course design for six years, including a short time with Hurdzan Design Group, and 5-1/2 years with Tom Fazio.

While with Fazio, he was involved in the design of more than 30 golf courses, including Emerald Dunes in West Palm Beach, Osprey Ridge at Disney World, Caves Valley Golf Club in Baltimore, the town of Oyster Bay (N.Y.) Golf Course and Black Diamond Ranch in Lecanto.

He graduated from North Technical Education Center in 1986 with honors in architectural design and drafting.

CUPP SIGNS ANGEL PARK REMAKE

LAS VEGAS, Nev. — Plans are being made for Cupp Design of Atlanta, Ga., to revise Angel Park Golf Club here.

Designed by Arnold Palmer, the public resort features two 18-hole, par-71 courses, an 18-hole putting course and a night driving range.

John Fought, design associate at Cupp Design, and Bob Cupp will reorganize the existing range and a few strategically placed holes to accommodate a larger range and add a par-3 course.

INDONESIAN RESORT INKS NICKLAUS

NORTH PALM BEACH, Fla. — Golden Bear International has agreed to build a Jack Nicklaus-designed golf course on Bintan Island in Indonesia. The Nicklaus design will be the first golf course built for Bintan Lagoon Beach & Golf Resort.

"We are excited to be the first to build a golf course on such a rare and beautiful piece of island property," said Nicklaus. "This resort promises to be one of the best in the Far East."

The property is part of the Bintan Beach International Resort. Nicklaus will design the first of three championship courses along the white sand beaches of the island. Construction will begin in the fall.

Ross lives!

Kay keen to keep lasting influences

By Mark Leslie

If Stephen Kay had never read that feature article on golf course architecture 26 years ago, he might be a teacher of English classics today. Instead, he is a keeper of the classics — golf courses, that is.

"When I was 13 or 14 I read a two-part article in *Golf Digest* about golf course architecture. I was on the school golf team, and I read that article and thought it was the greatest thing in the world. And I said, 'God, please let me be a golf course architect,'" Kay recalls.

The Lord apparently heard. Following the advice of architects Robert Trent Jones Sr. and Bill Mitchell, Kay followed a well-designed plan that led to a landscape architecture degree from Syracuse University, a turfgrass degree from Michigan State University, and work as both a course and construction superintendent. The result: a six-year hitch as a designer with architect Bill Newcomb of Ann Arbor, Mich., and the launching of Kay's own business in 1983.

Since then, he has gained increasing fame and respect as a champion for the masters of golf course architecture, especially Donald Ross and A.W. Tillinghast.

Though he has designed two courses and is planning two more, Kay has concentrated on renovations. He has completed more than 75 golf course renovations, most in the Northeast, and a number of designs by Ross and Tillinghast.

"I'm glad my career has gone this way," Kay said. "I turned down a chance to do a course in Florida in 1983. I wanted to come back East and renovate some of the old golf courses because I thought they were the best. It's taken me some years to really learn what their techniques and styles were, to the point where I feel I can go in and do Tillinghast or Ross or Seth Raynor and do them so well people won't know that I did it."

"This is exactly what I wanted to do and I

Continued on page 26

... while super restores greens to original form

By Frances G. Trimble

Tommy Grisham vividly recalls his first interview with the greens committee at Highland CC in Fayetteville, N.C. It was obvious to the 17-year agronomy veteran that Highland's vintage mid-40s course "was in distressed condition." Yet the committeemen were not of a mind to consider major renovation.

Said Grisham, "They wanted to know what to do, but at the same time they said, 'Don't

Continued on page 24

... and Crenshaw views classic as player/designer

By Bradley S. Klein

Hidden gems. That is what professional golfer Ben Crenshaw seeks in his travels around the world. Once in a while he happens upon a priceless diamond — a golf course with character and memorability, a classic.

Such a discovery occurred last summer when Crenshaw visited The Orchards in South Hadley, Mass.

