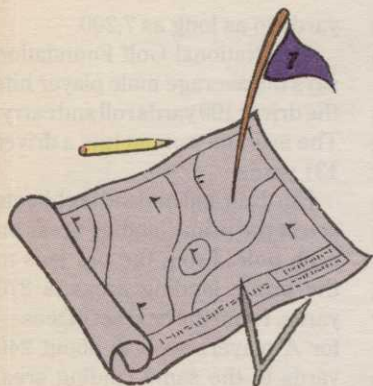


BRIEFS



CANFIELD BROKERING GOLF

Jeff Canfield has opened a brokerage in Glen, N.H. for golf-related properties, primarily in Northern New England. Canfield has been in the development/brokerage business for eight years and can help arrange financing. J.A. Canfield & Co. Brokers can be reached at 603-356-6315 or by writing P.O. Box 203, Glen, N.H. 03838.

IRWIN'S PANTHER CREEK OPENS

SPRINGFIELD, Ill. — Panther Creek Country Club, a Hale Irwin-designed course, opened May 24. Panther Creek is a 414-acre, 18-hole private golf club and residential community. The course challenges golfers with a series of strategically placed hazards. "Our focus on the greens complex, with subtle contouring of the greens and strategic placement of the hazards, will give golfers a fair challenge when judging their approach," said Irwin, who designed the track with Richard Phelps. The golf course was developed by Panther Creek Development and retained Helmkamp Construction as the general contractor.



Hale Irwin

SAND CREEK ADDING NINE

CHESTERTON, Ind. — Sand Creek Country Club has begun work on nine new golf holes on the southeast quadrant of the more than 500-acre property. Designed by consultant Jerry Mobley and Austin, Texas golf course architect Charles Howard, the new holes incorporate the varied landscape while remaining consistent with Sand Creek's original 18, designed by Ken Killian and Dick Nugent. Howard said, "You have more terrain to work with. This land has 35 feet of elevation difference. It's a very interesting part of the design. It will be the main difference in the perspective of the golf holes."

GLACIERS HELPED NEWCOMB DESIGN

WASHINGTON, Mich. — Receding glaciers actually formed the course 9,000 years ago, but the Glacier Club will open in early August here. William Newcomb designed the 18-hole championship track, with major help from glaciers on nine holes. The centerpiece of a golf community, The Glacier Club course winds around seven lakes and ponds and features five tees per hole, oversized greens, 70 sand bunkers and 17 grass bunkers.



The 11th hole shows a fraction of the beauty of AnnBriar Golf Course.

AnnBriar: A daughter's field of dreams comes true near St. Lou

By MARK LESLIE

WATERLOO, Ill. — Stan the Man Musial playing the harmonica. Fourteen St. Louis Blues hockey players attending. California Angels General Manager Whitey Herzog lending support. Was this the grand opening of a public golf course or the induction ceremony at a sports hall of fame?

"It was something else," understated William Nobbe of his AnnBriar Golf Course, which opened here May 28 with the gusto of a new National Football League stadium.

Ann Nobbe, William and Nancy's daughter, who suggested building the course on the family farm before her tragic death in a car accident in 1990, wouldn't recognize the old alfalfa fields and woods.

Crews from part owner Alois Luhr's Luhr Brothers Inc. construction firm of Columbia moved 800,000 cubic yards of dirt for architect Mike Hurdzan, cutting fairways up to 10 feet into the ground and building mounds up to 25 feet high between holes.

The formerly flat fields comprise the front nine of AnnBriar, while the back nine runs through ravines, with a few holes cut through deep woods.

Hurdzan used five sets of tees on most holes, and as many as seven on others, pushing the track's yardage from 5,100 to 6,900 yards.

Ann Nobbe was "very excited about this," said Nancy. "You feel like she's looking down, smiling, and saying, 'You did a good job.'"

Nancy Nobbe said that "playing, you feel like you have the whole course to yourself. You can't see golfers on the other holes. You hear birds chirping. It's absolutely wonderful."

The course has attracted a lot of people from St. Louis and some of the bigger towns in Illinois. "They're excited about it and think it's the best thing they've seen in a long time. So we can't help but be a little pumped up," William Nobbe said.

Hurdzan sprigged zoysiagrass on the fairways. Most tees are also zoysia, except shady spots, which have ryegrass.

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THE MAKING OF A NAME



John Harbottle III

Harbottle puts his signature on 1st course

By MARK LESLIE

SOUTH LAKE TAHOE, Nev. — John F. Harbottle III has had a hand in designing a score of golf courses from America to Brazil and Japan, but the most important of all to him is The Golf Club at Genoa Lakes.

The Genoa Lakes track opened July 4 weekend as the first "John Harbottle" design, though PGA Tour pro Peter Jacobsen collaborated on it.

