

Research Index Items - Introduction - i

Excerpts from i-1

(1) This book is about golf, a game that has endured for over 500 years now in decline. The game has recently lost one third (10 million) of US players and the industry has no insight to the cause. The authors attribute the decline to modern course design and the corollaries of two subjects never written about in the literature: 1) "Landscape effect," golf landscapes contrived to achieve an aesthetic look. And 2) "Structure of games" evidence of what makes games popular and how the game of golf has been corrupted by landscape effect.

The influences of these innovative and compelling subjects are illustrated by the artist's paintings, woven together in an intriguing story of Dame Beauty's seduction of the game.

(2) The paintings and the texts present a clear theory backed by history and research for the underlying cause of the game's decline. The decline of the game started innocently. A movement began in England around 1900 to improve dull and dismal looking inland golf courses.

Links gardeners as the new, inartistic designers were called, adapted ideas for golf course beautification from the world leading art of English landscape gardening and from the artistic and aesthetic design ideologies that emerged from the latter part of the Victorian Era. What the beautification movement would mean for golf's future no one questioned or looked back. Beauty had no conscience.

Excerpts from i-2

(3) The book's watercolor paintings illustrate nine different golf landscape components.

(4) The most rampant examples of landscape effect are water components. Where water components are contrived to achieve "a look," whether man made or natural and the routing of the hole admits water into play these hazards are often speciously justified as strategic. But they are not strategic, merely a landscape effect with challenges above core players' skill levels that lack opportunity for no agency or recovery play; the soul of the game.

(5) St. Andrews Old course, considered as the greatest course in the world has no contrived water ponds....

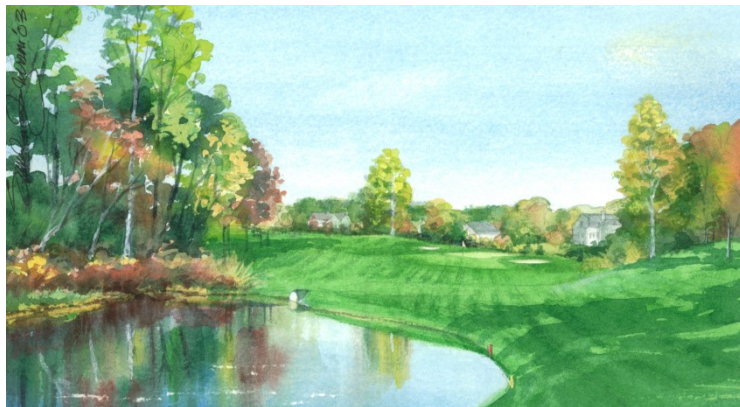
(6) Many famous players seeing St. Andrews Old Course for the first time have expressed disappointment of the courses lack of visual beauty. But after becoming acquainted with the course all have recanted. Tom Morris had more than 500 members at St. Andrews, but only a handful could break 100. However all had fun. Golf's beauties at St Andrews are in the game.

Excerpts from i-3

(7) Viewing paintings is a recreation like reading or listening to music with the ability to pleasurably alter a participant's sense of reality; to heighten reality by a kick; separate reality by imagination or extend reality by a remembrance. Most golfers have experienced a stunning golf scene touched with dramatic light. If only for a moment, a viewer will experience a pleasurably altered reality. Afterwards, nature's colors will fade and light effects



Osprey Point GL, No. 11



The Lakes Club, No. 4

will die, but paintings live for enjoyment of its viewers. Many such experiences linger in the book's watercolors. The paintings are art for every day.

(8) The book's paintings have meaning, but who gives meaning to paintings, the artist or viewer? Viewers give meaning to paintings based upon the knowledge of the art they are looking at. (3) (8) It may appear as a contradiction that I praise the visual beauty of a golf scene then proceed to criticize such a scene. The praise is not a contradiction. Ironically, usually the most decorative, most appealing, pleasurable and beautiful on-site scenes are most often examples of the over indulged landscape effect. The moral that is expressed is: Beauty is more than skin deep. Another landscape component, rough/margins, typical of paintings from the book that depict landscape effect is shown below. Compare the images of rough/margins of one of Britain's most famous courses built in 1923. The images show heather in the foreground of the 2013 painting of No.5 Hole, New Crs., Sunningdale G C. The 1913 New Coarse photograph suggests token heather planted in the greenside bunker. The heather innocently contrived and planted in pursuit of beauty is unplayable even with its blooms cut back. This and the water landscape component depicted prior are common examples of landscape effects that have been built adjacent to or in play that have been visited upon golf courses. They become an obstacle to enjoyment increasing the time to play the hole, adding to its difficulty, giving the player no agency or fun when losing the ball or disallowing play of any recovery shot if the ball is found.



View 2013 - 5th Hole, Sunningdale GC, New Crs., Berkshire, England

(9) Golf was becoming very popular in Britain by the latter decades of the 1800's. Almost every town was building a course, many of which were criticized for being dull and dismal. The book discusses the philosophical and aesthetic ideas that... were a driving force that influenced artists' thinking

(10) The trend of course beautification started quite innocently. Since recorded history, beauty has been an essential aspect of life. Architects have ornamented their buildings with structural materials and landscape architects have ornamented the land with landscape materials. It was only logical that these new course designers called linkscape gardeners, and an emerging new profession after them, imbued with Victorian principals of art, would use ornamental landscape effects in their pursuit of beauty.



Built 2013 - 5th Hole, Sunningdale GC, New Crs., Berkshire, England

Three major British cultural interests would contribute to the ideas of beauty that would influence the future scenic beauty of courses. They were: 1) The world-leading art of British landscape gardening, 2) the National Arts movement to improve the nation's aesthetic tastes and 3) the introduction of the idea of linkscape gardening and the scenic movement to improve the scenery of golf courses. Discussion of the concept of pleasant golf course scenery was first introduced by Horace Hutchinson (1859-1932) in his book *Golf: The Badminton Library* published in 1890.

Excerpts from i-4

(11) His ideas of aesthetic, scenic linkscape gardening for improving golf course scenery would eventually revolutionize golf.

(12) Hutchinson's idea of pleasant scenery, in his 1906 golf book, was similarly expressed in design essays by two of his followers. The famous course designers, Herbert Fowler (1856-1941) and James Braid (1870-1950) gave accounts of their aesthetic experiences related to bunkers at Walton Heath. Fred W. Hawtree (1916-2000) later in his review of their work concluded: "Landscape effect has crept into the (designer's) vocabulary for the first time." Upon further observations Hawtree would write; "Golf course architecture has become an exercise in pure landscaping." (4) The pursuit of beauty by over indulgent landscaping of courses continued to grow in the US. From the 1960's into the 1990's the typical landscaping for state-of-the-art golf courses in the United States had, on average, increased in cost from \$7,500 to \$1,050,000 per course. (5)

(13) Hawtree was a revered authority on golf history, ...and although his insight into landscape effect of course design was prescient of something amiss, what landscape effect meant for the game's future was only a guess.

(14) Little did Hawtree know while forming his ideas of landscape effect that the research that French sociologist Roger Caillois (1913-1978) and American psychologist Dr. Mike Csikszentmihalyi (1934) were doing would provide insights to the influence that ornamental landscape effect would have upon the game of golf. As soon as correlations were made between the two apparently disparate subjects, new meanings revealed insights to the problems of the game of golf.

(15) Ornamentation is a fact of life; landscape effect will always be a part of golf course design. Dr. Hurdzan and I favor limited use of landscape effect for courses where appropriately ...will require more creativity in design and a shift in emphasis from the "look" to playability. The knack in using beautiful landscape effects is to design an environment that adds to nature's work while eliminating the obstacles that have been the major cause for the declining numbers of players.

(16) Originally the subject of this book was golf paintings and biographies of the course designers. My advisors persuaded me to change my focus. They wanted to know what interested me as an artist in scenes that I painted and what meaning they held for me. My interest in painting a golf scene was the thrill of the creative experience. I painted for the pleasure, for the sake of beauty. Beauty has no conscience of right or wrong. Nor did I have any conscience of right or wrong of a visually beautiful golf landscape; its meaning or its implications, bad or good, for play of the game. The scenes that I selected had got my interest; interest is, as the German aesthetician Jurgen Schmidhuber (b-1963) has expressed, is a precursor to a subjectively pleasurable experience of beauty.

(17) The focus of my initial interest changed as I researched ideas about beauty other than visual beauty. I found that... not only visual considerations... but also considerations involving perceived pleasures of emotional and mental experiences derived from play over these golf landscapes.

(18) In actuality, consideration of the visual, emotional and mental aspects of a golf hole are each bound one to the other. The philosopher Immanuel Kant (1724-1776), another German aesthetician of whom we shall later hear more about along with his philosophy of aesthetics that has influenced course design, made the same point centuries ago. His ideas of art and aesthetics are affirmed by aestheticians and art philosophers today: "Judgments of beauty are sensory, emotional and intellectual, all at once."

(19) I appreciate my advisors respect for artists whose works are often a source of unique insight.

(20) George Bernard Shaw's (1859-1950) has expressed in his romanticized idea about artists. Shaw wrote: "Artists do not prove things. They do not need to. They know them." To the contrary: Artists do not have answers, they have the questions. And as I painted happily away I observed the trend of ornamentation and began to ask myself the questions: What am I painting? What is its purpose? Will courses in the future become more beautiful, more expensive to play, require more time and become more difficult to play and be less fun? Will golf then become more and more a spectator sport...

Research Index Items - Chapter 1

Golf Art Landscapes and Art's Enhancement of Life's Realities

Excerpts from 1-1

(1) In this chapter, we discuss the evolution of golf painting, a favored type of imagery of things worth commemorating. Initially, artists of golf subjects painted golfers' portraits then groups of figures playing at golf, finding little interest in the courses' scenery. A scenic linkscape gardening movement that started in the early 1900s, aided by the art of English landscape gardening would beautify course scenery. Enhanced course scenery was further enhanced by painting techniques.

(2) Rountree's watercolors enhanced course scenes by idealizing off-site landscape views with his dramatic English skies full of moods and action. Most water scenes, seas, puddles, and ponds were enhanced with reflections and light sparkling upon their surfaces. Of the book's color paintings only a small number of fairways contained patches of bright green grass. Where green grass was found, it was mixed with delightful tan, brown, gold, and yellow color grasses.

(3) Authors wrote more about sensual beauties of the game during this time. Darwin's sense of beauty came by contemplations that heightened his pleasurable thoughts and feelings related to play. He wrote, "Wind in our face ...

Rountree's Watercolors



Woking



Deal



Prestwick - The Alps

Ingwersen's Watercolors



Shinnecock Hills CC



Columbus CC



Turnberry, Ailsa Course

really beautiful" or pleasant contemplations of, "It is the beauty of solitude. . ." and in reference to St. Andrews Old, "...Beauty of . . . the contours in banks and braes..." which he felt and thought about while preparing to play a run up shot.

(4) Today many players consider Tom's courses more fun to play than modern courses that are beautified with landscape effect. "Tom Morris's chief contribution to the game has been in course design but foremost he made sure that St. Andrew's 500 members, only a handful of which could break 100, enjoyed his course and the game." (1)

(5) Darwin's only comments about visual beauty were about off-site borrowed views. When he remarked of beauty of a distant view, it was stated only as a fact, "It is beautiful." Darwin had no descriptions of on-site scenes of visual beauty. However pleasant scenery of the course was starting to become of interest. The idea of pleasant scenery was promoted by Horace Hutchinson, the most respected authority on golf course design of his time. He invented the term "linkscape gardening." His influence extended

Excerpts from 1-2

(6) Alister MacKenzie's occasional course design partner Hunter would advocate not only scenic reform in building courses, but also improvement of literary abilities to promote reform. He wrote, "We are in the early stage of golf course architecture . . . too little regard is given to beauty. . . like most of the work being done by the inexperienced, the words we use in writing of the new art are hard, awkward and ugly." (2) The scenic movement, which started around 1900, began to see paintings by 1910 that depicted interesting scenery.

(7) The two most famous English landscape painters of golf scenes, Harry Rountree and Arthur Weaver (1918-2008), were both watercolor masters. Although there were other notable contemporary artists, Rountree and Weaver were the most published.

(8) Each had different styles. Comparisons of Rountree's, Weaver's, and my paintings appear in examples above and on page 1-3. Rountree's three paintings, top row, each make a strong statement of a dominant landscape component featured in vivid colors. Rountree either omits putting surfaces and greens or represents them as minor components in his compositions. For example, "Woking" has one component consisting of a patch of multicolor gorse in the foreground, "Deal" has an expanse of yellow gorse in the middle ground, and "Prestwick" has an intense yellow and red sky over the Alps. Rountree has wrung the most out of his colors. Upon viewing, some components have an intensity of coloration that approaches the unreal. My three paintings, "Shinnecock," "Columbus," and "Turnberry," above bottom row, use the same model, pushing color to the limit of realism, but not to the extreme of Rountree's watercolors. Consistent with most of Rountree's paintings there is puzzlement: Where are the golf greens, the target that suggests the course strategy?



*Cypress Point Club #17
Weaver's Painting*



*Cypress Point Club #17
Ingwersen's Painting*

Excerpts from 1-4

(9) By the seventeenth century, landscapes began to be considered as worthy subjects for paintings. Previously, landscapes were considered to lack moral seriousness not acceptable to the church, the major patron of artists, which favored only mythic and religious subjects.



Jue de Mail a la Chicane, 1624 by Paul Bril

(10) The painting of his (Bril's) favorite game would have the abilities to alter the realities of life, to heighten, separate and extend its realities. But most significant is that Bril's painting was the genesis of the device that is known to artists as the "Claudian device," which Claude perfected and rightfully attributed to Bril, the originator.

(11) Claude's Pastoral Landscape and Piping Shepherd, shown below, illustrates the Claudian device, which employs large areas of dark elements—dark colors and shadows on one side and in the foreground. Note the similarity of Bril's, Claude's, and Constable's use of this device.

Excerpts from 1-5

(12) The Constable landscape also appeals to us because it uses an elevated viewpoint that gives the viewer cues to finding resources and protection from danger.

(13) Typical of the elevated views of distant sea and landscape scenes set in compositions similar to many golf landscape



*Pastoral Landscape and Piping Shepherd,
c1635 by Claude Lorraine*

paintings that are shown in Chapter 4.

Excerpts from 1-6

(14) An important lesson that emerged from centuries of the English art of landscape gardening found its way... into golf course design. This lesson involves the curved line, the most beautiful line of all lines. As English landscape gardening gained a world following, the straight, geometric, axial lines of French style gardens would fall out of favor,

(15) The English landscape gardening styles consisted basically of three major design ideologies. Whether smooth or rough or mutations of each, all styles became reconciled to the desirable effects of the curved line. But to be curved, one must see the line continuously curved and unbroken, not a series of staccato line segments that produce visually agitating shapes. My TMV device solved the broken, curved line syndrome.



TMV Painting of Bethpage Black No. 4



*Dedham Vale, 1828
by John Constable*

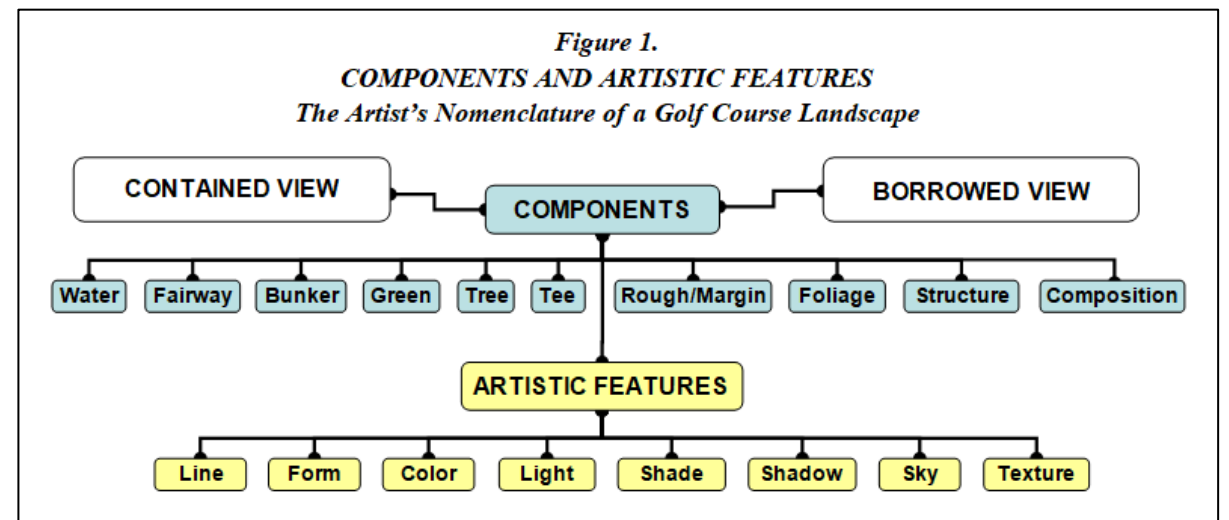
Excerpts from 1-8

(16) In order to effectively analyze what I was painting and describe my degree of interest, I devised an artist's nomenclature consisting of ten landscape components and eight The nomenclature, with artistic features of an artist's concept of golf course landscape modifications also applies to original course designers' work. Examples of components and artistic features (tee omitted) are illustrated in Chapter 4 paintings.