Having signed on to play the Canon Greater

Continued on page 28



A bunker on the 18th hole at Oyster Harbor had lost the shape Donald Ross first gave it. Above is the deteriorated bunker; below, the bunker as Stephen Kay rejuvenated it.



The 'ins' and 'outs' of the ASGCA

Hills takes over as president

By Peter Blais

Art Hills can thank the Yellow Pages for launching his career.

The newly elected president of the American Society of Golf Course Architects was a struggling, 32-year-old landscape architect trying to raise five children when he placed an ad in the Toledo, Ohio, phone book. Buried in the space were the words *golf course design*.

Bryan, Ohio, officials wanted to build a nine-hole addition to the municipal course. Someone saw the ad and called Hills. That job led him to a developer with 350 acres and a dream Hills helped fulfill.

Thirty years after that first addition, Hills, 62, is one of the country's hottest architects. *Golf Digest* recently picked Harbour Pointe in Washington and the Golf Club of Georgia the nation's top new daily-fee and private courses, respectively. Windsor Park in Jacksonville, Fla., finished fourth in the daily-fee voting.



Art Hills



Tom Clark

Clark leaves strong legacy

By Mark Leslie

His term as president of the American Society of Golf Course Architects was "a tremendous year, a transitional year in the development of golf courses," according to Tom Clark.

A partner in Ault, Clark & Associates, Ltd. of Kensington, Md., Clark reflected on the challenges and successes after stepping down as president of the ASGCA in May.

"We opened a record number of courses the year before (1990)," he said. "But, with this recession a lot of the developers — through environmental issues and financing — are finding it more difficult to develop courses... Consequently, we directed everything this year at improving that situation."

The major accomplishment in aiding development is a publication Clark hopes will be printed in July.

Continued on page 19

Continued on page 19

GOLF COURSE NEWS

Crenshaw scrutinizes Ross with the special eye of pro/architect

Continued from page 18

Hartford Open in Connecticut, Crenshaw set out for Massachusetts. His trip was without fanfare. Only the host professional and course superintendent were given notice.

The Orchards was originally built in 1922 as a nine-hole course. A local textile magnate, Joseph Skinner, hired Donald Ross to create a sporting layout for his athletic daughter, Elisabeth. She enjoyed the course so much that Ross was asked back in 1927 to add another nine. In 1941, the Skinner family sold the 200-acre site to Mount Holyoke College, whose campus lay in town. The school now administers the course in conjunction with the club membership.

Whenever a golf course boasts the handi-

work of Donald Ross, questions are raised as to what this means. Nearly 600 courses across North America claim the honor, though in many cases the authenticity is doubtful.

With The Orchards, however, the pride is fully merited. Ross's original drawings for the holes are preserved in Pinehurst, N.C., and though it is not known how much time the master himself spent on site, there is no doubt that one of his two senior associates, Walter Hatch, based nearby in North Amherst, was entrusted to oversee construction. Moreover, The Orchards features enough authentic Ross touches as to leave no doubt of its pedigree.

Credit also goes to the current greenkeeper, Paul Jamrog, who combines a thorough knowl-

It's amazing. Modern architects can't build this anymore. Greens speeds today would make this green obsolete. I hope you never change it.'

— Ben Crenshaw



edge of modern turf science with a classical appreciation of the game.

When he arrived in 1984 as the only full-time member of the maintenance crew, Jamrog found a neglected course, with fairways mowed in

straight lines, the greens rounded off, and many of the bunker walls in a state of collapse. Overwatering had led to the loss of native fescue grasses, while poa annua and crabgrass had proliferated from tee to green.

To overcome these problems, Jamrog began a vigorous program of upgraded maintenance designed to restore the course's natural character. He also convinced the club to hire more full-timers and purchase improved equipment.

In all of this, he was supported by longtime head professional Bob Bontempo.

