

BRIEFS



FT. LAUDERDALE REDO COMPLETE

PLANTATION, Fla. — Tom Pearson's renovation of Fort Lauderdale Country Club's North Course completes a three-year \$3.375-million capital improvement program. The project provides two courses, a completely renovated clubhouse, a new pro shop, and a modern energy-efficient 14,000-square-foot cart storage facility that includes storage space for 1,200 bags.

FOSTER AT WORK AT SOUTHERN HILLS

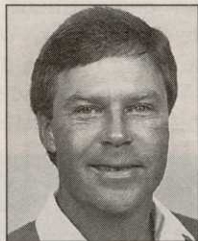
TUCSA, Okla. — Golf course architect Keith Foster is overseeing construction, which began in September, of enhancements to the Championship course at Southern Hills, site of the 2001 U.S. Open. During a 60-day timeline, the greens will recapture their original Perry Maxwell sizes.

NELSON, HAWORTH OPEN OFFICES

Nelson & Haworth Golf Course Architects of Honolulu have opened new offices in the San Francisco Bay area and Montreal. They are located at 3030 Bridgeway, Suite 132, Sausalito, Calif. 94965, tel. 415-332-2889; and at 425 Rue St. Sulpice, Montreal, Quebec H2Y 2VY, Canada, tel. 514-574-6551.

Crenshaw, Coore on top of their 'design' game

Ben Crenshaw has been in demand this year. Most people are following his captaincy of the American team leading up to September's Ryder Cup. The challenges were intriguing. But the PGA Tour great also has been busy designing golf courses, including the recently opened Cuscowilla in Eatonton, Ga., and tracks at Notre Dame University and on Long Island [East Hampton Golf Club, see accompanying story], which will open next spring. Crenshaw and design partner Bill Coore have achieved their greatest acclaim for Sand Hills in Mullen, Neb., Kapalua Golf Club's Plantation Course in Hawaii and Barton Creek in Austin, Texas, where Crenshaw was born. Editor Mark Leslie caught up to Crenshaw and Coore on a job site in Texas, just before the Ryder Cup.



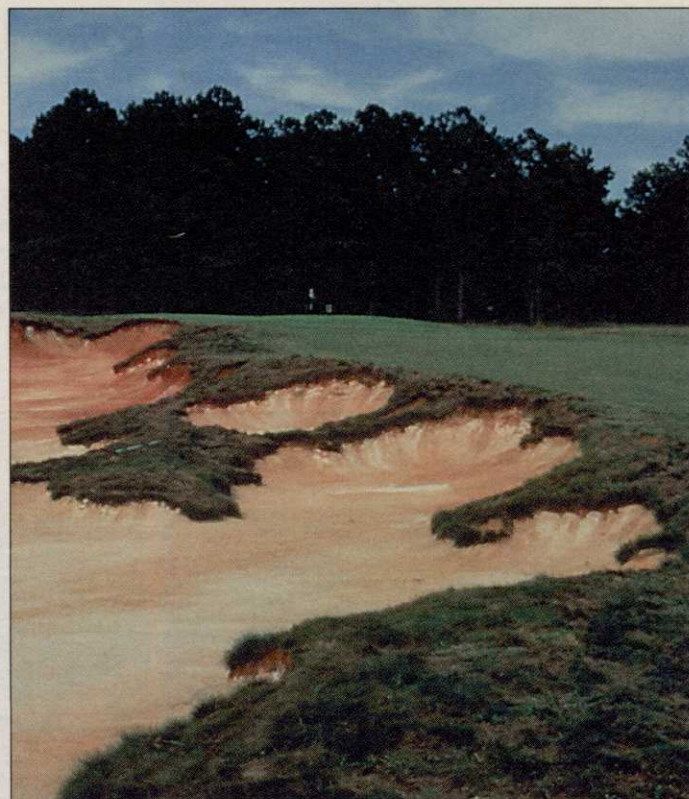
Ben Crenshaw

Golf Course News: Coore and Crenshaw are no longer rookies of golf course design. Have you changed your designs over the years?

Ben Crenshaw: We continue to do a couple projects at a time and still feel comfortable with that and with the people who work for us. We can't see that changing too much in the future...

Bill Coore: If you look at the work we did 14 years ago, you'll see some differences. We make each course different. We don't want a stereotyped style.