The landscape components in Figure 1 are water, fairway, bunker, green, tree, tee, rough/margins, foliage, structure, and composition. A composition

consists of a group of components. A scene contained at the boundaries of a hole is defined as a contained view, often visually contained by a line of trees, earth forms, and/or other materials. A scene that extends past the confines of the course is a borrowed view.

(17) The choices available to produce an impression consist of a limitless number of components and artistic features, all within every artist's license. Mathematically, the numbers of variations are the factorial of 18. Thus millions of possibilities are available by altering, omitting or adding components and their artistic features to achieve course designers' desired expression. Artists use this technique as well in their expressions of original designer's and nature's work, all in conformance with Immanuel Kant's (1724-1804), theory of aesthetics". . . a work of art must be unique, different, like no other, representative of no law, only the artist's genius and individuality."



Research Index Items - Chapter 2

The Evolution of Landscape Effect and Beautiful Golf Courses

Excerpts from 2-1

(1) *Every culture since recorded history has sought to create beauty by application of ornament to its artifacts, and its applied arts of building architecture, landscaping architecture, and even golf courses. Chapter 2 provides insight into the evolution of landscape effect, (the design of a course landscape component contrived to achieve an aesthetic “look”) and how and why it came about in pursuit of beauty in modern-day golf courses. The beginning was innocent enough. The depiction of nature in classical landscape paintings by the old masters profoundly influenced the development of the world-leading art of British landscape gardening, which in turn became the foundation of the scenic movement to improve dismal-looking British golf courses. Advancements in course design were shaped by the National Arts Movement to improve the nation’s tastes plus developments in the philosophies of the arts and aesthetics in the latter part of the Victorian Era (1837-1901). By the beginning of the 20th century the development of the craft of links gardening would soon be known as golf course architecture. And before you knew it, leading British golf course architects would be advertising their expertise in landscape design applied to their golf course architectural design services.*

(2) Many new inland courses were poorly built during the last decades of the 1800s. They were not spared criticism for their lack of creativity. Afterwards, for decades, critics called the inland courses inferior. Even the golf played on inland courses was seen as an inferior type. As criticism grew of dismal courses, the mindset of the taste makers was to improve them with tasteful landscape gardening effects in the British style of aesthetically pleasing, landscape gardening.

(3) Ugliness was not the manner of the English. The so called “Dark Ages” of course design took place from the 1880s into the early years of the 1900s, coincidentally with the latter phase of the Victorian Period a period of great activity in the arts in England. Three aesthetic interests that were ingrained in British life at the time influenced the thinking that would improve dull and dismal scenery of inland courses. These were: 1) The English style of landscape gardening, the world leader in the art of landscape; 2) The British National Arts Movement to advance the nation’s aesthetic tastes; and 3) The emerging idea of linkscape (sic) gardening to develop aesthetic tastes and skills of links gardeners. Chapter 2 elaborates upon the events and ideas that would influence the movement to improve golf course scenery and also explores in detail the genesis of landscape effect, an idea that would lead to adornment of courses with innocent but dangerous beauty.

(4) British landscape gardening with its scientific and aesthetic advancements that it achieved in the 18th and 19th centuries was a readymade resource for golf course improvements. A useful and outstanding book of landscape gardening of its time was; *The Art of Landscape Gardening* (1797) by Humphry Repton(1752-1818).

(5) Repton’s book and its contributions to the philosophy of course design was praised and used by the American course designer C. B. Macdonald (1856-1939) in building his famous National Golf Links of America.

(6) A favored, sought-after look and feel of English royal estate gardens, parks, and their landscaping had their beginning in early classic landscapes paintings. These early paintings began with the Florentines, who gave life to a new type of landscape painting in which beauty in nature had its resurrection. As nature was elevated to a high status in Great Britain, paintings that represented moods of nature became favored. The wonders of nature in landscape paintings became the core of British landscape gardening.

The 17th and 18th century European and Italian landscape paintings by such artists as Claude, N. Poussin (1594-1665) and Salvatore Rosa (1615-1673) were enjoying notice in England. By the 18th and 19th centuries, aesthetic tastes of British nobility and landed gentry who had such paintings hanging upon their manor walls wanted the same pleasurable feelings that were engendered in the paintings for their landscape gardens.

(7) The paintings themselves were not copied, but the feelings and expressions of tranquility, harmony, pleasurable idyllic peacefulness, and awe with which they were imbued were prized.

(8) The ideas expressed in the paintings became a major part of the cultural movement in Britain that venerated nature. They were a source of inspiration to the arts and cultural leaders alike such as the writers Horace Walpole (1717-1797), who expressed that he not only wished to be buried in one of Claude’s scenes, but buried alive, and John Ruskin, both of whom depicted moods of the paintings in prose that appealed to mind and soul. Poets John Keats (1795-1821), William Wordsworth (1770-1850), and Johann von Goethe (1749-1832) wrapped emotional longing for such beauty as depicted in the paintings into poetry.

Excerpts from 2-2

(9) An opposing school would soon preach another ideal of landscape style. This was the Sublime style, which employed more rugged, craggy land forms, deep ravines, mountains, high raging waterfalls, and untamed landscape elements. This style was assimilated from Salvatore Rosa’s and similar paintings, which depicted subjects that were of a more rugged and wild state as honestly occurs in nature.

(10) Irrespective of whatever aesthetic ideal, all styles considered variations of the curve shaped line, whether smooth and symmetrical, or ragged, asymmetrical, and random, as sacred.

(11) In addition to the curved line and scientific advancements in landscape gardening, possibly the greatest contribution to golf was the development of grasses, the most important landscape element of a golf course.

(12) The social ambitions of English estate owners who sought beautiful landscapes were aided by the business ambitions of English seed merchants who supplied the estate owners. The desire for elegant lawns has been responsible for the development of the world’s most interesting, cultivated grass expanses: golf course fairways.

Excerpts from 2-3

(13) The development of grasses and other plants by British botanists made great contributions to the science of botany that was unexcelled by any other country in the world. English botanists went to the ends of the earth to collect plant species... catalogued thousands and thousands of plant specimens. Out of this collection there are thousands of trees, shrubs, grasses, and plants that have become available to golf courses for their practical and aesthetic qualities.

(14) ... all vital to maintenance, economics and enjoyment of golf course scenery.

(15) The National Arts Movement to Improve the Nation’s Taste

Great Britain was one of the major leaders of the Industrial Revolution. Advanced as the country was in the manufacturing arts, many critical observers were concerned about the British people’s lagging sense of taste when it came to design of their industrial products. An exception, of course, was England’s predominance in the art of landscape gardening.

Prince Albert (1819-1861), Queen Victoria’s (1819-1901) consort, was the benefactor of the Great Exhibition of 1851. Although the Great Exhibition was a success, much of the English displays of goods were criticized for their inferior taste in design compared to those of other countries.

(16) The Great Exhibition of 1851 would aid advancement of the country’s sense of art appreciation. Soon thereafter, Parliament established laws for the Provincial Schools of Art. By 1864, there were 70,000 poor (children of the working class) being educated in the “principles of art to improve the nation’s sense of taste and to better compete in international markets for sale of products”. (4) It was logical that within the next several decades this burgeoning culture of art scholars would become pliant supporters for the improvement of the looks of inartistic inland courses, at least not oppose the ideas as suggested by influential golf commentators, aesthetes, and writers. These aesthetes were the likes of Hutchinson, Simpson, Colt, MacKenzie, and Wethered and others who drilled down into the subject convincing readers that their golf courses need not be dismal, dull, or ugly.



The Great Exhibition, 1851, The Crystal Palace

(17) Linkscape Gardening and the Evolution of Landscape Effect

Where do artistic ideas come from? They come from nature and the works of others. The works of others may be objects of art or philosophical dissertations. The 18th century German philosopher Immanuel Kant (1724-1804), considered by some to be the greatest philosopher since the Greeks, has dominated philosophy for the last several centuries, including philosophy of aesthetics. Kant’s theories were embraced by artists, aestheticians and philosophers of the Victorian Era

(18) Kant’s theory of aesthetics in general is, “. . . a work of fine art must be unique (unique meaning different, like no other), representative of no law, rules of proportions, scale, light, color differentiations, formula or precedent, only the artists’ genius and his individuality.” (5)

Excerpts from 2-4

(19) This concept of genius, put forth by Kant's *Critique of Judgment* (1790), would have a profound influence upon ornament.

(20) A contemporary example of Kant's affirmation of genius and its meaning for landscape effect is to be found in the bunker banks at Calusa Pines, Florida. The bunkers have sand flashes up to 20 feet high because the designer was compelled to be different. The designer in an interview said of his bunker design, "Sometimes, to create something special you must take a chance and be different." (6) "To be different" aptly characterizes the concept of landscape effect, a contrived aesthetic creation, a concept of which its validation lies in its genesis.

The most convincing material that gives validity to the idea of "landscape effect" is the genesis of its idea, the original thinking, and the concept behind the idea- that an artist's achievements would evolve from the artist's individually endowed spirit—their genius. For the first time in the history of Western art, genius had become the quintessential characteristic of the artist, and originality was its most important characteristic. The artist's genius "... propelled their freedom of artistic self-expression from worldly constraints of conformance to religious and state clients' dictates into a realm of intellect from which they were to instruct—rather than pander to conventional taste."

(20) As golf course design evolved from a craft to a profession, ornamental landscape effects consisting of pleasing forms and variety of compositions of landscape components would soon be manifest in golf course landscapes. And the race was on by course designers to express their genius, establish their reputations and meet the imperatives of society for ornament. The imperatives were to make courses beautiful, driven by critics, reformers, proselytizers of pleasurable scenic beauty and ultimately by non-players' and their organizations' interests and motivations.

(21) In the year 1890, Hutchinson would write, "Scenery is not of course, golf; but golf is a pleasanter recreation when played in the midst of pleasant scenery," (8) an idea that would revolutionize golf. Soon thereafter Hutchinson was writing, convincing his readers of the virtues of pleasant scenery while lamenting shortcomings of "linkscape gardeners who lacked an artistic eye in pursuing their new craft of links gardening." (9)

The pursuit to improve the scenery of the course gained remarkable support in the beginning decades of the 1900s. The most notable English magazines and newspapers that covered the subject of course design were *Country Life*, *The London Times*, and *Golf Illustrated*. They were leaders in their fields and employed the best writers, who in turn invited leading designers to contribute articles on new design ideas. Hutchinson and *Country Life* provided forums within which they would commend the new work, courses and ideas of the contributors, supplying praise from time to time.

Hutchinson's ideas of pleasant scenery, stated in his 1906 golf book, were also similarly expressed in contributions by his followers. Two famous course designers, Herbert Fowler (1856-1941) and James Braid (1870-1950), related their experiences with the aesthetics of bunkers at Walton Heath. Fowler said of the symmetrically placed greenside bunkers: "...it does not "look" so formal if one bunker is some little distance in front of the green, and another starts..." Braid said: "...raise bunker banks to make them 'look' as natural as possible." Historian F.W. Hawtree observed and concluded "Landscape effect has crept into the (designer's) vocabulary for the first time." (10) Hawtree's phrase "landscape effect" is used throughout this book to describe a golf landscape component that has been contrived for the purpose of achieving a certain aesthetic "look."

(22) The most famous art critic, author, and lecturer of the Victorian era, John Ruskin, (1819-1900)...In his book, *Seven Lamps of Architecture* (1849), Ruskin declared that the aesthetic was the overriding significance: "A building is not truly a work of architecture unless it is in some way adorned." Hutchinson's ideas of scenic enjoyment of the golf course by artistic adornment neatly conformed to his early PRB art instruction and Ruskin's architectural adornment principals.

Excerpts from 2-5

(23) Hutchinson easily grasped the natural association of landscape gardening with an emerging art that he named and spelled "linkscape,"

(24) He encouraged the use of advanced technology in course design but seemed to be more mindful of aesthetics, suggesting their importance. He wrote: "...as we become more scientific we may fall into a worse pit of becoming altogether undramatic...but unless that dramatic interest is kept before the eye of the linkscape gardener he may turn out a good, but deadly dull job." (11)



Horace Hutchinson
Portrait by John Singer Sargent

(25) Hutchinson would lament some links gardeners' lack of artistry, stating, "how few links gardeners had the gift of an artistic eye." (12) Eventually the great body of knowledge of English landscape gardening arts and sciences would benefit golf courses that followed the so called "Dark Ages." As it would so happen, American golf would later make a few peculiar, stylistic adaptations of its own.

(26) Hutchinson would soon come to America. Prior to completion of the National Golf Links of America, (NGLA), the course architect, C. B. Macdonald (1856-1939), would invite Hutchinson, his friend, to America to walk the course and advise him on his masterpiece.

(27) Macdonald would stress ideas of landscape gardening later by stating in his book, *Scotland's Gift- Golf* (1934) that, "the completion of an ideal golf course (is) a matter of experience, gardening and mathematics." (13)

(28) Macdonald also advised, "every aspirant who wishes to excel in golf architecture should learn by heart and absorb the spirit of . . .quotations from the landscape book by Humphry Repton, *The Art of Landscape Architecture*" [sic]. (14) Macdonald substituted the word "Architecture" for "Gardening" in his incorrect naming of Repton's book, undoubtedly, to give the art of landscape a meaning that more closely fit the contemporary status of golf course architecture.

(29) The prospect of undramatic course scenery by linkscape gardeners without an artistic eye, as lamented by Hutchinson, was soon to be allayed, resulting in courses with pleasant scenery. The past account of Britain's art of landscape gardening and the aesthetic interests of the Victorian Era gives one a good understanding of the immensity of these social imperatives in pursuit of beauty...

(30) Other writers, designers, and critics would become involved in the same mission as Hutchinson. The artist and author H. N. Wethered and the artist, author, and course designer Tom Simpson would write in their book, *The Architectural Side of Golf* (1929): "For the first time, at the start of the 20th century, golf architecture...was recognized as belonging to the art of the game..."

Excerpts from 2-6

(31) Garden Smith, editor of *Golf Illustrated*, the successful English golf magazine, wrote of beautiful scenes adorned with beautiful heather on such inland courses. He stated, "Heather could be grubbed out to areas adjacent to the course margins where it may be left to serve as visual garnishment as the designer may decide to place at his will." This delightful foliage was not only left at margins, but being prized for its beauty, it eventually began to occupy areas on the course and later areas near the line of play, bends of doglegs, on top of bunker cops and eventually in the line of play. Its beauty was dispensed equally to designers of all levels, but its application for enjoyment of play of the game, not.



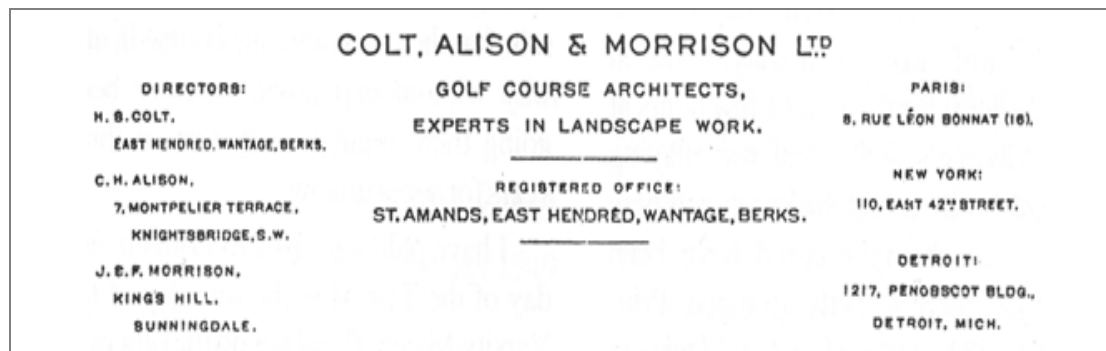
Heather in Bloom

(32) And amid such scenery Simpson was overwhelmed, moved to say that there was inspiration to be gained for executing proper play: "The power of scenery to supply inspiration. . .ought to supply all the courage needed." (19)

Throughout his writings, continuing where Hutchinson left off, Simpson would say that the course should be not only good for playing golf, but also equally or more so pleasing from an aesthetic point of view.

(33) By the year 1930, golf architectural subjects that were associated with aesthetics began to be treated by chapters rather than sentences. Only a very few books were written on the subject of aesthetics in both America and Great Britain. Wethered and Simpson, in *The Architectural Side of Golf* (1929), stated their ideas about the aesthetics of course design, landscape, and decoration: "There is the artistic side. No reason exists why a golf course should not decorate a landscape rather than disfigure it." (20)

(34) The firm of H. S. Colt, C. H. Alison & J. Morrison (1892-1961), was the leading design firm in the world in the early 20th century with offices in four major cities. The firm's letterhead, below, stated that they were "Experts in Landscape Work." This was not intended to advertise skills for designing gardens with beds of annuals. It proclaimed that they were experts in principles of landscape work, a cut above ordinary designers and famous professionals turned designers. Their expertise was courses with beautiful landscaping. They were in the market where one-third of their work was in foreign countries. They let clients know of their artistic landscape skills adjunct



Business Letterhead of Colt, Alison & Morrison Ltd.

to delivery of great courses. The wealthy international class was not interested in ordinary course design unless it exemplified status, and that status was beautiful landscaping.