The semi-private daily-fee course is "very important to me," said the 34-year-old Harbottle. "It's the foundation for my future."

"You do a lot of training with others. But when you get a chance to do a course on your own, it's worth its weight in golf to get one under your belt."

Harbottle, who has tutored under Pete Dye and is former director of golf course architecture for Perry E. Dye Design, said the Lake Genoa site was perfect for him. The developer, Jeff Dingman, acquired 225 acres, featuring more than 30 acres of wetlands and "a tremendous amount of wildlife habitat," Harbottle said.

"A portion is alfalfa fields, which

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Cornish golf architecture's chronicler

Geoffrey Cornish, an elder statesman and chronologist of the architecture and architects of golf, has roamed the world of golf for the best part of a century — since he was hired in 1935 to evaluate soils for Capilano Golf Club in Vancouver, then under construction by famed architect Stanley Thompson. Cornish has authored 241 golf courses and co-authored the definitive book on course architecture, the critically acclaimed *The Architects of Golf*, with Ron Whitten.



Geoffrey Cornish has built nearly a score of golf courses in Maine. His new nine at Bath (Maine) Country Club will feature this dogleg on the par-5 15th hole.

GCN: You've been designing golf courses over half a century.

GC: Yes, I was off in the Army for five years [1940-45] and taught four years at the University of Massachusetts [1948-52].

GCN: And you've been teaching golf course design at Harvard University and other places for several years.

GC: Seven years at Harvard. And Bob Graves and I have been doing it for 10 years at Golf Course Superintendents Association of America meetings.

GCN: So is teaching in your blood?

GC: I enjoy doing it. It's a great way to learn with all the young people and their questions.

GCN: Have any of your students stepped

into the course design business?

GC: Oh, yes. Bill Robinson and I taught at Penn State back in 1970. I think six of that class are in the society [American Society of Golf Course Architects] today. Tom Clark, who was president last year, was in that class. We do find — particularly with the

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Cornish architecture's definitive historian

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Harvard class — that a lot of the students work with architects. They may have already graduated from college in landscape architecture. They take the course because they have had no training in this area. The superintendents' course is to give them an idea of what problems we have and what they can do to adopt the philosophy of the architect in maintaining their courses.

GCN: You're a true historian in golf course design. Please trace through the trends in design to where we now stand, where the buzzword among architects is: "I'm building a golf course that will challenge the low-handicappers and be enjoyable for the high-handicappers."

GC: When I started with Stanley Thompson [1935] it was with Thompson, Jones and Company. That was Trent [Jones], who was a very young man and Stan's partner. There were a lot of the great names of the '20s like Thompson, [A.W.] Tillinghast and [William S.] Flynn. They each had their separate school [of thought]. All of us followed one of their schools.

Trent remained the dominant influence for one generation. Then Pete and Alice Dye went to Scotland and came back with a links style and modified it. It's a links style with a North American flair — much more elaborate than they have over on the other side of the pond. You see all those shapes there. And that's quite a bit the style now — a Pete Dye school that everybody went after.

Now that's modifying again. You say that buzzword, but it's true. People are struggling with making a course that's worthy of hosting a tournament but on the other hand is enjoyable for weekenders. It's a buzzword, but it's definitely a sound policy. And I think everybody's trying to follow it.

GCN: Trying to get as wide a range of players as possible to play the courses, and that makes them more financially solvent, too.

GC: Very much so. The odd thing is, those tough courses sell real estate. People hear some course is the toughest in the country and they all want to buy lots next to it. They have immense waiting lists.

GCN: Basically, what is your philosophy?

GC: We try to create a course that can actually be used for tournament play but on the other hand can be enjoyable for most of the people, who are out to relax. A small portion of golfers are out to excel, and we should cater to them. But I suppose 80 percent of the people who play are out there to relax. They'd like to bring their scores down but they still want to get out there in the sun and walk around. And it's entirely possible to build a golf course comfortable for those out to relax and for the best of the others.

GCN: How do you do that?

GC: One thing is the placement of tees and the various lengths of

the courses. A lot of courses done today stretch out to 7,000 yards; the shortest distance might be 4,800; and there might be three sets of tee markers in between. The placement of the bunkers has a lot to do with it, too, and the roll of the greens.

GCN: Superintendents say you stop in and check on your courses, and see what kind of improvements can be made. Is that because it's like a child of yours, that you gave birth to it and you want to see it grow up, or is there another reason?

GC: You know, I'm getting older now and I'll get to a course and find I worked with the superintendent's father, or even their grandfather. But, to answer your question, there's a fascination, to see what's happened and then to work with those superintendents. They want to know a little more about golf course design. That's why Bob Graves and I are so pleased we can give these four or five seminars a year to superintendents.

GCN: Do you suggest improvements to make the courses

more playable?