When we did Kapalua and Barton Creek, they had some sizable greens. The tendency was for people to say, "These guys do big fairways and big greens." We only did that because of the



Cuscowilla on Lake Oconee, located in Eatonton, Ga., is the latest Coore & Crenshaw design to open.

clientele and Kapalua — the conditions, the land, the wind. Anything smaller would have been unplayable. But we've built small greens as well.

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Green, Aaron and Mahaffey design 9s for 27 in Florida

LADY LAKE, Fla. — Hubert Green, Tommy Aaron and John Mahaffey are designing separate nine-hole golf courses as part of the new Glenview Champions Country Club being developed by The Villages retirement community here.

H. Gary Morse, chief executive officer of The Villages, selected Green, Aaron and Mahaffey to collaborate with Villages

Golf Architecture Group of Clifton, Ezell and Clifton on the 27-hole complex.

The Villages had 126 holes of golf already in use. The Champions complex is being targeted as the venue for future professional tournaments. The Villages recently hosted the 1998 LPGA Samsung World Championship. It also is home to the 1999 Villages Charity Challenge be-

tween Juli Inkster, Nancy Lopez and Helen Alfredsson.

"Our premier country club has enjoyed hosting these great professional events," Morse said. "We felt now was the time to create a fourth country club specially designed for such major spectator events. The best way to build a course for tour-

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Quintero: Rees Jones, The Shark and unique financing

Financing carefree travel: no luggage or cleanup

By MARK LESLIE

LAKE PLEASANT, Ariz. — The weather is getting bitter in Chicago, so businessman Max Fli hops on a plane to Phoenix, is picked up at the airport by a limousine and is driven a short distance to his second home where people have been preparing for his arrival, stocking his favorite foods in the fridge, moving his clothes onto hangers, and arranging his preferred tee times.

This scenario is part of the dream that Gary and Lea McClung envision for Quintero Golf & Country Club in this Phoenix suburb.

"Carefree travel," said McClung. "No luggage or cleaning up when arriving and leaving. It's like a private resort."

He and his wife belong to six clubs, McClung said, "and all are wonderful, but none has all the elements we think would fit a certain niche in the market."

Besides two courses designed by Rees Jones and Greg Norman, Quintero's 826 acres will include a wide variety of properties: large estates up to 20 acres; one- to

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The Rees Jones course at Quintero looks up to the mountains.

Serendipity made this 'private resort' happen for mega-Ford truck dealer

By MARK LESLIE

LAKE PLEASANT, Ariz. — Serendipity and a passion for the game of golf. Those two factors have led Ford truck mogul Gary McClung to the verge of opening a unique golf community here, boasting courses designed by Rees Jones and Greg Norman along with memberships in a "private resort."

"The way this whole project has come together has been a bit of serendipity," said McClung, who is the world's largest Ford truck dealer with his Midway Ford/Sterling Truck Center in Kansas City, Mo., and six other locations in Missouri, Kansas and Arkansas. "You have a problem and walk around and bump into the answer."

Examples abound around this project, called Quintero Golf & Country Club:

- The Rees Jones Connection: McClung and wife Lea are members at Troon Golf and Country Club in Scottsdale, where they met course architect Cabell Robinson at a dinner party. Robinson introduced the McClungs to Jones, who not only jumped aboard the project but helped select the property.

- The Greg Norman Connection: When searching for a way to contact Norman, McClung received a free gift in the mail, a subscription to a newsletter which told readers Norman's phone number. Lead architect Jason McCoy was in the office when McClung called, and, with Norman, visited the property shortly afterwards, both declaring they were ecstatic with the site.

- The Tony Roberts Connection: Who also happens to be-

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Crenshaw on the 'unjuiced' golf ball

Some people have supported the idea of giving PGA Tour players a ball that has 10 percent less distance.

Does Ben Crenshaw think these balls would help in design? "I think it may," Crenshaw said. "And it may help in assessing what happens from week to week at a PGA Tour event. Jack [Nicklaus] was the first to come out with that idea. It was probably a little revolutionary for its time, but I think it makes good sense over the long haul. I can't believe how far people hit the ball these days. You figure something must be done at some point. You don't know how that will sit, but I think it's a very intriguing proposition."

Q&A with Ben Crenshaw and Bill Coore

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We've always tried to apply time-proven design principles. The interpretation of those principles hopefully is a little different in each case. But have we changed dramatically in terms of style or philosophy? I don't think so.

GCN: Ben, you're a golf historian and traditionalist. Has the

pendulum swung back to the point where most architects are in your camp — that of the classics?