Excerpts from 2-7

(35) The avowed objective of course design from a century ago remains unchanged today. Invariably, every designer’s statement of course design, repeated often and by many, embodies this idea: “To design courses which shall give the *greatest possible pleasure* to the greatest possible number.”

With respect to the idea of courses giving pleasure, there has been a great deal of variation in the application of this objective. The differences lie in understanding and accommodation of greatest possible pleasure for all challenge/skill levels. Recent scientific research of the qualities that make games fun and pleasurable are discussed in Chapter 3. Pleasure is a sense of beauty that may be derived from the sensations of all of the senses, vision, emotion, and intellect, not just a visual sensation.

The great deal of variation in the phrase; *greatest possible pleasure*; which I refer to in the paragraph above, is revealed in the following quotations from notable golf writers and designers over the last century.

At the time courses were beginning to be designed and built by men rather than by nature, Bernard Darwin and C. B. Macdonald related experiences of beautiful emotional and intellectual experiences on the golf course, none of which were of a visual character.

Bernard Darwin, famous English golf writer, expressed beauty in terms of his pleasurable thoughts and feelings with play at St. Andrews: “. . . beauty in contemplations of playing the banks and braes that guard the holes without need for bunkers.” This was characteristic of the objective of course design and giving players the *greatest possible pleasure* in the year 1909. The emphasis is upon play experiences of the game.

(36) Tom Doak believes that in order for a course to take its place at the top of the World’s 100 best course lists, it would require that the designer “Make. . . holes as beautiful and as interesting as possible.” This is characteristic of 2010; evidence of significant change since 1909 of what was considered beautiful about golf. The emphasis now appears to be upon viewing experiences of the course...

The quotations of 10 prominent golf writers and designers, from Darwin, 1909 to Doak, 2010, are a reflection of both designers and broad societal influences, typifying attitudes of fans, and non-player interests toward the game. Beauty and ornament have become a social imperative.

Excerpts from 2-8

(37) Art historian Brent Brolin observed: “. . . ornament has been part of virtually all cultures gracing almost every appurtenance of life... .Perhaps ornament has been such a consistent part of human history because it has satisfied a need for beauty that all people share. With rare exception, when ornament could be used it was... ” (22) Alister MacKenzie spoke of landscape contrivances, particularly proportionate to wealth as something that corrupted the play of the game. He exclaimed, “The more money that clubs had to spend, the more their courses deteriorated.” (23)

(38) The bunker wall of Pete Dye’s (1925), 17th hole at Harbour Town GC, SC, is an example of a Prestwick art form, that has evolved into a landscape effect.



Harbour Town GC, United States, Hole No. 17

(39) Sand bunkers and bunker structures are not all contrived to achieve a look. Darwin wrote of The Alps and The Cardinal, shown below, at Prestwick, “Nowhere is to be found a more beautiful stretch ... sand hills bristling with bents and little valleys...” (24) The word *beautiful*, in the sense that Darwin used it was not a visual sensation of a course landscape component. In fact, there was nothing visually pleasing about it. It was an intellectual and emotional sense of pleasure, thoughts, and feelings related to recall of a perceived challenge and skill in contemplation of the challenge in playing a shot over the bents and little valleys. The expression of “bents and little valleys” is the same type of expression that Darwin used to describe beautiful little pieces of golfing ground made of “bents and braes” that surrounded the greens at St. Andrews Old without the need for bunkers.

(40) Prestwick Hole #3, above, depicts contained sand with long walls built of used rail ties. The extent of Darwin’s “bents and little valleys” is indicated in the foreground. The purpose of the rail ties in the background was to stabilize shifting, uncontrolled wind-blown sand that was eroding the links. The frugal Scots got the old, discarded rail ties for the asking from the I. C. Railroad. They sought no visual pleasures from the crude rail tie’s appearance, nor did they build a contrived, graceful structural shape. They built along the line of structural fault and made do with what they had to preserve the course, not to ornament it. The most beautiful view of the wall was its cost.



Prestwick Scotland, Hole No. 3, The Cardinal

Research Index Items - Chapter 3

Research of Games and Influences of Landscape Effect

(1) The Costs of beautiful landscape effects continue to increase. And who is paying for it? Golfers are, not the non-golfers associated with the game whose quest for “looks” are a pass-through expense. From the 1960s into the 1990s the typical landscaping for state-of-the-art golf courses in the United States had, on average, increased in cost from \$7,500 to more than \$1,000,000. Maintenance costs for contrived landscape effects plus water usage rates and volume, in most sections of the United States have increased at comparable rates.

(2) What we often see in an aesthetic work of golf course architecture is an attempt to design a golf landscape component or an artistic feature that is individualistic, unique, original, and different. There is today a mindset among designers and artists that there is a stigma for copying historically tried and true art forms. The artist’s attitude is that their work must be unique and individualistic reflecting their own genius, but when putting their signature on a work that incorporates a successful past art form they invariably attempt to fashion it in their own image and are not always successful. As observed by art historian Brolin: “While postmodern designers acknowledge history (merit of an art form) many seem compelled to torture it until an “original” contribution to artistic progress has been achieved...” (8) Often the unsuccessful tortured, novel, “original” contribution to artistic progress ends up as a landscape effect and becomes another obstacle to enjoyment of the game.

(3) In the art of golf course architecture there is nothing wrong with copying a successful, proven art form such as part of a course, a course component, or an artistic feature if it has shown that it is capable of enjoyment by low-, high-, and mid-range players.

Research Index Items - Water - 4A

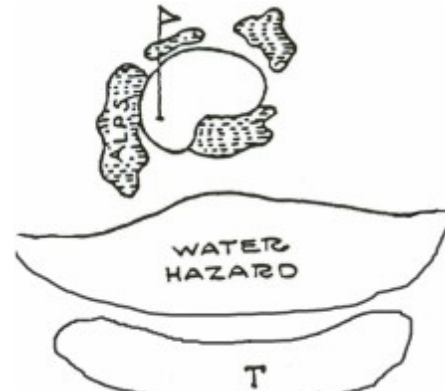
Research Index Items from 4A-1

(1) To a golfer, nothing is as stunning as a golf scene that has great light and is dominated by one landscape component that makes a strong, lasting impression



1953 R.T. Jones Design, 194 Yds.

*Baltusrol GC Lower Cse, No. 4
Springfield, NJ*



1922 Tillinghast Plan, 126 Yds

(2) Tillinghast's original 4th hole, Baltusrol GC. Lower. His plan view is shown below, completed in 1922. Tillinghast's par-3, No. 4 was 126 yards with a horseshoe-theme tee. The fourth hole allowed rabbits play options to land in front of the green between the front bunkers on the left side of the green. Robert Trent Jones remodeled the hole in preparation for the 1954 U.S. Open. Jones's approached the task; citing two goals: "To make the courses fairer for the average player and harder for the low handicapper." (A1) This may well be Jones' philosophy and what he intended, but not what he did; just the opposite. His redesign would force a long carry by positioning the water at the edge of the green eliminating any type of recovery play for slightly miss-hit shot along the front edge. A beautiful hole, but another landscape effect. Jones consistently built these types of beautiful landscape effects that create severe, unfair penalties for 95 percent of golfers who cant break 80.

Research Index Items from 4A-3

(3) More than one-third of the landscape paintings in this book portray water scenes with many different light effects upon the water. Water scenes are most fascinating with reflected light that sparkles among an array of fused colors. Reflections observe the same laws of optics that were referred to over 200 years ago by Humphry Repton, one of the earlier landscape designers of the world-leading English landscape/garden design profession. Repton promised his clients that he would double their pleasure in viewing his landscape works if they would permit him to incorporate a body of water in their landscape/garden. Reflected light and images would sparkle and dance upon water surfaces with the aid of imperceptible earth tremors, thermals or a slight breeze, turning his landscape works into moving, color infused, imaginative, impressions.



*Lake Nona GC, No. 13
Orlando, FL*

(4) Still, slightly moving or active waters are capable of reflecting a variety of visually delightful images depending upon view angles of incidence and reflection. Tiny wavelets produce the most intriguing reflections because their front sides reflect skylight and their back sides reflect low lying images. The result is super thin bands of light and colors of images fused together in impressionistic shapes.

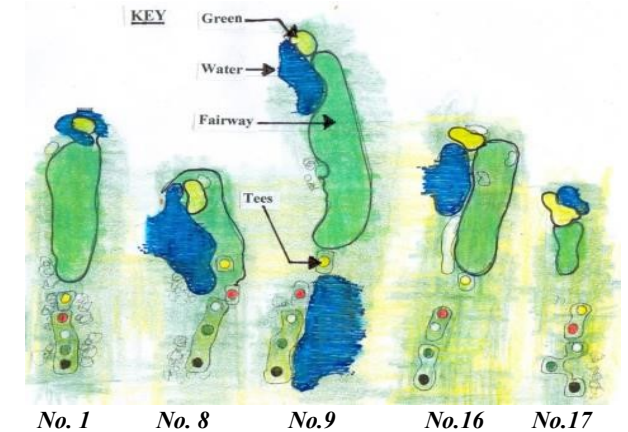
(5) A simple law of physics, the angle of incidence equals the angle of reflection, must be observed to enable one to capture landscape reflections upon water. Too steep of an angle of incidence reflects only sky. A lower viewing angle of incidence presents opportunities to reflect landscape images.

(6) Lake Nona No. 13, shown, is a beautiful hole, but a little too much of a landscape effect, and an unnecessary obstacle. Without changing the beauty of the effect, the pond might be moved to the left to improve the playability and the obstacle that confronts most all golfers. As you view the painting, imagine relocating a portion of the pond by placing your hand over the right side of the water.

Research Index Items from 4A-5

(7) The Trump National Golf Course, (TNGC) LA was formerly known as Ocean Trails in Rancho Palos Verdes. In 1999, the cost to build the golf course was reported to be \$126 million, but it closed before it opened because part of it slipped into the Pacific Ocean. When finished it cost a reported total of \$264 million. The new owner built an assortment of new inland lakes, each a landscape effect with an initially high cost. Additional costs continue such as maintenance, stabilizing banks, keeping the water clean and free from vegetation and debris, controlling the water level against leaks and evaporation, and the cost to acquire the water in some locations. It is not free, a point often lost to casual observers.

(8) The aesthetic beauty of water is compelling and the compulsion to get beauty close to the player's face often results in inferior functional solutions. Five examples of TNGC, LA lakes are shown in plan views below. Each hole appears fair to rabbits with provision of short tees, colored yellow. However, locations of the water ponds are a prescription for frustration. Water at greenside in each layout requires skill levels the same as required for professional golfers. Where is the break, or recovery option?



(9) As an accommodation of equity to players of various skills, each hole has five tees, each with shorter hole yardage. But it is no advantage to the high handicap player whose ball will often be in the greenside waters with no chance of recovery. Challenge is not a bad thing if recovery play is allowed. The knack is to be more creative in design balancing challenge with skill expectations, while also providing visual beauty.

(10) The No.18 hole at Congressional, shown, (originally No.17) is a beautiful hole. Its beauty is due to its contrived look, a water landscape effect. With some creative changes it could give the high handicapper more pleasurable excitement and retain its beauty.



*Lake Nona GC, No. 13
Orlando, FL*

(11) The 18th hole is an example of dangerous beauty. What might be done with such holes to accommodate players of all skill levels? Reclaim ground around greens to permit inventive chip shots for slightly erred approach shots. Extend a sliver of the green farther into the water to create difficult pin placements for scratch players. A great deal of fun would be returned to the game for 95 percent of players by expanding aprons and making up and down play challenges more exciting.

Research Index Items from 4A-7

(12) ...attracted to intriguing reflections on the water and the backlit leafage.

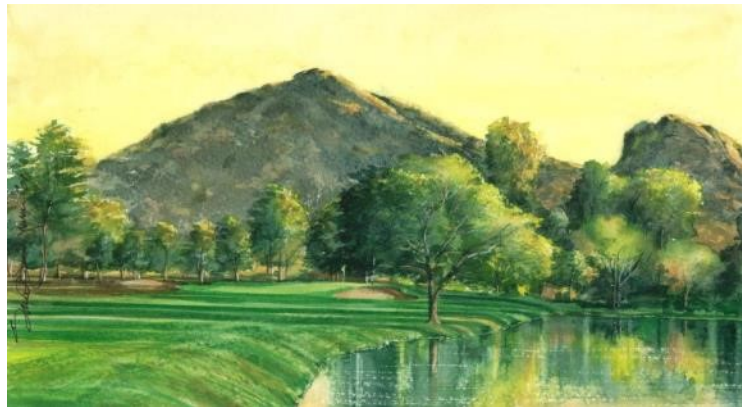
(13) The scene is absolutely beautiful, but consider another more important form of beauty, the beauty of the game. Both forms of beauty could be vastly improved by providing imaginative chipping areas around the green suitable for all skill levels.



***Congressional CC, No. 11
Bethesda, MD***

Research Index Items from 4A-9

(14) The mountain at No. 16 hole, below, attracted my attention, but more imposing was the water. The alternating shadows and bands of light were interesting. The most dominant component of the scene is the water that reflects fascinating impressions in shades of green, yellow, tan, and orange.



***Paradise Valley CC, No. 16
Paradise Valley, AZ***

(15) Water may create beautiful scenery, but William Flynn (1890-1945), Glen View designer, was averse to contrived water bodies for the sake of aesthetic beauty. Where found, he favored a routing that both maximized the pleasures of the game where the line of play permitted safe bail out areas, carry options, and visual beauty of the water.

(16) ...the tee is where one will have a moment to pause, look and enjoy such scenes.



***Glen View Club, No. 18
Golf, IL***

Research Index Items from 4A-11

(17) A majestic ocean view is overwhelming in most scenery. However, more visually pleasing water scenes are attained with sheltered water bodies and reflected images posed between viewer and landscape subjects. Whether cove, pond, lake or creek, shapes and colors of landscape subjects fused together that shimmer upon water surfaces create pleasing experiences, provided your ball is not wet and out of play.



***Trump Turnberry GC, Ailsa Course, No. 10
Ayrshire, Scotland***

(18) There is presently no landscape effect involving the sea and the 10th hole. That is not to say there won't be for there are said plans to move the course closer to the water to make the hole more... what? A landscape effect!

Research Index Items from 4A-13

(19) This scene is simple and powerful. The hole was moved once to enhance aesthetic sensations of landscape effect. Not getting too close to the edge of the ocean cliff at No. 4 was a model of good judgment in light of what happened at Ocean Trails GC in Rancho Palos Verdes, California.



***Torrey Pines, South Course, No. 4
La Jolla, CA***

Research Index Items from 4A-15

(20) The water surface in the scene of No. 18, right, is nearly the same level as the surrounding fairway areas. This simple pond, without the ubiquitous rock wall, produces a visually pleasing scene in contrast with the rugged mountain range five miles away. The pond is not considered a landscape effect for hole on the right because of ample bailout area.

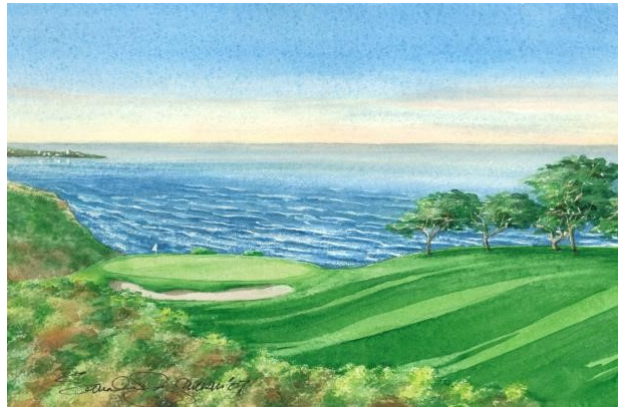
(21) The pond at No. 18 is an example of a visually attractive transition of land to water. The famous early British landscape/garden designers Capability Brown and Humphry Repton joined turf and water surfaces in one continuous plane without an intervening structure.



***Torrey Pines, South Cse, No. 3
La Jolla, CA***

Research Index Items from 4A-15

(22) The ocean view of No. #3 is a delight because the view of this unusual scene is from an elevated position. A sense of excitement is felt because the green appears to be lying perilously close to the edge of the powerful Pacific Ocean. However, out of view, there is a large expanse of sand bunker behind the green.



**Torrey Pines, South Cse, No. 3
La Jolla, CA**

(23) The beautiful, knurled Torrey Pine, shown, is a favorite symbol of TV cameras. Fractured, faintly colored light rays of the visible spectrum bend around its branches.



**The Torrey Pine at Sunset
Torrey Pines, South Cse, No. 7**

(24) It has character. But the ocean is the dominant subject in this painting with lovely, ever-changing light and colors that play upon its surface.

Research Index Items from 4A-17

(25) Here at No.16 green the water hazard located in front of the green creates a beautiful landscape effect. Thermals and light breezes stir the water surfaces that reflect a fusion of delightful colors. It might be considered a fair



**Oakland Hills South Cse, No. 16
Bloomfield Hills, MI**

design for all challenge/skill opportunities, but it is not. It is not because of the penalty for a slightly miss-hit shot resulting in a lack of agency and recovery playability.