As Jamrog's maintenance program began to register its effects on the course, Bontempo convinced the membership to seek a national

Continued on page 29



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CIRCLE #128

Pro Crenshaw enthralled by master designer's touch

Continued from page 28

championship. The breakthrough came when the USGA selected The Orchards to host the 1987 Girl's Junior tournament.

The course was in spectacular condition for the tournament, receiving rave reviews from players and officials. It was during a practice round that then-USGA Executive Director Frank Hannigan set history in motion. While watching play on the 4th fairway, he could barely contain his excitement. "I can't wait to tell Ben Crenshaw about this place," he said.

The second hole is a particular favorite among regulars at The Orchards. At 362 yards and straight-away, it might not at first glance seem a taxing hole. But about 220 yards down the fairway, the ground starts a steady climb to a postage stamp of a green, not more than 3,000 square feet in size.

Crenshaw hit a short iron behind the pin. As he walked up the slope to the putting green, he saw the severity of contour. The green must have sloped five percent from back to front, leaving him a vertical drop of three feet in a 60-foot putt to the front pin placement.

"It's amazing," said Crenshaw to Jamrog. "Modern architects can't build this anymore. Greens speeds today would make this green obsolete. I hope you never change it."

"No chance," replied Jamrog.

Crenshaw did not appear to be hitting the ball particularly well this day. His concern was not with playing the course but rather with looking at how certain touches enhanced it. It was his way of answering the question, "what makes a Ross course?" It isn't enough, after all, merely to proclaim that some famous person designed it long ago. The real issue is to see how the craftsmanship that made Ross so famous lives on 60 or 70 years later.

Some architects examine visibility from the tee. Others devote themselves to how the green surrounds look from the middle of the fairway. Crenshaw attended to the putting surfaces. And whatever it was he was looking for, he found it at the 5th hole. This is a downhill 157-yarder to a green that rises in the back, then falls off precipitously. The hole looks like a very relaxed inland version of the famed 11th at St. Andrews. And it was at the green that Crenshaw noticed a feature that, for him, made the hole.

"You see those soft little knobs at each end of the green, about midway back?" he asked. "That's what creates the slope, and that's the turning point of the green."

Crenshaw saw the perimeter of green extended to the edge of the fill pad. Yet the outer three or four feet of the putting surface was folded ever so slightly outward. Those two little knobs served simultaneously to steer a well-hit shot inward while redirecting a slightly mis-hit shot away from the center of the green. Over the years, Jamrog had been extending the green surface until it had reached its proper place, just as Ross had designed it.

Crenshaw referred to George Thomas' famous book from 1927, *Course Architecture in America*. "You know how Thomas says that once in a while you can landscape the green so as to suggest the contour of the distant backdrop? Well, if you trace out the top of that mountain, you'll find the basic shape reproduced just below it, in the back edge of the green, right where the mounding breaks off. It just fits in so naturally here."

All of a sudden, Crenshaw's comment had transformed their perception of the hole. What makes a fine golf course is that everything is by design. Features that seem so familiar one time around present themselves dif-

ferently the next.

The final hole at The Orchards is an unrelenting uphill 4-par to a two-tier green. The putting surface sits virtually under the clubhouse veranda. By this time, it was late afternoon, and word of Crenshaw's visit had gotten out to the membership—or at least to those who, having completed their rounds, were now recounting among themselves the day's golfing triumphs and tragedies.