GC: Yes. A golf course can change just on its own, without a bulldozer going in. Merely the trees growing makes a major difference.

GCN: You design and teach and write books. What is your greatest interest?

GC: It's opening brand new courses. I like to redo courses. We do a tremendous number of old courses... and that is very interesting, working with many of the older clubs. We're also design consultants and work with clubs over the years. And that is very interesting. But it's much more fascinating to take a raw piece of

ground and someday see a golf course on it.

GCN: What course of action should a person take to become a golf course architect?

GC: I feel the correct academic background is landscape architecture. I suggest a person work summers for a superintendent to get that feeling. We advise people not to start out on their own, but to work for somebody else for an apprenticeship period. For a long time, unfortunately, there weren't enough of us around to accommodate all those people. But now, with designers like Nicklaus and

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Many leaders have come and gone since 1964.



Cornish

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Palmer with maybe 50 or 75 on their staff, a lot of the young men and women can start with them and then get out on their own. It used to be a Catch 22 for young people, unless they accidentally hit it right.

Academically, we can't teach you how to design a golf course. The only way is to get on and work one out. But how can you do it? At one time there were just 22 [architects] offices in the country. It went up to 100 [caused by] touring pros hiring young landscape architects and

starting off so many of those young men and women.

GCN: So you think touring pros are qualified to design courses?

GC: As long as they get [hire] a graduate in landscape architecture, they definitely are. And that's what they're all doing. I think most of us in the society feel that they're actually adding another dimension to our art form. They're spotting quite a few things we never spotted.

GCN: Like what?

GC: Well, the mere fact of their wide knowledge of the game helps. They point out what a wonderful thing it is to see your ball roll on the drive, so the tee should be high

enough so you can see. I don't think Trent Jones or the rest of us noticed that. But the touring pros saw that right away.

GCN: You teach design laws in your classes that should not be broken. Have you ever broken any of your laws?

GC: Oh, sure. Every one. Bob Graves and I both emphasize, "We are giving you guidelines and they're all to be broken if necessary." The first thing you've got to recognize is that designing a golf course is an art form. An artist doesn't follow any strict path, does he? It's the same way in designing a golf course. Cypress Point is an

example. We talk about not having two par-5s in a row, or two par-3s back-to-back. Cypress Point has both, and two of the greatest par-3s in the nation.

GCN: When you design or renovate a course, are you going in with an eye to adding tees or bunkering?

GC: Yes. First of all, people were hitting the ball much further, but in the last few years that seems to have subsided. They're not hitting it much further. But touring pros could go right over the top of bunkers that we placed even in 1970, and they don't come into play at all. We had them at about

260 [yards out] and now you've got to get them out 270.

GCN: So when you renovate, you might put the bunkers out another 10 yards, near the landing zone but not in the landing zone.

GC: Yes. We try to catch people strategically, rather than penalty. There used to be the old form of penal design. You had to carry bunkers or water on each shot. But you don't this way. The bunker is placed to test you. If you accept the challenge and you're successful, you have a premium. Heroic is another kind of design, where you cut off what you want.

GCN: You like to give people heroic decisions?

GC: Everybody should have one. All the old Charles Blair Macdonald courses have heroic holes on them — like the 5th at Mid-Ocean, or 14th at Augusta National, or 16th at St. Louis Country Club, or 3rd at Yale.

GCN: What compelled you to write your book. Was it a feeling of history or just a desire to write.

GC: It was definitely a feeling of history. Stan Thompson was quite a historian, being one of the old-timers who worked with guys like Willie Park. Stan got me interested. We'd be driving along and he'd say, "See that course over there. Willie Park Jr. did that." I started keeping a list of them. I kept a list for about 40 years... We [he and Ron Whitten] made the list. Then we found we felt the history of golf architecture was extremely important, both to the playing of the game and to golf architecture.

I think that adds another dimension to the game of golf. I believe that when we wrote that book that 99 percent of the golfers in the United States didn't know that there were classic holes, like the Redan or the Alps, or the Cape or any of those that have come from Scotland. As a matter of fact, I'd go into courses and they'd have changed things. I'd say, "Gosh, you're taking the bunker out that makes the Redan." Now, with that book and other publicity Ron has given it, I think people are aware that there are classic golf holes. Another reason I wrote the book is because I feel it adds the dimension to golf that a golf architect must know a lot about the history of golf.

GCN: Who did you have in mind as readers?

GC: We had the general public in mind. We had a very fortunate thing happen... I had a terrible fight with the publisher to get that list of courses and their architects. He thought it would have the interest of a telephone directory. But that's the thing that tells all the info.

Many people, even if they're just going to play a course in Florida, like to have that book handy and consult it before they go. I've had many a wife tell me, "My husband's been out of school for 20 years and I've never seen him read a book before. But what he's looking over is the last 20 courses he played and who designed them."



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