(26) The new style of golf course architecture was led by Trent Jones and Dick Wilson (1904-1965)

(27) Trent Jones had been Stanley Thompson's (1894-1952) partner and Dick Wilson had been William Flynn's protégé. The other two leaders, Pete Dye and Tom Fazio, followed soon after Jones and Wilson. These four successors of the early American effect, the new generation of designers with their bold ideas would not be denied new forms. The new decorative looks were the beginning of a new ornamental bulldozer style of golf course architecture: Brutal Baroque.

Research Index Items from 4A-19

(28) The landscape effect of water here is not very attractive. Trent Jones with his large experience in use of water could have improved both the visual beauty and the beauty of play with more thought given to the stream and water pond location.

Research Index Items from 4A-20

(29) Qualities by which players should judge a golf hole are structure, playability, and delight. The Sawgrass TPC 17th hole, shown, is short by this account. However it survives by account that it is not for players. It is for viewing.



**Valderrama Club de Golf, No. 4
Cadiz, Spain**

(30) Human nature being what it is, America's Worst Avid Golfers (AWAG) Tournament even replayed the 17th hole to entertain fans in a circus-like challenge while performing a pitiful mockery of the game. This hole illustrates how the tyranny of design can impact the beauties of the game. It has done nothing for the players' side of the game, but has filled the Coliseum with spectators looking for a calamity.

(31) There are more imaginative ways to add fun to the game than designing holes such as the 17th hole. The painting of No.17 is an exception to the reason why other landscape scenes have attracted me. The scene was not painted for its beauty, artistic or aesthetic merit. It is intriguing if one studies the horror in it.



**Sawgrass TPC, No. 17
Ponte Vedra Beach, FL**

(32) The hole has become world famous for many reasons, mostly novelty, and is probably the best built example of this kind. The wall decision must have been the result of faulty arithmetic for it is an expensive solution; it just looks cheap. It has no harmony. I cannot imagine that Pete Dye designed this wall. It is most likely the work of a committee. Dye is more imaginative. This is a break with Dye's style. He holds the inventive short, apron run-up, chipping game of Donald Ross's, dear to his heart. Ross's design characteristics have been praised by Dye and have influenced Dye's work, but are absent at Sawgrass TPC No. 17. Dye proclaimed, "Little did I know that Mr. Ross's creative genius would influence my future course design." In his book, Bury Me in a Pot Bunker (1995), Dye is quoted as saying: "I was smitten forever when I discovered Mr. Ross's North Carolina creation. . .Pinehurst No. 2 (greens aprons) impressed me more than any other golf course I had ever seen." . . .no water hazards. . .as Mr. Ross put it, they (aprons around the greens) invent short shots that no other form of hazard can call for."(A4)

(33) Why is there so much water in play? It is the power of beauty, the motivation to surround golf with beautiful, creative scenery, justify it as strategy and package it for the screen, fatal to everyone except the interests of non-golfers associated with the game. They, the beauty aggrandizers, not the players, have by example of proliferous use of water put their approval upon greenside water obstacles and in the process have high jacked a major part of the game's beauties, attractions, and the pleasurable excitement of play.

Research Index Items from 4A-22

(34) Dorado Beach No.8 West has reflected images of the landscape upon water surfaces that project fascinating qualities of light. But as to water and play, Trent Jones again provides great visuals but little bail out area over water and little fun when in it.



***Dorado Beach No.8 West
Dorado, P.R.***

(35) The scene, No. 3, right, is a visually attractive improvement over the former version. Water now moves slowly through small terraced ponds with interesting reflections. Move the green and the chipping area to the right and it will no longer be a landscape effect.



***The Lakes Club, No. 3
Westerville, OH***

(36) No. 8, par 3 provides a bailout area along the left side. Players of all skill levels may enjoy the 16 water holes at The Lakes G & CC. Ed Sneed, PGA (1944-) and David Postlethwait (1942-) designed and built The Lakes. On every water hole except two, water is located off the line of play

(37) Nos. 3 and 11, these holes require an adjustment to make them more fun for all levels of skill.

(38) Postlethwait states that his personal fondness for water is greater than for bunkers: "You don't have to rake or mow water. Bunkers are costly. It is more profitable to have water hazards rather than sand bunkers." I asked David where he positioned them on his day/night executive course that he owns. "I place every one of them to the right of line of play. I'm in the used ball business."



***The Lakes Club, No. 8 Fall
Westerville, OH***

Research Index Items from 4A-24

(39) I love the water reflections of No.18, especially with the Claudian effect of shadows and leaves. Gaze upon the design. It is not a landscape effect. The near leaves have sharp edges, the far trees and leaves are muted in form and intensity of color, giving the illusion of space.



***The Lakes Club, No. 18
Westerville, Ohio***

(40) The water at the No. 11 hole, below, is dominant and attracted my attention because of a sense of casualness of the leaning palm tree and its reflections upon the still water. The colors of tan, brown, pink, and purple in the peaks is a lovely sight



***Arizona CC, No. 11
Phoenix, AZ***

(41) The apron area has been preempted by landscape effect, allowing high handicappers only a slight chance in approaching the green from the left side.

Research Index Items from 4A-25

(42) Jefferson No.18 is a delightful scene to look at, shown right. Reflected images appear elongated due to small wavelets. This condition results in a fascinating fusion of colors.

(43) Players declare their choice of flags on the 18th tee. The white flag plays less yardage with less water. This is not much of a break as the water is still a little too close to the putting surface and too much to negotiate on the approach shot. Nevertheless, this hole is an ingenious design to attain challenge/skill balance and competition equity. If multiple tees are used why not dual pin placements on many greens?



***Jefferson G&CC, No. 18
Blacklick, OH***

Research Index Items from 4A-27

(44) No. 9 of the Buck Hill Falls White Course, right, is a lovely scene. The stream is not a landscape effect. The small, meandering stream in the foreground is natural, obstacle free and close to the tee. It is especially attractive because bodies of clear water that are small are more visually delightful than large bodies of water. Large bodies of water usually have little or no reflections of landscape images.

(45) A trifle, and a fleeting experience? Yes; but a delightful visual experience, a high that will stay awhile, long after the round is played.

(46) What is your idea of a great day? Nice weather, your golf clubs, a beautiful partner and lovely scenery? You can have the nice weather and the beautiful partner; I'll take the golf clubs and lovely scenery at Buck Hill Falls.

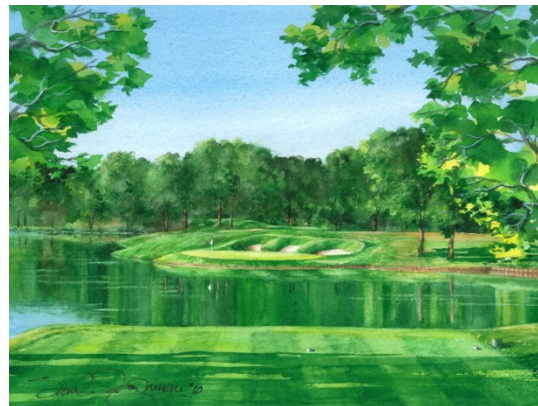


**Buck Hill GC White Course, No.9
Buck Hill Falls, PA**

Research Index Items from 4A-30

(47) The Medinah Course 3, hole No. 2, shown, is a beautiful landscape effect that is in need of a fix if 95 percent of golfers are going to enjoy their golf. Where has the short run-up game gone that is so much fun for long handicappers?

(48) Thomas Bendelow's (1872-1936) original design of No. 2 had no retaining wall. That would have been ideal because the earth slope to the water would have been a shallower angle allowing sufficient area for the short game. An early revision to Bendelow's design by his successor added a structural retaining wall that gave it a hard look and in the process probably changed the apron areas around the putting surfaces and the water. Ron Whitten, Architectural Editor, Golf Digest commented that, "Old photos of the second hole make it look superior to what his successor did."



**Medinah CC, 3 Course, Hole No. 2
Medinah, IL**

(49) The scene of Lincoln Park No.17, below, and Golden Gate Bridge in the borrowed view is fascinating without need for any landscape effect. The dominant component is the San Francisco Bay that is framed by the green apron and the tree branches.

Research Index Items from 4A-31

(50) The water of No. 9 of the Philadelphia Cricket Club is an example of an attractive, dominant landscape component. It is a natural stream, not considered a landscape effect because it is off the line of play. It is not an obstacle to the fun of the game. These are the type of visual enhancements that should be considered, either natural or man-made water



**Lincoln Park GC, No. 17
San Francisco, CA**

effects, unlike many water hazards that are built in the line of play. Many of the great courses of the world that are considered beautiful have no water hazards



**Philadelphia Cricket Club, No. 9
Flourtown, PA**

by including them in his course routing. The scene of the Blue course No. 9 hole, shown, with the stream and reflections is visually delightful in all seasons, especially autumn. There is always movement in the water, as depicted in this scene, the water reflecting shimmering, impressionistic images.

(53) The apron is short in front of the green. The water is a landscape effect, category 2

(54) the apron areas at the rear and sides of the green surface provide beautiful, twisting, challenging pieces of golfing ground without the need for bunkers.

Research Index Items from 4A-33

(55) The scene of No. 17 is particularly delightful at this time of day. The water reflects deep colors in shade and shadow, quite enchanting and quite different than when this scene is in full sunlight.

(56) No. 17 is an example of where beauty of a scene would be difficult to improve upon but with some improvements it would greatly improve another kind of beauty, the beauty of the game. It would not detract from the visual beauty of this landscape effect to replace bunkers and pieces of the water with collection areas of interesting, undulating ground at the green's front and sides. Areas of the pond and front earth grades would need altering to allow a little more generous approach corridor that would improve play for the long handicappers and shorten delays.



**Shawnee CC, Blue Cse., No. 9
Shawnee-on-Delaware, PA**



**Webhannet GC, No. 17
Kennebunk Beach, ME**

(51) The scene is attractive because there are no hard structural elements such as a stone, wooden, steel, or plastic retaining wall to compete with the natural, harmonious feel of surrounding landscape components or interrupt intriguing reflections that keep changing with the seasons.

Research Index Items from 4A-32

(52) The Shawnee CC, Tillinghast's earliest course, has several holes with natural water components including ponds, the Delaware River, and streams. He has exploited their visual charm

Research Index Items from 4A-35

(57) The Golf Club 8th and 18th holes are examples of a landscape effect. Their beauty is striking. The beauty of the game could also be immensely improved and made more enjoyable for high handicap and all golfers with more imaginative chipping, collection, and corridor areas around greens. At the 8th and 18th Dye had something else in mind other than all golfers; he said: "I always design a course with all golfers in mind." (A6)



***The Golf Club, No. 8
New Albany, OH***

(58) "In 1965 the idea of forced carry did not bother me. ANGC had two such holes and no one seemed to throw a fit, so I deliberately allowed Blacklick Creek to run in front of greens. I also built a lake between the player and the green on the 18th hole" and further rationalized; "I expected members to play from the proper tees." Up tees are a specious equity when high handicap players must make forced-carry approach shots, the same as scratch players, to greens tightly guarded by water with no opportunity for recovery play. Mistakes have been made by designers on courses where water landscape effects have been copied because Trent Jones did it at ANGC. Dye has since recanted, saying, "I did not realize at this stage of my design career that such holes are overly difficult for most (actually 95%) players." (A7)



***The Golf Club, No. 18
New Albany, OH***

Research Index Items from 4A-37

(59) The Brookside G&CC No.8, par 3, has an attractive small water hazard directly in front of the red tee. The gold is further up. Large water hazards that are a contrived landscape are often unattractive. Smaller ponds with interesting reflections have the most charm.



***Brookside G&CC, No. 8
Columbus, OH***

(60) The spring time blossoms that frame the scene at hole No. 5, right, make this one of the most visually pleasing on the course. Its delight is doubled with reflections from the water as one looks backward from green to tee.



***Shaker Run GC, No. 5
Middletown, OH***

(61) The hole would be a great deal more pleasurable to play with elimination of a landscape effect, by opening the right side approach to the green. Place three fingers over the right end of the pond that also covers the left side of the bunker. Replace this area with turf. The aesthetics of this scene would not change, but the rabbits, that group of 95% of golfers that cannot break 80, would be able to play the hole with more sense of harmony.

Research Index Items from 4A-38

(62) The sun was quite low, casting intriguing long shadows. I looked left as I walked off the tee and down the fairway of the 16th hole, shown right.



***Pinehurst CC, 2 Course, Nos. 16
Pinehurst, NC***

(63) I was attracted to the mystical reflections of the late afternoon light on the pond at No.16. Absolutely enchanted. I sensed a strange presence of the fabled designer of Pinehurst, Donald Ross, compelling me to catch his visage and blend it into the mystical light of his masterpiece

(64) Management of water is important to both course management and strategy of play. But at No.6, both are poorly designed. However as beautiful as No. 6 is it is a failure as a strategic experience for all levels of skill. In essence it is an example of ornament in pursuit of beauty, with little thought given to the purpose of the game.



***Gasparilla Inn & GC, No. 6
Gasparilla Island, FL***

Research Index Items from 4A-39

(65) The No. 6 hole at Congressional, pictured, is a beautiful hole with a delightful water pond, stone wall and trees that shelter the surface of the pond from winds enabling colorful reflections. But no room for average golfers. Such a very penal approach to hazard placement is cited as one of the sources of dwindling number of golfers.



***Congressional CC, No. 6
Bethesda, MD***

(66) Only five percent of the country's golfers are able to break 80. These players are not bothered with the hazard on No. 6. However, the water will catch most of the shots that are pushed, faded or slightly miss-hit by the other 95% of golfers.

(67) It is not difficult to find dozens of landscape effects on any of today's modern courses. With a little thought about the purpose of the game, course aesthetics do not have to be lessened, but play will be more fun for more players.

Research Index Items from 4A-40

(68) The scene of the Bay Hill 17th hole, shown, is a pleasing arrangement of trees, green, fairway and water. The most attractive element of the scene is the visual effect of reflections in the water and the beach transition of turf to water. There is an abundance of water hazards at Bay Hill.



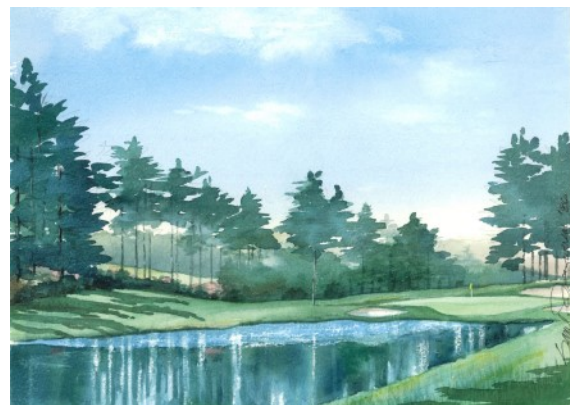
**Bay Hill Club, No. 17
Orlando, FL**

(69) Dick Wilson, designer of Bay Hill C, became aware of the design potential of the new earth moving machinery that was born of the war. Wilson was a pioneer in moving massive amounts of material to build his visions. Excavated ponds provided the earth to build his courses.

(70) What followed in the industry was construction of an abundance of water ponds, steep bunker banks and aesthetic landscape effects adjacent to greens and with it came the elimination of the chipping, run-up game. But, also came inflated maintenance costs for hand trimming.

Research Index Items from 4A-41

(71) The pond, an addition by Robert Trent Jones, dominates the scene. Its reflections captured my interest. Evidently at 16, Trent Jones and his fetish for water hazards had different ideas than MacKenzie about mental and physical beauties of the game. With so much penal water, it has been said that Robert Trent Jones had water on the brain.



**Augusta National Golf Club, No. 16
Augusta, GA**

(72) Until MacKenzie's time, only a few course designer/writers referred to the purpose and pleasures of the game; its mental and physical beauties inspired by natural features of the terrain. Lord Balfour wrote earlier of the beauty of the game: "The wit of man has never invented a pastime equal to golf for its healthful recreation, its pleasurable excitement and its never-ending source of amusement." Balfour's comment did not escape MacKenzie's notice. Alister admired Balfour's assessment of purpose of the game so much that he and his partner Robert Hunter, used his phrase in their writings.



**Cypress Point Club, No. 13
Pebble Beach, CA**

(73) I was attracted to many scenes of the Cypress Point Club course because of the strong visual statements of ocean waters combined with landscape components of the course. Several paintings are shown of holes that have "borrowed views" as that giant of early British landscape gardening Humphry Repton, would term such "off-site views."

(74) Do note at No. 13 that MacKenzie provided ample run-up corridors of turf in front of the green as well for most of other greens.

(75) At hole #13, right, shafts of sunlight pierce the clouds, reflecting sparkling, brilliant light from

ocean's waves that are tilted at such an angle to catch sunrays. Gradations of dark to light that are present in nature may well be calibrated by measurements of 1 to 1,000, the upper end of the scale so brilliant it will blind.

Research Index Items from 4A-43

(76) The pond in front of No.11 is an aesthetic feature, it is aesthetic ornamentation added to nature. The artist for Darwin's book, "The Golf Courses of the British Isles", Harry Rowntree could invent lakes and ponds for his paintings. Tom Fazio, designer of Osprey Point, who is also attracted to water as a landscape effect, said: "Often we will find an attractive natural feature like a lake or a stream that is not even part of the property, but with a little effort we can make it a visual focal point for the golf course."