Crenshaw: A lot of projects these days seem to have a heavier commitment to golf. People are asking, Why is a course being built in a specific area? What are the needs? Is it for golf, or real estate? Every-

body has to ask those questions.

Maybe there is a trend back to the classics, which is great. I don't think Bill or I would take any credit. It's flattering. But there are a lot of architects who are very eager to get out their best work. That's very, very healthy for the people who build golf courses.

GCN: What about the philosophy of a more minimalist approach to design?

Crenshaw: Trends have always been felt, no matter what architectural endeavor you speak of: buildings, offices or residential. It is the same in golf course architecture. It's wonderful if people have rediscovered courses they had grown up on, or go to new places that have that commitment to minimalism.

All of us in the building business continually are challenged with the advances in golf equipment and agronomy. The overall aim is to make it playable.

GCN: Part of it has to do with the available land. There are precious few sites with sand like Pinehurst or Long Island. Yet today you have two projects on Long Island. Are those two giving you the opportunity to build the old-fashioned kind of courses that you like?

Crenshaw: Sand is certainly a blessing no matter where you find it. There is a myriad of things that sand helps so much. It's certainly aesthetics, it's raw material, it's slashes of sand, that lead one to believe it is more natural. It's a lot more economical in every sense. East Hampton was wonderful because of that main ingredient as well as the native grasses.

GCN: What is your favorite type of hole to design?

Crenshaw: I like short par-4s. They're very difficult to bring off. But, properly brought up, they're fun. If you have a hole where it's a thrilling choice to make, but it's exacting as well, it brings a real shot value into the scheme of things. Length is always a fascination because nearly everyone can get there in two strokes.

A long par-4 is something as well. But you never know how long to make them these days. You never know where to end — at 475 [yards] or whatever. A 310- to 340-yard hole, with smallish greens and exacting nature, can be a lot of fun.

GCN: With Tiger playing, it could be a 3-wood for that hole.

Crenshaw (laughing): It might be a strong 3-wood for Tiger.

GCN: Haven't we lost the strategic value of the older courses because of the distances the pros hit the ball?

Crenshaw: If these courses are played in optimum conditions —

Continued on next page



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Q&A: The century's best architects

Who do you think are the top five architects of the 20th century? Ben Crenshaw has his thoughts.

"I'd have to start with [Donald] Ross, [A.W.] Tillinghast and [Alister] Mackenzie," he said. "I would have to include Charlie [C.B.] Macdonald. I might put Harry Colt in there. It's tremendously difficult to leave some people off that list. How do you leave out Perry Maxwell, or [Englishman] Herbert Fowler?"

Crenshaw's course design partner Bill Coore added: "If you asked who influenced or guided course architecture, I would choose those names. But if you asked who had greatest impact, Pete Dye has to be up there with any of them."

"If you ask about 'influential,' Bill is right," Crenshaw said. "No question, Pete and Robert Trent Jones Sr., too. Those were the dominant guys. Mr. Jones, starting in the 1950s and 1960s, and, from the mid-1970s through the 1980s, everyone was influenced by Pete in some way. Whether they agreed with him or not, he shaped what was happening in terms of golf architecture more than any other person."

So, if all these people were alive today, who would Crenshaw hire to design a course?

"I can never put Ross or Tillinghast over Mackenzie or Macdonald," he said. "Can you do a composite?"

But Coore said he would hire Mackenzie. "He was so artistic," he said. "And on top of that he got some of the most fantastic pieces of land — Cypress Point, Royal Melbourne, Crystal Downs... To get extraordinary sites like that and to work them as he did, along with Perry Maxwell and the others who worked with him, is incredible. And they not only work for golf, but from an artistic standpoint are as inspiring as any courses."

The Ryder Cup, the Country Club and Carnoustie

With the British Open at Carnoustie in Scotland in the recent past, and looking ahead to the Ryder Cup at The Country Club in Brookline, Mass., where he would captain the U.S. team in September, Ben Crenshaw was asked to compare the two designs.

"I opted not to play in the British Open this year," he said. "But I have played Carnoustie. And The Country Club is so entirely different. Carnoustie was a very difficult course before this year. The setup [for the Open] was amazing. It was unbelievable to watch it on TV. A links course like that, to me, should have a little more room to play. My gosh. So far as the shot values, Carnoustie remains one of the toughest courses in the world. The Country Club is a totally different proposition. Bill Flynn and Howard Toomey were two wonderful architects. It is very natural and they have beautifully depicted shot values on that terrain. Their bunkering is wonderful — the positions, the things you are required to do with the ball, the contouring. You feel you are playing against New England terrain."