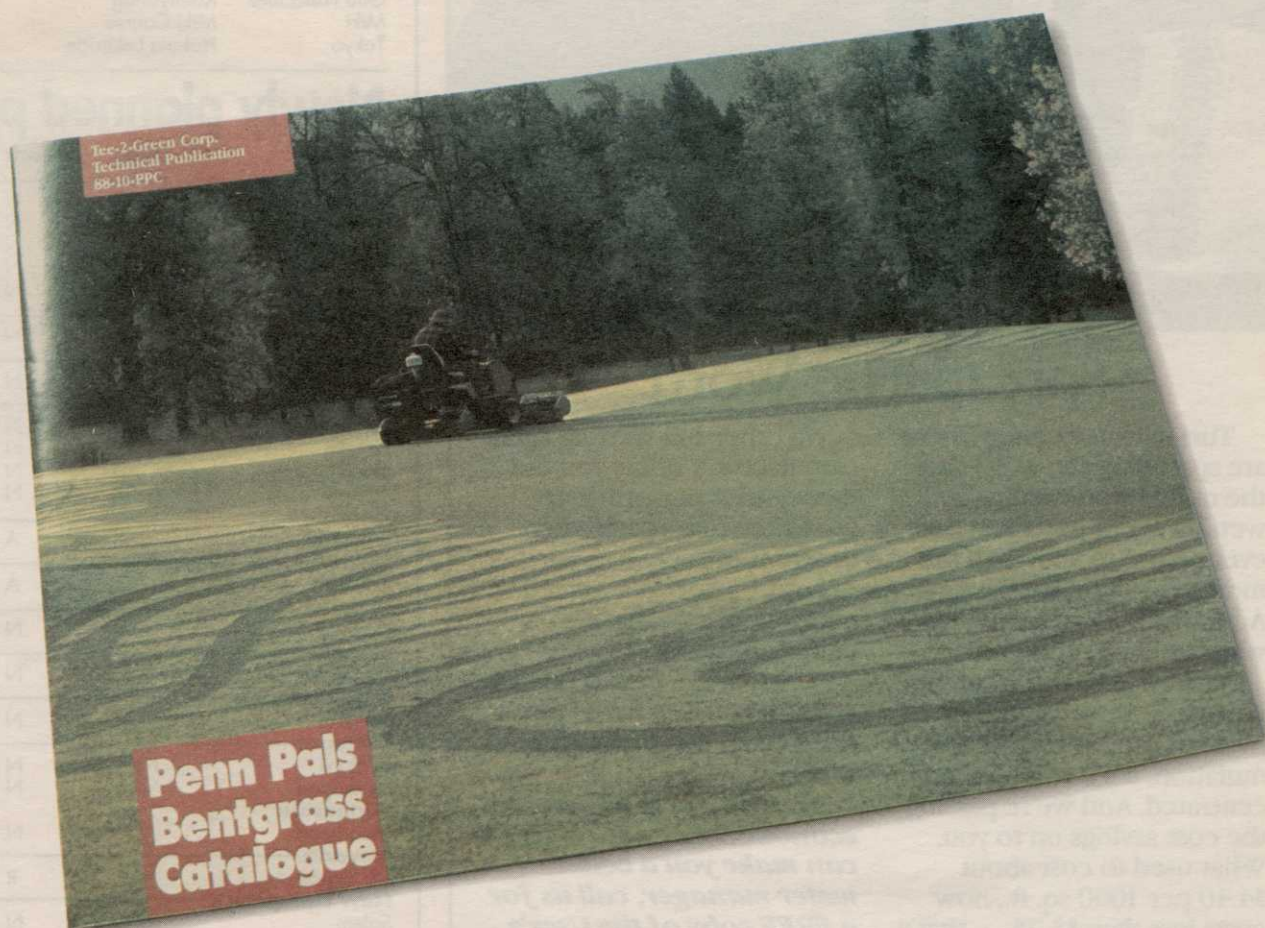
This made for a convivial reception party. From the middle of the 18th fairway, as Crenshaw prepared to hit his three-iron, there could be no doubt about the frantic betting being made on the shot. When

Crenshaw's ball landed in a greenside bunker, yet more wagering took place. And as the par-putt rolled toward the hole, the anticipation—and financial stakes—became positively feverish.

The ball plopped in, the crowd cheered merrily, and Crenshaw waved to them and promised that he'd come up and say hello.

A half hour later, his visit was completed. It was now past eight o'clock, and Crenshaw was eager to return to his hotel. To have dinner with the family? "No, they've already eaten," he said. "But I want to make some sketches of those greens while they're still fresh in my mind."

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