**Osprey Point No. 11
Kiawah Island, SC**

(77) Cost estimating and budget control was his great acclaim when he was practicing with Uncle George. Now-a-days he may exceed his owner's budget estimates, but the estimates have nothing to do with money. Fazio's clients do their estimating in a commodity more priceless; acclaim.

Research Index Items - Fairway - 4B

Excerpts from 4B-1

(1) In an American Society of Golf Course Architects interview, Thomas Fazio, American course designer, was asked the question, "What contribution has America given to golf course design?" 4B discusses the worship of a color.

(2) Fazio's answer was not about grand course designs in America, but more about the obsession with the color green: "If we could accept golf in the color brown and program in our minds that brown is good we could do things differently in design and maintenance... less water and fertilizer." Fazio's answer was not as expected. It was an indictment of present-day course maintenance practices, traditional tastes, and the power that beauty has over decision makers that drive such practices.

(3) Of all components and artistic features of a golf course landscape the most determinant of a pleasurable visual experience is not form or pattern but color.

(4) Attractive, mixed-color fairways are depicted in Wild Dunes, No.18, also Marshside Sea Island, No. 4, Arizona No. 3 and Bandon Dunes No. 3 paintings shown on the following pages. Many depictions of fairways in this chapter with original contours that beautifully ebb and flow over mixed-colored grasses have succumbed to landscape effect and the obsessive desire for the color green. "Ah, good taste! What a dreadful thing. Taste is the enemy of creativeness." (B1)

(5) The scene from behind the 18th green of Wild Dunes, right, is fascinating. Look at the undulations—one cannot miss them. The undulations were nature's. They were carefully accommodated for in the landscape, extending from the dunes through fairways into roughs and margins with fidelity to nature.



**Wild Dunes GC, No. 18
Isle of Palms, SC**

(6) The splash of fairway colors— tan, brown, and yellow—are visually pleasing, adding to the aesthetic interest of the scene. The fairway and its multi-colors are uncontrived. In view of the attractive multi-color fairways and past plant research, there is sufficient evidence to state that pure green fairways are a landscape effect.

Research Index Items from 4B-3

(7) The Marshside, Sea Island hole No. 4 is attractive due to its fairway colors that change with the time of day. Also, reflections upon the water and the transition of fairway to water at the stream's edge are a beautiful gift of nature undisturbed by man.

(8) The mixed, colored fairway grasses depicted in this scene are more pleasing, especially in this scene, because the warm colors yellow, tan, and orange are more attractive than shades of cooler green colors.

(9) Appreciation for fairway grasses consisting of a variety of colors is not unique. The British have been playing on fairways with this look for centuries.



**Sea Island GC, Marshside, No. 4
St. Simons Island, GA**

Excerpts from 4B-5

(10) The Oakmont No. 12, right, shows tree colors and fairway that are striking. The painting was done prior to Oakmont's 5,000 tree removal (ultimately 17,000) and grassing project, in pursuit of a new links look. Much of the program has already produced grasses in fairway margins with beautiful colors of reddish browns, tans, yellows, and when backlit, golds and reddish pinks. The painting of No.11 accented by backlight depicts these lovely colors.

(11) A fascinating element of the Lakes Club #10 hole is the fairway and its undulations that are dramatized by mowing patterns. The view is from the elevated position of the tee. The visual pleasure of the scene could even be enhanced by adjustment of the lush landscape effect.



**Oakmont CC, No. 12
Oakmont, PA**

(12) The view one sees from the elevated part of the fairway as they descend toward the #18 green of the Olympic Lake Course provides an especially attractive look. Sloping ground and undulations of the fairway are defined by shadows and mowing patterns.



**The Lakes Club, No. 10
Westerville, OH**



**Olympic Club Lake Course, No. 18
San Francisco, CA**

Excerpts from 4B-7

(13) Many scenes of Pinehurst are beautiful because of their simplicity and for the variety in the simplicities. The play is also a beautiful experience. There are no exaggerated earth forms, but rather the lovely fairway undulations as seen in the painting of No. 10.

(14) Long shadows cast over the ground bring out the contours of Ross's elegant work. With light at low angles we are able to see, not possible without long shadows, the most subtle of shapes flowing through his fairways. The lush, green color fairway grass is suspect and begs the question: Is this the best grass for this environment, its maintainability, cost, and its purpose or is it the best in regard to its appearance?

Excerpts from 4B-8

(15) The shadows cast over the fairway and aprons of Arizona Country Club No. 3 green, below, reveal interesting shot-making challenges across the apron's undulations. The foliage across the pond with its colorful reflections and the great Camelback Mountain miles away are dramatic.

(16) However, the most delightful component and its feature in the painting is the color of the fairway on the opposite side of the pond, typical of the entire course this time of year. The delightful streak of golden-tan colored, dormant fairway grass adds charm to all the fairways. Another pleasant surprise was how well the ball sat up nicely in this golden-tan grass.

Excerpts from 4B-9

(17) The shadows in the fairway of the third hole at Columbus Country Club are as straight as a string. The straight lines indicate that there are no fairway undulations, a landscape effect that has become the norm since after World War II. Dick Wilson, designer of the most current rebuild of the CCC third hole, became known for his great artistry in scarring the land with his unimaginative bulldozer art, ponds, built up greens and flat fairways.

(18) Similar to historical trends that have occurred in architecture, golf course architecture has availed itself of modern, new technology that has created new looks and landscape effects. These "new" advancements in earth moving would not be denied new expression of the art and it produced forms from earth of unprecedented designs. Thus began a style of proliferation of ponds and earth shapes—namely raised greens, deep bunkers, and flat fairways. With these new changes came the near extinction of natural fairway undulations, broad chipping aprons built at grade with putting surfaces, and the hanging lie.



**Pinehurst Two Cse, No. 10
Pinehurst, NC**



**Arizona CC, No. 3
Phoenix, AZ**



**Columbus CC, No. 3
Columbus, OH**

Excerpts from 4B-11

(19) The most fascinating landscape component of Yahnundasis Country Club, No. 4, right, is the fairway that slopes right to left compounded by transverse undulations the other direction. These are no ordinary undulations. They offer players beguiling uphill, downhill, and side hill lies.

(20) The interesting fairway dominates the scene. Look at the colors and the undulations. Is this not the classic, mother of all fairways?

(21) At this moment the moving, changing light brings out a wonderful array of lemon and cadmium yellow, shades of green, and tans and browns tinged with faint scarlet reflected from the sky.

(22) Until the time of Steve Goodwin's book, *Dream Golf, The Making of Bandon Dunes* (2010), featuring Tom Doak's Pacific Dunes course, no one had been writing about the subject of a designer's ambition in making the top 100 course ranking lists.

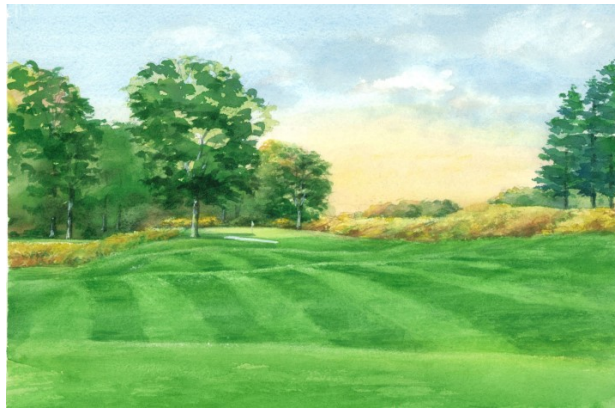
(23) Goodwin wrote, "Tom knew that Pacific Dunes was his shot at building a course that would take its place at the top of every list. There were great possibilities for holes along the cliffs and inland sand dunes." Goodwin continued, "...making those inland holes as beautiful and interesting as he possibly could." The portrayal of Doak is hardly any different than designers today who are preoccupied with the pursuit of beauty and landscape effects. Courses that are adorned with landscape effects are more likely to receive high scores when being judged for inclusion in "100 best" course lists.

(24) Prophetically in the closing years of the 19th century, Horace Hutchinson wrote: "...pleasant scenery is not golf, but golf is more enjoyable while surrounded by pleasant scenery." One hundred years later, as the trend became apparent at the beginning of the 21st century, the pleasant scenery that Hutchinson referred to as not being golf, is now golf. The beauties of the course and the beauties of the game are inextricably bound. The intrinsic qualities of beauty and games, having never been questioned, are now presenting problems never before experienced in golf.

Excerpts from 4B-13

(25) The low afternoon sun light and the long shadows cast across No. 4 fairway through the woods create a pleasurable visual experience. It is a beautiful hole, however golf is not a beauty contest.

(26) From a rock ledge at No. 4, below, appears a queer form, an obstacle in the middle of the fairway. Your shot is indeed a challenge and often rewarded with a downhill play from the rough in mid fairway. The spoils from the pond have been used to construct an elevated green – and a contrived bunker. The question addresses playability and maintenance; why weren't the pond spoils spread over the ledge to create something more imaginative and bring back equity in the game for all skill levels with hanging lies and the run-up game that makes it so much fun for the high handicapper and dreadful for scratch players?



***Yahnundasis CC, No. 4
New Hartford, NY***



***Pacific Dunes Cse., Bandon Dunes, No. 13
Bandon, OR***



***Quaker Ridge CC, No. 4
Scarsdale, NY***

Excerpts from 4B-14

(27) The deposits of sand and vegetation were not disturbed by the designers of No. 9. It took less time than a blink of the eye and a clever hand to craft the artistic fairway needed for this hole. No. 9 is the epitome of the art of building golf courses. Art, expressed by the 16th century English essayist Frances Bacon is; "Man's work added to nature."

(28) Notice the rolling, pleasing shape of the sand dune and the shapes of the fairway that present the player with interesting bounces, hanging lies and stances, something that is often absent in modern design. Also notice that the grass is not sick, a thick lush green full of succulent juice, but alive with traces of tan and yellow colors.

(29) Indian Creek #9, attracted my interest because of the visually impressive scene of shadows and shades of velvety textured, fairway that contrast with the red hues of structures and trees.



***The Links at Spanish Bay, No. 9
Pebble Beach, CA***



***Indian Creek CC, No. 9
Miami Beach, FL***

Research Index Items - Bunker - 4C

Research Index Items from 4C-1

(1) An early description of bunkers appeared in Sir Walter Scott's (1771-1832) writings: "...what you might call a bunker, a little sand pit, dry and snug, surrounded by its banks and whins." (C1)

Wind erosion shaped the bunkers that covered downs and links areas. These were the only type of bunkers, where they stood and what they looked like, until courses began to be built by man. Bunkers changed markedly and with such change's bunkers became an intense golf topic. Without a proven rationale they continue to be nurtured on aesthetics and assumption of game skill/challenge.

Early designers cited the enormity of arguments relative to the subject of bunkers. One designer exclaimed, "When one comes to qualities of bunkers. . .we pass into the realm of dispute and argument. Whether this or that bunker is well placed has caused more intensely heated arguments than outside of the realms of religion."(C2)

By the latter part of the 19th century, bunkers, the most unaesthetic looking things on early inland courses, figured prominently in many discussions of the scenic movement They were considered essential to improving looks of the so-called dismal looking golf courses. Following this time, Fowler and Braid were soon discussing improvements of the asymmetry and the looks of bunkers at Walton Heath.

(2) By the mid-1900s bunkers, with the benefit of new earth-moving technology providing new looks with the ability to move vast quantities of earth, became a dominant landscape effect. Bunkers afforded much versatility with unlimited creative expression in a variety of forms, sizes, shapes, and compositions complemented with various structural accessories.

Frank Lloyd Wright, (1867-1959) famous architect, faulted architects for confused choices of contrived, decorative materials that they applied over their architectural designs. Wright's tort was "When in doubt plant," a phrase that aptly applies to course designers who feel compelled to apply some form of decoration to their work but are indecisive or confused by the many choices available to achieve a decorative landscape effect. The guideline for course designers with such fuzzy reasoning has been: "When in doubt bunker."

(3) F. W. Hawtree first observed Herbert Fowler and James Braid who were devising alternate positions for bunkers on Walton Heath, not for the purpose of playability but for a pleasing aesthetic look, which he termed "landscape effect." Six decades later, Pete Dye, in a similar situation searching for a decision on what to do, asked Jack Nicklaus for a critique of one of his holes he was building at The Golf Club. Nicklaus told Dye that the hole was dull, whereupon Dye rebuilt the bunkers in a pattern of three tiers with 450 batters made of railroad ties. (C3) It is without doubt a beautiful, visual aesthetic, revered by many fans and copied by many designers across America. However, it is but a landscape effect, another obstacle; ah art.

A debate took place at Bandon Dunes concerning the choice of fairway design for of the Old Macdonald 17th hole. among Mike Keiser (1958), owner, Tom Doak and Jim Urbina, co-designers, and a hand-picked group of golf writers and advisors. The emotional discussion came down to whether or not it would be nice to create a Scottish burn in the fairway. The story goes that Urbina, one of the designers, was on his knees pleading for the burn. Doak said he would sleep on it. Next day, his choice having been made, he said, "I got rid of the big hill on the left side of the 17th seventeenth fairway and replaced the burn with a nest of bunkers." (C4) The moral of Dye's and Doak's stories? "When in doubt, bunker."

(4) The painting of No. 4 was enhanced by means of two technical painting devices that I employed. One was the Claudian device with placement of a dark element in the foreground. The other device was my invention, time multi viewpoint (TMV). Four different TMVs were used, one from the tee.

(5) The side hill areas in which the bunkers are built expose more of the bunker lines than if they were built on flat ground.

(6) The pleasurable excitement of play, the fairness of the landscape component, and the visual pleasure make No. 4 one of the finest holes ever built.



**Bethpage Black Cse., No. 4
Farmingdale, NY**

Research Index Items from 4C-5

(7) A scene with interesting bunkers and a contrived degree of lovely landscape effect is the 17th hole. The C/S balance is too high for 95 percent of all golfers. The same aesthetic effect could be achieved with more collection areas, which would improve play for those of all levels of skill. The bunker and grass tongue patterns are not as



**Bethpage Black Cse., No. 17
Farmingdale, NY**

Research Index Items from 4C-5

(9) A most interesting experience awaits the bounding Billies at No.10, Devils Paintbrush- DPGA. There are similar bunkers throughout the Devil's Paintbrush course but none that create so many unpredictable bounces that bring the element of luck into the game in such a positive way. No. 10 is deadly fun to play for all skill levels.

(10) Long continuous, curving earth forms in tilted planes extend across the fairway. The forms' visually strong lines are maintained by the fact that the bunkers lines are lower than and do not interrupt the crown lines. An attractive characteristic of these pot bunkers is their color. They read blueish black and green. They are made of common turf but when the light is right their subtle colors are a peacock's feathers with the colors blended in the manner of the artist Leonardo's sfumato technique.



**Devils Paintbrush DPGA, No. 10
Caledon East, Ontario, Canada**

Designers have shipped millions of tons of Florida white sand all across the North American continent to contrive flash faced bunkers with landscape effects that will read white. Few sets of bunkers match the charm of these humble bunkers at No. 10.

Research Index Items from 4C-6

(11) The Lakewood CC No.6 hole cross bunkers present a showy pattern of continuous, flowing lines and forms with an expanse of Florida white sand. As unique as they are, the bunker sets are a landscape effect that detracts from the pleasures in play of the game for the average player. These dunes are out of scale and out of place here, but stunning.

(12) Tillinghast acquired his obsessive love for the beautiful sand dunes that populated the sea coasts of Scotland while visiting there as a young man. His fetish for dunes got the best of him in Lakewood, Ohio. He talked often about the magnificent dunes in Scotland. His friend told him he could find lots of them out toward Montauk Point.



**Lakewood CC, No. 6
Westlake, OH**

strongly or harmoniously stated on No. 17 as on No. 4, but No. 17 is still a delightful visual experience.

(8) Albert W. Tillinghast, at the age of 22, in 1896, visited St Andrews, Scotland. Fascinated by golf, he took lessons from Old Tom Morris. He was enthralled and became obsessed with the scenic beauty of the abundant and powerful sand dunes located along the courses.

Research Index Items - Green - 4D

Research Index Items from 4D-1

(1) The green is the fourth component of the artist's nomenclature of golf course landscape. It is something that is human made consisting of subcomponents of putting surface, aprons, and collection areas. It may be decorated as a landscape effect or in a composition of other components that may be designed or contrived landscape effects.

Almost everything made by man is decorated in some way. Depending upon man's creative manipulation of artistic features of line (outline, footprint shape) form (undulations, vertical dimension), and composition (other components—bunkers, structures, margins, fairways and water), a green may have many looks. Compare Wogan's #14 green at Webhannet, pg. 4D-9 with Raynor's #11 green at Camargo, pg. 4D-22. Where did these ideas of shape and form come from?

The ideas for the two extremely different greens came from two different sources: Wogan's ideas and background in use of natural terrain and as an apprentice to Donald Ross who never resorted to landscape effects in the line of play, and Raynor's background in engineering, soils mechanics, and steam shovel techniques in shaping large quantities of earth.