Carnoustie has always been a harsher test of golf. There are some very difficult holes at The Country Club, but it's pleasurable and thought-provoking, too."

Asked which type of course favors Americans and which their opponents, Crenshaw replied: "Most people would say we need a straightforward American golf course. But that was the way Oak Hill [in Rochester, N.Y.] was set up, so I don't really know these days. There's no doubt about it: Whoever gets the best feel for the golf course will come out on top. It's always a question of how quickly you adapt to those conditions."

"It's so terribly subjective. If the Ryder Cup match were staged at St. Andrews, we've had some outstanding performances there. You drive yourself nuts thinking about it, what has worked, and what future sites should be. That's the fascinating thing about golf. No matter what battleground you have to play, you have to prepare hard."

Did Crenshaw have any input about how The Country Club will be set up?

"The only thing I said was that somewhat minimal rough would lend itself to more exciting match play," he said. "There are more choices to be made playing into those smallish greens. The bottom line is, their team and ours have their hands full playing that golf course."

"By the same token," said Crenshaw, "Charlie Macdonald and Seth Raynor did courses that remain in your memory long after you experience them. They did things in the grandest scale. The National is a fabulous piece of art, but the ideology behind it was to elevate, in Raynor's mind, what he thought golf architecture in this country was in the very beginning. He tried to lace it with a flavor of the British Isles, which was tried-and-true principles."

Asked which of these men had the most

profound effect on his own style, Crenshaw replied: "I don't think there was anyone more artistic, or who did more supremely natural work than Mackenzie. He preached it, but he did it. Perry Maxwell did it as well. They both worked with the land as much as anybody. We try awfully hard to do something that remotely resembles nature. That's the aim of everyone."

"We try hard in green detailing and bunkers. Those are the two most integral parts from an aesthetic standpoint."

Green, Aaron and Mahaffey team up

Continued from page 27

namment play was to bring in the guys who have been winning the tournaments."

The nine by Green, Aaron and Mahaffey will have distinct identities reflecting the styles and experiences of each man.

Green, a 19-time winner during his 26 years on the PGA Tour, worked with Fuzzy Zoeller in designing the Tournament Players Club at Southwind in Memphis, Tenn.

"I've tried to utilize my experience from playing some of the best courses around the world — to create a course here at Glenview that is challenging, yet memorable for those who will play it," Green said. "The greens will be large enough to accept a shot and open enough in the front to allow for a golfer to run the ball on to the green."

"In the end, there should be enough variety to bring the players back again and again, and I feel we've been able to accomplish this with my golf course."

"I feel very proud with the results of my course at Glenview," he said. "There is plenty of variety throughout, with a good change of direction on each hole. We've incorporated some water features and trees in the strategy to provide a challenging yet aesthetically pleasing experience for the golfer."

"As part of my design philosophy, I tried to incorporate a strategy that would accommodate all skill levels of golf," said Mahaffey. "My intentions were to design a course that is enjoyable for high-handicap players, yet under the right conditions, challenge the better players."

"I feel the course is aesthetically pleasing and detailed enough to eliminate complacency for those who will play. Golf should be fun and enjoyable — and, in the end, an experience you want to repeat."

The three are scheduled to play the course at a grand opening set for Nov. 30.

Q&A: Crenshaw & Coore

Continued from previous page

meaning keen and fast — the distance has so much effect that the shot values are a little bit lost and the defense is reduced. That's sad.

GCN: Have you been asked to design any Tour-type courses?

Coore: We have had the opportunity, but circumstances did not permit it. But designing those types of courses probably is not our strength. If someone asked us to design just a very difficult golf course, we would encourage them to speak to someone else. Our courses are more based on detail and strategy that requires play and the correct club selection. We try to do courses that are challenges for the best, but we try to accomplish that with the detail work, like placement of greens and bunkers. We give people options of playing around hazards. In most instances you have to risk the hazards in order to get the best shot to the green and score well.

GCN: Do you and owner Dick Youngscap intend to add 18 holes at Sand Hills?

Coore: There's always talk. But I don't know that it will ever happen. People think we can just drop holes anywhere out there, but there's more to it than that. It's the old adage: Sometimes less is more. ▶

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