(2) Regarding greens, designers walk the site and may find more than 100 natural green sites that require little cut and fill. A natural but prosaic looking green site, but possessing a little slope or a set of subtle crowns may be crafted with imagination and little alteration into a stunning green.

Original square greens with slightly flat surfaces remain today. Many that were square have changed. The changes were not primarily to improve maintenance or strategy but to escape the scourge "ugly and unaesthetic" that Colt and MacKenzie, proponents of curved greens, had disdainfully laid upon square-shaped greens.

Until quite recently, if you said a designer "borrowed," it was an accusation. He or she lacked creativity, using someone else's talents. This myopic vision of a creative act persists even though it is evident that virtually all societies before our own treated the past as an integral part of the present. With this view of creativity, many artists still, unfortunately, feel the need to be original, while in actuality they will copy and disguise, torturing the art form until rendering it less purposeful. Vitruvius, the Roman engineer-architect, produced a literary work on art and architecture that has come down to us from antiquity. His Ten Books on Architecture, 15 B.C., gives us a practical attitude toward borrowing: "What could not happen in the original would have no valid reason for existence in the copy." (D2)

Ideas for the earliest American courses came from playing golf in Scotland and

England then analyzing and critiquing the greens and other components. The best ideas were "borrowed" to make templates (patterns) for golf holes back in America. Discussion of demerits and inferior holes got into the British press. Such comments were controversial, for it left proud British writers wondering why these Americans would even question U.K. courses by stating that they could make improvements to already perfect, existing golf holes.(D1)

Borrowing might be considered plagiarism; however, the famous American architect Addison Mizner rationalized borrowing and copying others work in his architecture saying, "Copying from one is plagiarism, copying from many is research.

In his extensive research of British golf holes, C.B. Macdonald had problems in recording green contours. He had made no suitable records of the greens in order to replicate the surface undulations in configuring greens at National Golf Links of America (NGLA). The acknowledged world's premier design theorist, Englishman Horace Hutchinson, Macdonald's friend, was invited to the United States to consult. Hutchinson's instructions were this: "Cast pebbles about on a scale plan of the green. The outcome will be the model for nature's undulations." (D3)



Hutchinson's Adaptation of Nature's Process

Among the most famous holes that Macdonald researched was the Redan at North Berwick, Scotland. Ben Sayers, North Berwick professional at Berwick told Macdonald that his copy of the Redan was superior.

By 1996, there were 26 Redan holes in the New York Metropolitan area. (D4) Thankful for tradition, millions of golfers have played many versions of the unique Redan design with pleasurable excitement.

(3) The No. 4 Redan at the NGLA. There is a beauty more than visual; it is the pleasurable excitement of playing the hole in a way that requires negotiating the sloped terrain, aprons, and putting surface. As in many Redans there are too many unnecessary bunkers that are strictly aesthetic landscape effects, especially those blocking out run up shots of high handicappers as shown in the NGLA No. 4.

Research Index Items from 4D-3

(4) The #7 hole at Shinnecock Hills would be better without the unnecessary landscape effect of the front bunker...framing it in the rough's interesting colors of yellows, greens, tans, browns, and reddish browns.



*Shinnecock Hills GC, No. 7
Southampton, NY*

"linkscape." Later, Macdonald would attribute his ideas of eclectic design that he applied to his NGLA to the influence of the great English landscape designer, Humphry Repton and the world-leading English art of landscape gardening.

(7) Macdonald's idea of beauty was different than visual beauty. Macdonald's sense of beauty was "...beauty of the game is brought out by men having to play from any stance. . ." (D6) The idea of visual beauty in scenes contained within the boundaries of a course was not what interested Macdonald. The essential attributes that would afford beauty were intellectual, physical, and emotional contemplations derived from strategizing, then executing a well-played shot from hanging lies and in different wind conditions.

Research Index Items from 4D-4

(8) Macdonald built America's first 18-hole course, Chicago Golf Club, in 1894 in Wheaton, Illinois with mostly all square-shaped greens. Seth Raynor, in 1922, was brought in to remodel the course. He had use of maps of English designer H.S. Colt who disliked straight lines. (D7) Raynor and the members were not bent by the fashions of curved-shaped greens; the square greens remain at Chicago GC today.

(9) In 1901, reading a London Golf Illustrated survey of the best holes in the United Kingdom,

(10) He remarked then about the obsessive and subjective rationale for placement of the bunkers (D8) Today, there are just too many of them, especially too close to greens with broad, steep flashes of white sand where designers have conventionalized their use for the purpose of framing the green in an aesthetically pleasing composition.

(11) The London Golf Illustrated survey produced an interesting issue, the conflict between subjective and objective judgment that related to course playability. Macdonald later attempted to resolve the persistent arguments in his course ranking system: Evaluation System for an Ideal Golf Course.



*National Golf Links of America, No. 4
Southampton, NY*

(5) Macdonald was exposed to current English ideas in fine arts and literature through his attendance at St. Andrews University.

(6) Landscape gardening was one of England's important fine arts, both as a source of aesthetic pleasure, and the pride of owning beautiful gardens. Landscape in some degree was in every home, from modest dooryard gardens to grandiose landscapes of estate grounds. Hutchinson wrote about landscape and where he applied its ideas and principals to the links he termed it

(12) The Redan hole, #15 at the Camargo Club, is another adaptation of a template that Macdonald brought back from Scotland of which he passed on to Raynor. The #15 attracted my attention because it is a unique version and has no front bunker to penalize slightly miss-hit shots. There is also a unique undulation, a ridge that runs through the green that makes Camargo's Redan unlike others.



**Camargo Club, No. 15
Cincinnati, OH**

(13) One cannot help but take notice. Your focus is forced upon charming colors and forms in the variety of foliage and tree specimens, all out of the line of play.

Research Index Items from 4D-5

(14) This is an interesting variation of Raynor's Redans. The design incorporates a surprisingly large mound at the front right side that slopes to the front, left, and rear sides of the putting surface. The crown is highlighted in the painting.



**Yeamans Hall Club, No. 6
Hanahan, SC**

(15) The original Redan at North Berwick had a useless bunker. This hole has two bunkers in front of the green that will never bother low handicappers. Pity the "rabbits", but give them a chance to recover with play of a run up.

(16) The Redan hole #4, termed by Hogan as "the best par 3 in America," requires a long tee shot. Also intriguing is a sense of energy generated by sloping terrain. There have been valid objections by high handicappers about the playability and the look of this front bunker. If one places his or her hand over the bunker he or she will quickly agree that the scene is simplified, more pleasing, the green more dominant and playability for 95 percent of golfers improved.



**Riviera CC, Hole No. 4
Pacific Palisades, CA**

This bunker is not sacred but the game is; the bunker should be removed. Any Redan is tough enough without frivolous obstacles.

Research Index Items from 4D-6

(17) For his course design he analyzed a myriad of strategic problems affecting playability such as site conditions and aesthetics, and in the aggregate, wrought from the difficult site a course that would serve as a pleasurable experience for all types of players. It was a testament to his genius that in this barren canyon Thomas was able to produce Riviera and with such beauty.

Research Index Items from 4D-8

(18) The reputation for hole No. 6 being unique did not prejudice my thoughts; It is a putting surface with a bunker in it. I have often stated my aversion to landscape effect, but also said that every straight course should be entitled



**Riviera CC, No. 6
Pacific Palisades, CA**

to one landscape effect that can be played and also enhance the luck experience. Number 6 required a painting—a statement that would exude a dramatic sense of delight capable of lasting memories.

(19) Hal Sutton, PGA Tour player, who, after seeing the USGA-supported design changes to Riviera CC, said: ". . . the changes were impending threats to undoing Thomas's valuable legacy to the game." Sutton continued, "I'm sorry they didn't get a grip on the manufacturers. . . and now they are trying to make it up by changing the greatest pieces of art work that we have in the world. I think that they went about this all wrong." (D12)



**Oakmont CC, No. 17
Oakmont, PA**

(20) The scene of #17 hole, left, has a small spot of interesting color, yellow, which is a principal point but does not detract from the dominance of the green. The delight of this scene is the interesting sense of depth...



**Webhannet GC, No. 14
Kennebunk Beach, ME**

Research Index Items from 4D-9

(21) I was mostly attracted to this scene because of the tilted bowl-shaped green designed for "economy of form." The economy is attained from molding the fascinating putting surface, aprons, and collection areas from natural contours of the terrain. There was no contrivance to achieve a "look" by expending needless labor in mounding earth forms. Especially delightful for scratch as well as long handicap players is the tremendous range of chipping opportunities requiring skill and luck from all sides of the putting surface. Skip Wogan, the designer, a Scot, was a protégé of Donald Ross.

(22) The scene of Donald Ross's Lancaster hole #1 attracted my attention because of the green. Ross's forte was selecting the options earth gave one then fashioning them into golf holes. His greens and fairways are artistic examples of economy of form.

Research Index Items from 4D-11

(23) The scene of the par 3 elevated sixth green, left, at the CC of Buffalo is an interesting scene. I was struck by its similarity to another hole. Ross borrowed the design, even down to the filled in bunkers in front, of the famous hole, "Het Girdle" from the Queens Course Gleneagles, Scotland, designed by James Braid. "God designed the course, I only discovered it," was originally spoken by Braid...



**Riviera CC, No. 6
Pacific Palisades, CA**

Research Index Items from 4D-12

(24) The 4th hole exuded a rugged, alluring charm.

(25) The hole could be vastly improved by moving it to the right, eliminating the bunkers on the left and building the ground up to provide some very challenging chipping and collection areawork.. The hole would retain its rugged charm.

Research Index Items from 4D-13

(26) The view point of this attractive scene is from the rear of #11 green looking from rear to front of the green.

The collection area that lay at the right rear side of the green and the complex putting surface is well defined by the shadows. (Relative directions, right and



**Cascades GC, No. 4
Hot Springs, VA**

left, in describing views are given as if approaching the green from the front.) There are no bunkers at No. 11, only fascinating, challenging chipping areas that require ample amounts of both luck and skill. This absence of bunkers is a delight for players of lesser skill levels.

(27) A pin placement in the upper left part of the green imposes a difficult chip if a shot rolls into the collection area located right rear. Shadows run from the collection area up and over Travis's undulating green. The shadows define a crest that runs at an oblique angle to the upper flat area.



**Cherry Hill C, No. 11
Ridgeway, Ontario**

Research Index Items from 4D-14

(28) For both guests and long-time members of Cape Arundel GC, the most exercised subjects are the putting surfaces, chipping and the play around them. Nowhere, except W.J. Travis's Hollywood GC or Troy CC does one experience greens such as have been devised at Cape Arundel. Playing upon them one will sense a pleasurable excitement, stirring mental and emotional sensations; compatible components that affect the soul with no little beguilement. Having played Cape Arundel greens hundreds of times, I have often thought about Travis's comment of his avowed intent to make his greens "delight the soul." This spirit that delights the soul, if only partly conveyed, one will find it in playing many of his greens depicted in this book.



**Cape Arundel No. 6
Kennebunkport, ME**

Research Index Items from 4D-15

(29) "Putting Greens That Delight the Soul"

"Nipper" Campbell, nicknamed for the wee turnip, not a nipping habit, failed to show up at Cape Arundel GC, whereupon, in 1921 the club summoned Travis to design the present course. Travis built the course using parts of five holes.



**Cape Arundel GC, No. 11
Kennebunkport, ME**



**Cape Arundel GC, No. 1
Kennebunkport, ME**



**Cape Arundel GC, No. 3
Kennebunkport, ME**



**Cape Arundel GC, No. 10
Kennebunkport, ME**

(30) The Turn of The Tide newspaper of Ogunquit, Maine reported the player's opinions: "...the gently rolling putting greens are things of beauty and a joy forever." Travis added: "...The putting greens are real beauties and will delight the soul of any real golfer." (D13) But do not overlook the marvelous chipping and collection areas that Travis provided, with absence of deep bunkers or water that restore recovery play, (recovery is the essence of all games), and allow equity between all skill levels.

(31) An incident occurred after Travis won the '04 Amateur Championship. Years after Travis's win, the R&A ruled on an inquiry about a croquet mallet being used as a putter. The R&A opted to ban all putters where the shaft did not meet the edge of the club head.

(32) In addition to the Championship prize, Travis brought back to America a wealth of course design ideas. Although Travis lavished his praise upon the British courses his standards were set high. He remarked that there were no more than three good holes on most courses that would meet his standards.

(33) The paintings of Cape Arundel holes #1, 3, 6, 10, 11, and 17 depict the complexity of Travis's greens, their putting surfaces, aprons and pitching areas. The undulating slopes and plateaus are not ordinary.

(34) As shown in the plan view of the green No. 12, CC of Troy, the fairway surrounds the entire putting surface. The Cape Arundel paintings of the holes referred to above also have fairways that surround the green.

(35) Bernard Darwin spoke of the emotional and mental pleasures, beauties and attractions of negotiating and playing short pitches over "banks and braes" without need for bunkers. Where have these beauties and attractions gone? Except for Travis's type greens, they are water hazards and bunkers, inferior solutions that ignore challenge/skill balance and recovery play of 95% of players.

Research Index Items from 4D-21

Essay

(36) Travis Greens - Their Significance for the Game Today by Ed Homsey, Archivist, The Travis Society and Samuel Ingwersen, Artist/Author

(37) Walter J. Travis, champion golfer and one of the game's great course designers, was a master of the putting game.

(38) This essay is about Travis's greens; putting surfaces, aprons and run up areas that constitute a green component. His design ideas have endured; they are respected by progressive designers and provide insight for returning fun and stability to the game.

(39) ...design concepts of Travis greens are found in his written articles of his golf experiences in Great Britain. In his article "Impressions of British Golf," December, 1901 issue of Golf, Travis lavished praise upon many holes and their greens. He claimed that in the US: "we really have

nothing like them” and described the UK greens as follows: “The greens are usually just as nature made them, more or less undulating, some in hollows, others on small plateaus or on gentle slopes, now and then, one fairly level.” Later, conclusions of his observations appeared in a 1909 issue of *The American Golfer* in which he wrote, “Advantage should be taken of natural conditions most favorable to the location of the greens . . . certain places will at once suggest themselves as being most favorably adapted for greens, owing to their peculiar nature or environment. . . So far as possible, the natural contour of the ground should be preserved. Diversity is the great desideratum.” Travis believed that a course should have “three fairly flat greens, two or three gently sloping, one or two on the punch-bowl order, two or three of a plateau type and the rest more or less undulating.” He emphasized, “Loving, watchful and unceasing care of the putting greens, the heart and soul of the course.” Play of Travis’s greens will bring one pleasurable excitements and a lasting affection for the game.

(40) But rebirth of Travis’s ideas is gaining popularity. To play upon and play run up shots to Travis greens reward ingenious play as well as chance. His greens provide equity, recovery opportunities, broad challenge/skill balance expectations and fun for all level of skills, especially the 95% group of players who cannot break 80. The short game appeals to the rabbits more than any other component of the game. The reasons are covered in chapter 3 “Research of Games and Influences of Landscape Effect.”

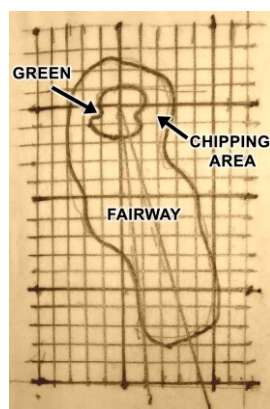
(41) The implementation of Travis’s ideas reflects the respect that golf clubs and designers have for Travis’s ideas. Those designers that make green restorations and replace water and bunker obstacles that intrude upon the aprons and collection areas not only show respect for Travis’s ideas but show an understanding of theory of games and the game components that make the game fun.

(42) As we follow Travis’s ideas, starting with his adaptations of UK greens, we will see that two great designers were influenced by Travis. They have designed many holes that have exemplified the Travis style short game which has brought them fame. A more detailed account of Travis’s influence upon Ross and Ross’s influence upon another famous designer of the short game style, Pete Dye, is told on page F-23.

(43) The visionary Travis included the following in his *The American Golfer* column April, 1913; MODERN HOLES: “It is almost a truism that the average modern course is not laid out for the average golfer. He, poor creature accepts the fact and allows autocratic committees and imperious green architects to spend his money in making his recreation a weary burden, and providing an arena for the display of a skill far beyond his compass.”

Research Index Items from 4D-22

(44) The greens of the CC of Troy, New York attracted my attention because of the forms of the putting surfaces, aprons and collection areas that graced hole after hole. Travis’s undulating green components at Troy are as complex a collection that may be found anywhere, comparable to Cape Arundel GC and Hollywood GC, which are equally acclaimed. As an example of his fascinating greens, the 12th, called the “Tub,” is shown. The painting, right, is a view from the left side of the green. Travis’s original plan is shown left. One might surmise that there would be only a few possible pin placements. However, this 5,468 sq. ft. putting surface has 12 possible pin placements according to course superintendent, Chris Strong. The plan layout shows the original grid lines. Each grid is 30 x 30ft.



*Plan CC of Troy 12th Hole
W. J. Travis, Designer*



*Country Club of Troy, No. 12
Troy, NY*

(45) Praising Travis’s greens, Geoff Cornish offered a comment about the beauties of their playability and equally as important, their drainage ability: “The beauty of the greens is more than skin deep. . .being keenly aware of the need for both interior and surface drainage.”



*Country Club of Troy, No. 16
Troy, NY*



*Camargo C, No. 11
Cincinnati, OH*

(46) The beautiful 3W scene with water at greenside is typical at New Albany. The fall colors that shimmer on the surface are especially beautiful. However for 95% of golfers who cannot break 80 there is no beauty when penalized and no recovery play allowed for an approach shot that finds the water. Recovery play is the soul of the game. Without the challenge and thrill of recovery play found in the short game is to deny the fun of the game.

(47) The 11th hole is characteristic of Seth Raynor’s look; steep slopes of interesting earth forms arising from out of t bunkers. The look of Raynor’s large earth mounds are stunning, a different look not commonly found in other designers’ work.

(48) The hole is an engineering feat with steep earthen banks at angles pushing limits of maximum repose. The 11th at Camargo is a classic example of a designer’s fetish for interesting earth forms; interest being a precursor to a subjective sense of beauty—the landscape effect. Where is the short game around the green at 11?

(49) By 1914, Macdonald grew weary of designing courses. Confident that Raynor was able to discriminate between a really fine hole and an indifferent one, he encouraged Raynor to strike out on his own. He gave Raynor his cabinet full of course design templates that were configured with gentle, curved lines. Raynor, however, never put away his engineering tools— his triangles, T-squares, and soils compaction tables which aided him in pursuit of his individualistic art forms.

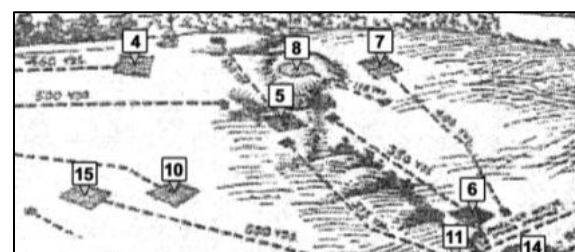
Research Index Items from 4D-25

(50) If not for the pattern of light and shadows, one could easily lose interest because the scene is basically a monotone of green.

(51) . . .using conventionalized square symbols for greens is to document the shape of greens. Some were built square, but began to change in this era for reasons of achieving a more graceful curving line. Alistair Mackenzie, in reference to ugly greens and unimaginative design said, “The beauty of golf courses in the past has suffered from unimaginative. . . design. Square, flat greens. . .an eyesore . . .detracting from infinite variety of play. . .” (D16)



*Country Club of Troy, No. 16
Troy, NY*



(52) The green conventions were 75 ft. square; easy to build and to maintain. Instructions for construction were left with the builder as well as the option to build the greens in any shape—economically square and trimmed, or as desired.

Research Index Items from 4D-27

(53) The scene of the 18th green at Pinehurst Course No. 7... shadows define delightful undulations in the putting surface, aprons, and collection areas. This is a fun hole, no landscape effect, a worthy example for bunker and water bent designers.

(54) The scene of the 16th green is particularly fascinating because of the economy of form. The green component with its putting surface, aprons, and collection areas have become born of and dictated to by the surrounding terrain of undulations, bumps, and ridges; precious crowns of nature, a gift deserving of cultivation and care for play.

Research Index Items from 4D-28

(55) The best of the early designers sought green sites with interesting terrain that could be worked into their green designs with only a minimum of dirt being moved. MacKenzie would rail against designers, particularly famous pros who had only a name and few design skills, and who thoughtlessly scraped and filled in nature's subtle ground shapes. The 16th is a strong statement and a fine example of MacKenzie's choice of green sites, especially the repetition of beautiful ridges and nature's respected, inviolable crowns of earth.

Research Index Items from 4D-29

(56) Nature has bestowed gifts that lie at your feet. The components of building ruins, surrounding terrain, water, and a rugged quarry embankment at water's edge were initially provided to the so-so and fine designers alike. What is most delightful is seeing the finished work of a fine designer. The focus is the form of the green, a prize, born in a form of surrounding undulating ground. This is the dividing line between so-so and fine.

Research Index Items from 4D-30

(57) A hint of the power and beauty of this scene is given early on as one approaches the tee. One cannot avoid the experience of the energy in the atmosphere, the density of the energy from the slanted dominant green and the sweeping bunkers, as if in motion.

(58) This landscape effect could be saved with a nod toward the high handicapper with addition of adequate collection and chipping areas.



**Pinehurst No. 7 Course, No. 18
Pinehurst, NC**



**Pasatiempo GC No. 16
Santa Cruz, CA**



**Philadelphia Cricket C, Militia Hill, No. 3
Flourtown, PA**



**Baltusrol GC, Upper Cse., No. 15
Springfield, NJ**

Research Index Items - Tree - 4E

Excerpts from 4E-1

(1) British designers of inland course layouts made strategic and aesthetic use of trees. Early American designers C.B. Macdonald and W.J. Travis, although influenced by British course design, avoided the use of trees, being more partial to links type courses where there were no trees. MacDonald said no course could be ideal when it is laid out with trees. He stated that his National Golf Links was the ideal of the highest rank, while his tree-populated course at Yale could only achieve a classic rank. (E1)

(2) Trees in the line of play are a landscape effect, in the margins iffy and out of play a possibility. The most interesting, scenic trees on a course are often lone trees that are either in the line of play, or in the margins of play. The problem with tree groups on the interior of the course is their obstacle to the enjoyment of the game; the damage to adjacent plant health; and delay of play;

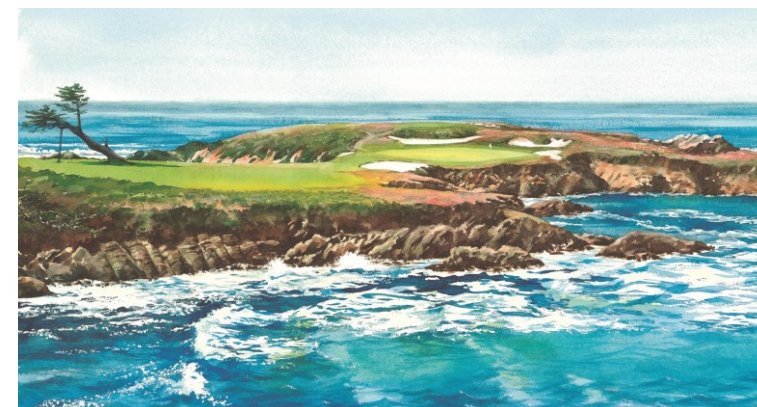
(3) Hole No.16, Cypress Point Club, shown, is one of the most photographed holes in the world. My attention was mostly drawn to the lone cypress tree leaning on a crutch. Its sight and its saga stir one's emotions. The tree had given years of pleasure. Without a replacement the scene would be lacking. To test my proposition, place one hand over the lone cypress as you view the painting. Remove your hand and a pleasant feeling is restored.

Excerpts from 4E-3

(4) The lone cypress was past its glory the last time I saw it, above, viewed from the left side of the fairway. At its base a slatted wood crate covers a new cypress shoot, a substitute for a protective grove of trees. It is a touching expression.



**Pebble Beach Golf Links, No. 6
Pebble Beach, CA**



**Cypress Point Club, No. 16
Pebble Beach, CA**



**Cypress Point Club, No. 16,
The Stag Shielding its Offspring**

Excerpts from 4E-5

(5) The scene of #15, right is my favorite of all at Webhannet for its delightful visual surprise. As one arrives at the top of the cart path the scene is revealed. Lovely trees and low foliage behind #14 green screen the view before one comes upon the full view of #15.



**Webhannet GC, No. 15
Kennebunk Beach, ME**

(6) As I approached the tee at 13 I was treated to a visual surprise of the scene's exceedingly intense colors. The quality of colors was created by nature's ideal combinations of moisture, sunlight and temperatures which may occur only once in every five fall seasons or so. The leaves of the maple trees at the #13 tee are enhanced by back lighting.



**Columbus CC, Nos. 13
Columbus, OH**



**Webhannet GC, No. 9 Rear
Kennebunk Beach, ME**

Excerpts from 4E-7

(7) The two scenes of the ninth, one from the tee, the other from the rear of the green, are attractive because of the water reflections and two majestic oak trees bordering the green. The sun is low and the light is enchanting.



**Webhannet GC, No. 9
Kennebunk Beach, ME**

(8) Artists, poets, arborists, and dreamers have lavished tributes upon trees. The majestic oak on No. 4, shown, is a delight, sitting off of the line of play to the right. A glimpse of the fourth fairway is in the lower left, 25 feet below the tree's base.

(9) A protégé of Donald Ross, "Skip" Wogan (1890-1957), designed Webhannet Golf Club. He designed nine holes in 1913 and the final 18 in 1925.

(10) In the 1950s and 1960s I remember playing many enjoyable rounds with friends at scratch or novice players with no handicaps.

(11) Webhannet had no landscape effects and the course was played over tan, brown, and greenish-yellow fairways with seldom a poor lie. No water hazards (shallow, playable drainage courses carried storm water), deep bunkers, or lush grasses. Sixty years later, by the 21st century the course, like many others, has innocently changed, with added obstacles and landscape effects. The enhancements to the course have influenced the beauties and attractions of the game. The enhancements are water ponds at four holes, lush fairways, contrived earth mounds, less greenside chipping area, deeper greenside bunkers, and faster putting surfaces maintained over original slopes

Excerpts from 4E-9

(12) In the scene of the No.13, the eye moves around, but eventually it fixates upon the dead stag. It is a pleasing landscape component, uncontrived, wild or tame as is truly nature's way, ... should be encouraged.

(13) Nature dispenses its gifts equally to both the imaginative designer and the hack. At this particular hole, Fazio has left one of nature's discards. He has dramatized a piece of the landscape, something that other designers might readily handle with a chain saw.

(14) Walking past this scene one may attempt to dismiss it from their mind, but it will not go away. The dead stag makes a fascinating impression, similar to the now-dead cypress tree on the 16th hole of Cypress Point.

Excerpts from 4E-11

(15) Walking up the fairway #18 of Cypress Point is a pleasurable experience. There is no feeling quite like being in this grove of cypress trees in any other place on the course or any other course.

(16) An interesting light that is filtered through the trees is all around you. Shadows of abstract patterns make it an enchanting experience.

(17) MacKenzie placed the green to conform to the natural slope, adding no contrived water or bunkers but keeping



**Webhannet GC, No. 4
Kennebunk Beach, ME**



**Spring Hill GC, No. 13
Wayzata, MN**



**Cypress Point Club, No. 18
Pebble Beach, CA**

the subtle slopes and dips that the high handicappers, missing the green on their approach have equity in an assortment of recover and run up prospects.

Excerpts from 4E-12

(18) Viewed in this season at this time of day, the late afternoon sun light brought out intense red, orange and yellow colors. Geoffrey Cornish, the course designer placed the aesthetic experience near the top of his criteria for excellence of a course. To me, no other art forms beat color for its sensual qualities. J. M. W. Turner the great English watercolorist when asked about art said, "Art is color."



***Quechee Lakes, Highland Cse, No. 15
Quechee, VT***

Excerpts from 4E-13

(19) As one finds their self among these majestic oak trees surrounded with dappled sunlight, one cannot escape a sense of enchantment, especially at No.18.

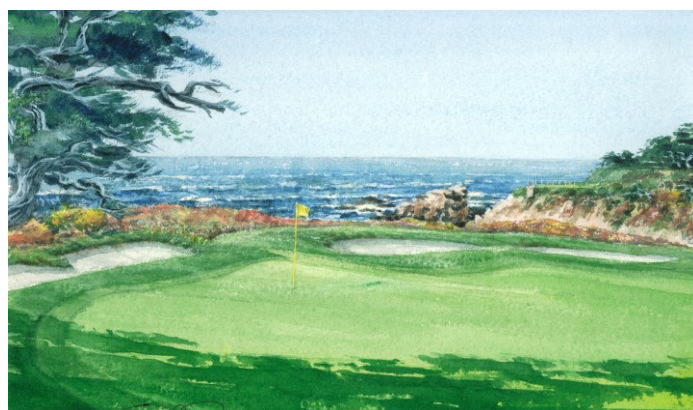
(20) A happy understanding was sought with the Oakmont Club's membership that would preserve trees around the clubhouse near the 9th and 18th greens. Garden City GC, earlier, leveraged this strategy with its membership; trees would remain near the clubhouse to gain accord for felling trees over the rest of the course. These clubs are leaders in what they are doing for the game of golf. Oakmont will achieve not only more efficient maintenance and enjoyable playability but a meaningful look.



***Oakmont CC, No. 18
Oakmont, PA***

Excerpts from 4E-14

(21) The cypress tree in the scene of #15, although viewed from the rear of the green, is intriguing. I chose to paint the rear view because it depicted all the interesting components of the scene in a single impression while emphasizing the cypress tree and using it to impose a Claudian effect. You will find no contrivances of aesthetic ornament, only man's work added to raw nature.



***Cypress Point Club, No. 15
Pebble Beach, CA***

Excerpts from 4E-15

(22) The #14, hole of the Baltusrol Upper course, shown, may appear unrealistic to most viewers because of the large expanse of color in the background. The steep wall of the mountain exposes many more trees than could ever be seen where an expanse of a woods would only be seen if on flat ground. The overall visual effect is stunning with enough beauty to satisfy a viewer for an entire year.



***Baltusrol GC, Upper Cse., No. 14
Springfield, NJ***

(23) More commanding of one's attention is the powerful theme throughout the course created by various groups of royal palm trees that have been transplanted at La Gorce. They create a fascinating visual effect.



***La Gorce No. 15
Miami, FL***

Research Index Items - Rough/Margin - 4F

Excerpts from 4F-1

(1) The authors maintain that roughs/margins made up of colorful grasses are capable of meeting the need of course challenges and for beauty, while eliminating issues and obstacles to enjoyment of the game. For example, the sprinkler system at my former club needed to be replaced. One row of sprinklers was put in mid-fairway and a row in each side rough. Upon completion, the system's water fulfilled the committee's ambitions for lush, green rough. In such rough the ball was hard to find, time consuming, hard to play out of and hardly any fun.



*Shinnecock Hills GC, No. 9
Southampton, NY*

To golf strategists, rough is considered the most suitable and equitable of all types of hazards because it is so adaptable to most course locations and allows for recovery play. For a well-built course there should never be a lost ball within the boundaries of the course. Rough/margin areas are capable of making a stunning visual statement. Who would imagine that roughs and fairway margins could be considered beautiful?

Where large areas of reddish tan, yellow, gold and brown-purple grasses are lit with sunlight coming from different angles, especially where backlit, the experiences are pleasing. Marvel at the colors of the grasses in the following paintings and especially Shinnecock Hills, the backlit fescue grass at Oakmont CC and the little blue stem at Erin Hills No.15. It is a kick, a high, and a remembrance that lingers after the round.

Flynn's work at Shinnecock Hills is man's genius added to nature. Together they offer a delightful variety of scenery and play of the game.

As one moves about the course, different sights come into view with varieties of colors that keep changing with the light. Particularly attractive are the areas of the roughs of No.9, most dramatic when the light is right.

Excerpts from 4F-3

(2) Flynn had no contrived or preconceived ideas of beauty. Those designers that do are destined for a career below average mediocrity. Flynn demonstrated mastery in his work, achieving excellence in course after course, possessed of well-balanced qualities of the Vitruvian Creed; structure, commodity (purpose), and visual delight.



*Shinnecock Hills GC, No.2
Southampton, NY*



*Shinnecock Hills GC, No.14
Southampton, NY*

(3) Although the ocean is three miles away, the skies of No.16 are typical of clear ocean skies. The skies of English watercolor landscape paintings (shown in Chapter 1) are usually the most dominant element of English landscape paintings, but not here. The late afternoon skies in the paintings of holes Nos.14, 16, and 18 display a delightful fusion of colors. The skies in these Shinnecock paintings, except for No.16, although dramatic in their depiction, are lesser compared to the colors in the rough/fairway margins. The skies and fairway margins are all one may want for in beauty, always a delight, and always changing with the light.

Excerpts from 4F-5

(4) Hole No. 6, with a small water pond on the right side of the fairway, shown, and No.18 also shown, got my attention because of the expanse of colored rough grasses. It is not just these two holes that have these grasses, but the entire course; each hole presents the viewer with lovely scenes of these grasses.

(5) This example of restraint, if a course should feel the need of adornments, is worthy of heeding. Flynn, with his grasses, has satisfied any need for ornament at Shinnecock Hills.

(6) The rays of light that illuminate lenses of rough grasses and fairway margins present a compelling scene. The sky, full of action, colored dark grey, lighter shades of grey, and shades of blue, is also memorable. The grasses are a range of delightful yellow, tan to brown, and green to dark brown-green colors. It is a delightful expression of one of nature's moods.

Excerpts from 4F-7

(7) By 1923, construction of Sunningdale New was completed. The fifth hole, a great hole, as originally designed, was Bernard Darwin's favorite. ". . . I had a weakness for the picturesque. . . it standing out there like a citadel." Later, green committees evidently in possession of extra heather sprigs, sought holes on both the new and old courses to beautify. Horace Hutchinson's quest to enhance experiences on the golf course by improving scenery about the course was gaining considerable momentum. But additions of heather resulted in a more difficult hole for a poorly clubbed shot. Unfortunately, the visual experience would be far less delightful than predicaments one experienced as a result of the fozzled shot. Heather, here and yon, was now in the line of play, becoming an obstacle of play. And another great hole became an obsequious subject to the power of Dame Beauty.



*Shinnecock Hills GC, No.16
Southampton, NY*



*Shinnecock Hills GC, No.6
Southampton, NY*



*Shinnecock Hills GC, No. 18
Southampton, NY*



*Gullane, No. 1 Cse, Hole No. 8
East Lothian, Scotland*

(8) Some of the extra heather sprigs also have found their way onto bunker cops as seen in the painting, Sunningdale Old Course No.18, pg. 4G-10.



Sunningdale GC, New Course, No. 5, circa 1923NY

direction that course design had been and where it was heading; more beautiful landscape components for better, their effects contrived for looks, for worse.

Excerpts from 4F-9

(10) The beautiful, ornamental heather that grows on and adjacent to the Sunningdale Old Course acquires a delightful purple color when in bloom. And if one should happen to get into the heather and lose their ball or can't play the shot one should ask; is the scenery more pleasant than play at golf or not?

(11) The heather's beauty extends all the way to the end of a round of golf with its sprigs of heather atop the bunker bank at the final hole, right.



Beautiful Heather Obstacles in Bunker After Bunker



Heather in Bloom

(9) Colt's firm was now the world's leading design firm. His progressive work was influenced by the art of landscape gardening. Historian F.W. Hawtree remarked that Colt grew up in a part of England where stretches of the countryside were rich in exceptional landscapes that were not ignored by young Colt. When Colt took on new partners, he arranged for his new business stationary to clearly state on the letterhead, Chapter 2 pg. 2-7, that they were skilled in landscape design. This was a tip off of where the



*Sunningdale GC, New Cse, No. 5
Berkshire, England*



The Decorator Had a Few Heather Sprigs Leftover



*Sunningdale GC, Old Course, No. 18
Berkshire, England*

Excerpts from 4F-12

(12) The famous "Postage Stamp" hole is beautifully sited and fun to play, but between the tee and the green is lots of vegetation that cannot be ignored. These plant materials if left on their own would become large and thick and detract from the pleasure of playing the hole. A ball that lands amongst the attractive plants and whims will require a search or be lost, or at least slow down play, neither of which is good for the rhythm of play.



*Royal Troon GC, No. 8
Ayrshire, Scotland*

(13) Hole No. 2, shown, presents an interesting scene with rugged fescue grasses in the foreground. The grass with its range of colors in sunshine and shade is memorable. For me, upon arriving at such scenes, they gain my praises and upon leaving, vivid memories. Industrial designer and art connoisseur Nathan Pingel cited the qualities of the Garden City GC, No. 2: "This is a fine blend of historical relevance's truth and materials with a contrapposto making a visual delight. The foreground grasses have weightiness and texture that is an historical part of the painting. Ingwersen brings forth life like qualities to his golf course impression."



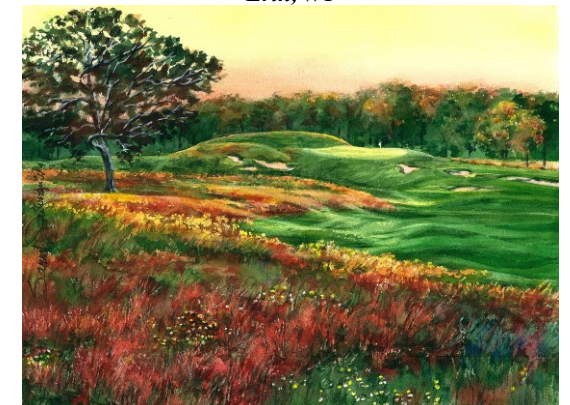
*Garden City GC, No. 2
Garden City, NY*

Excerpts from 4F-13

(14) When the sun angle is low across a golf course it is the best time to experience dramatic light effects on color and contours. I was attracted to the scenes of the 4th and the 15th holes at Erin Hills, below and next page where reds and yellows of the rough grasses appear surreal. The grass colors are true reflections of late afternoon sun. The light effects from the Little Blue Stem Fescue radiate colors as if from trays of gem stones.



*Erin Hills GC, No. 4
Erin, WI*



*Erin Hills GC, No. 15
Erin, WI*

Excerpts from 4F-15

(15) The Off-site views along the Monterey Peninsula, CA rank among the greatest collection of magnificent scenes anywhere. This was one of those scenes. I was captivated by the profusion of lovely, yellow wild flowers with subtle accents of a delicate mauve, chartreuse and orange in the margins along the fairway.

The scene is so captivating that when one comes into view of it they are stopped by the power of its beauty. That day, while getting material for my impression of the 9th hole of the Shore Course, right, it happened. I overheard a woman who was playing this hole announce: "I would kill for this." It was as if she was pleading with Venus, the goddess of beauty, to grant her wish to possess and become this beautiful scene.



**Monterey Peninsula CC, Shore Cse., No. 9
Pebble Beach, CA**



**Prout's Neck GC, No. 2
Scarborough, ME**



**Prout's Neck GC, No. 14
Scarborough, ME**



**Oakmont CC, No. 14
Oakmont, PA**

Excerpts from 4F-17

(16) Both holes, #2 and #14 right, of Prout's Neck are visually attractive because of large areas of rugged sea grass, sand and scrub pine that lay between the fairways and the abutting estuary. Be they ordinary is not to deny their visual delight, but most importantly the course designer, Wayne Stiles, has taken care to make the ball playable.

There are moments when special light qualities bring out interesting forms, shadows and colors. This moment occurred at No.2. Light is an element so common that little particular notice is made of it; but of those artists who understand light, they are capable of turning a prosaic scene into a dramatic impression. Winslow Homer, a resident of Prout's Neck and one of the greatest watercolorists that ever lived, said of his appreciation for light: "The sun never rises without my notice and never sets without my gratitude."

Excerpts from 4F-19

(17) My eye liked what was taking place at Oakmont. Less green; more delightful earth colors of tans, reddish browns, yellows and golds in the grasses. A renovation initiative was started a few years ago at Oakmont CC to remove trees and pursue a unique type look with rough and margins that would restore the course to its original look. Such a look, similar to a links type course, will achieve not only aesthetically pleasurable

effects but course management benefits.

Oakmont's program suggests that a course may achieve a beautiful look without relying upon over-indulged landscape effects.

(18) At Oakmont, a decorator has invaded the room, gracing it with an eye catching new landscape effect. Fescue grass now grows over a variety of surfaces, from out of place small token patches to large expanses. Many parts have achieved a theme of powerful effect. However many spaces have been left in lush green grass resulted in distraction and disconnected with what might have been an achievable statement of harmonious beauty and superior design. Some bunker banks at #14 are heavy with fescue while the similar banks are green grass. The looks at holes #5 and #6 are unlike the weak half measures that surround #14 green where the decorator has found extra surfaces for some knickknacks.



**Oakmont CC, No. 6
Oakmont, PA**



**Oakmont CC, No. 5
Oakmont, PA**

Excerpts from 4F-20

(19) The fact that the scenes are contained by trees at the property lines enhances the look. There are few distractions at #5 and #6, only a sensation of where colors produce a pleasurable scene.

The scene of #10, is an up close view of the marvelous fescue seed pods with backlighting. Morning mist has not quite lifted at #10. A shaft of sunshine backlights a patch of fescue grass turning to seed. The hues are dramatic shades of tan, yellow/gold, and scarlet; a pleasing visual kick, a memorable look.



**Oakmont CC, No. 10
Oakmont, PA**

Excerpts from 4F-23

(20) Mother Nature seems to populate any open soil with some kind of plant. The same applies to committees that while looking to beautify an area will become confused and eventually plant. The contrived plant may be beautiful but only another obstacle to play. The book shows examples of beauty aggrandizing results that employed water and foliage. As beautiful as the open sand areas are in the margins next to Pinehurst #2 fairways they are far from natural. To keep this landscape effect of plant growth control adds expense to maintain the areas and excessive time to play

(21) I can't believe that Ross intended the sand area to be a manicured landscape effect. He used the term and was familiar with its meaning and suggested that where it was used it be kept out of play. Ross and Pinehurst at hole No. 3 on the No. Two course appear to have had some suspect assistance in the sandy areas of contrived aesthetics and landscape effect..

(22) A course designer's special type of ornament is landscape effect, but not Ross. What is special of Ross is his economy of form for purposes of playability; his undulations in the fairways, greens and their aprons involving golfers in special experiences.

Excerpts from 4F-24

(23) Walter Travis collaborated on Pinehurst No. 2 with Donald Ross. Travis gives an account of the redesign of the No. 2 course at Pinehurst: "It was so tame and insipid that there was hardly any play over it.

(24) I knew that the changes that I had in mind would result in a big uproar...I didn't want to shoulder the entire responsibility, so I suggested that Donald Ross and I each submit a separate plan. For some time I had been pouring into Donald's ears my ideas. Donald heeded my advice, and golf has been tremendously benefited by his many very fine creations since...



***Pinehurst CC, Two Cse, No. 3
Donald Ross, 1872-1948, Original Designer***

Research Index Items - Foliage - 4G

Excerpts from 4G-1

(1) Art historian Brent Brolin observed, "From the beginning, beauty, through ornament, has been an integral part of most all cultures . . . when ornament could be used, it was, and in most cases in proportion to wealth." One of the problems with turf management and landscape effects fashioned for TV spectacles is that the expense comes from the wealth of fans and economic driven interests.

(2) Motivations of players, those who play the game for recreation, and non-players, those associated with the business of the game are different.

(3) Beauty generates profits. Presently, landscape effects and financial prosperity of many non-player interests look good but the interests of players, not.

(4) Of all the scenes at Augusta, I like No.13 best. Most scenes of the 13th show azaleas in the background. The scene is stunning with azaleas in the foreground.

(5) Augusta National, famous for its "strategic problems," as the designer Alister MacKenzie preferred to characterize his design ideas, is now famous for its visual beauty which may come into play. ANGC has had no small influence upon course designers and owners. Pete Dye, another great course designer gives an account of designer Trent Jones' and ANGC's influence upon water hazards. Dye adapted ANGC's contrived water hazards for The Golf Club, depicted in Chapter 4A, and then admitted his faulty reasoning for installing a Trent Jones type water pond.



***Augusta National GC, No. 13
Augusta, GA***



***Augusta National GC, No. 10
Augusta, GA***

(6) Blooms at Augusta National peak nearly every year at Masters Tournament time. Their care is known to require ice packed around the roots if blossoms appear too early. If blossoms lag, electrical generators have been used to power banks of incandescent lamps that shine all night to speed up nature's blossoming process.

Excerpts from 4G-3

(7) Augusta National, conceived originally by Robert Tyre Jones, Jr., (1902-1971) and Alister MacKenzie was later remodeled by Robert Trent Jones and others.

(8) Many courses aspire to achieve its look and feel, but there are none like Augusta National GC.

(9) The course has no views of oceans or mountains, but what the course does have is large groups of various species of colorful Miscanthus grass and ornamental trees

(10) They are not considered landscape effects placed willy-nilly, but visually beautiful, thoughtful groupings, not squandered everywhere to frivolous pursuit of beauty, but in telling places, out of the line of play. They make a beautiful statement when in bloom.



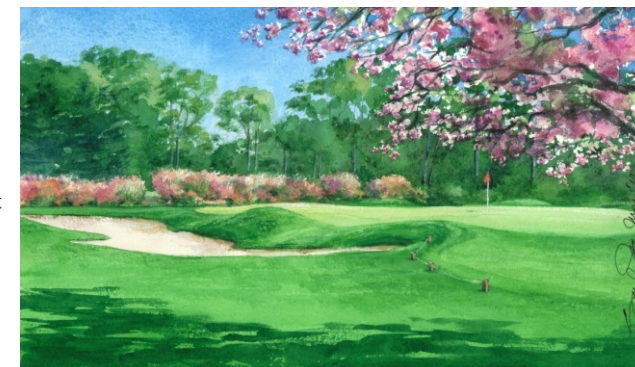
***Augusta National GC, No. 12
Augusta, GA***



***Hollywood GC, No. 13
Deal, NJ***

Excerpts from 4G-5

(11) One sees examples of the visually striking Miscanthus grasses at Nos. 10 and 11, and throughout the course. The scenes have no distant borrowed landscape. The fact of the matter is that a dramatic borrowed vista would dilute Hollywood's delightful statement, competing with any on-site scene rendering its enjoyment less. The course today continues to be a most well balanced layout, having recently undergone renovations.



***Hollywood GC, No. 10
Deal, NJ***

(12) *Golf Illustrated* wrote in 1929, "Those who play it take away with them a memory of one of the most perfect golf courses in the East . . .for as a piece of golf architecture and beautiful landscaping, cleverly interwoven into a balanced whole, Hollywood Golf Course is an outstanding piece of work."



***Hollywood GC, No. 11
Deal, NJ***

Research Index Items - Structure - 4H

Excerpts from 4H-1

(1) A structure is made of inert material like stone or wood, different than the structure of a course, or the structure of society. The structure of a course is the sum of all its parts; assemblies or systems that have been constructed and fit together to comprise the whole course. A structure referred to in this chapter is a separate piece of work. It may also be a landscape effect in which some kind of structural landscape component is contrived or has caused to bring about an aesthetic look.

A clubhouse is the most important structure of a club. It sets the mood. Its interior and exterior traffic patterns and location of entryways influence social forces that propel people together or tend to be antisocial and move them away from one another. A clubhouse may stimulate convivial, socio-centripetal forces, its entrance expressing an ancient welcome. This way, be you well, come in, or impose socio-centrifugal feelings of anxiety. Where is the entrance? I am attracted to bright, open, colorful and well-lit clubhouses with socio-centripetal traffic patterns that unconsciously direct and connect people as they pass through or at the edges of patios, the bars, dining areas, and gathering spaces.

A structure may be ornamented or be an ornament in itself depending on its purpose. A structure may be built in or near the line of play and become a landscape effect—an obstacle to enjoyment of the game.

This view at No. 17 includes a structure. Whatever it is, it produces unplayable lies against or near the wall. It is an ornamental landscape effect, but no matter how pleasing, it is an obstacle.

(2) The structure, is a retaining wall with air on both sides. I entered the bunker. I touched it and found it so wobbly only air seemed to be supporting it. So what of it, if it strikes one's fancy? I liked its entasis along the top.

By any name, another obstacle. However, every course should be entitled to an indulgence of one landscape effect provided that it is not in play or a recovery shot is possible.

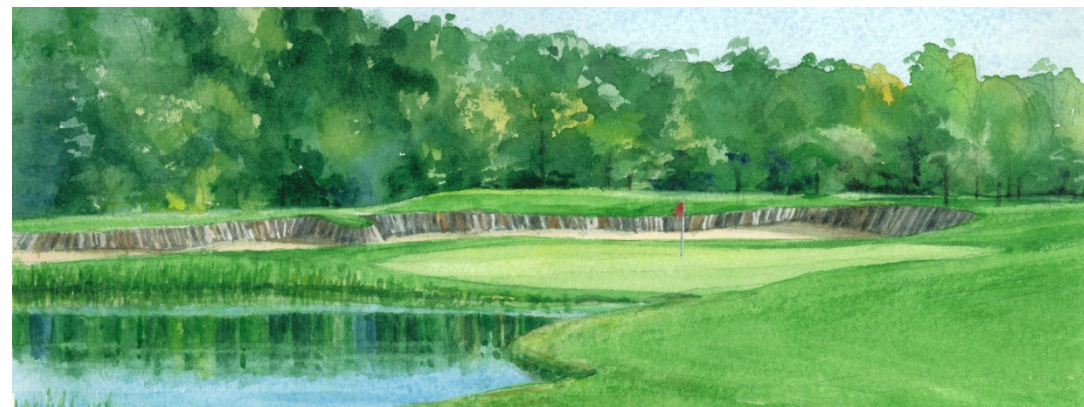
Excerpts from 4H-3

(2) Fred Hawtree, referred to earlier, recounted how Fowler and Braid were considering positions for bunkers, not primarily for strategic purposes, but for "the look," a landscape effect.

(3) ...is this the power of beauty at work, the drive to be unique? However in the process of adding visual delight the designer has also added another obstacle to play of the game.



*Harbour Town G Links, No. 17
Hilton Head Island, SC*



*Augusta National GC, No. 10
Augusta, GA*

A visually delightful, ornamental landscape effect of a structure made of lumber lies behind No. 3 green of The Golf Club. This landscape effect, with use of wood batters appears to be mostly adaptations of original Scottish batters. It has become a popular cliché and subsequently other designers use it indiscriminately, as purely ornamental landscape effect.

The 185 yard-par-3 third hole of The Golf Club, rear and front views of which are shown on the following pages, originally had four bunkers that surrounded the open green. As discussed earlier, when Pete Dye asked Jack Nicklaus (1941) for his opinion of his work in progress at The Golf Club, Jack told Pete that he felt that the hole was dull. Based upon Jack's critique, Pete would say later about his No.3 hole, "I went back and built a gigantic three-level bunker on the left-hand side and used more than 450 railroad ties for bulk heading."

Unlike any bunker scene on the course or any bunkers anywhere on any other course, the statement of No. 3 is a delightful intertwining of forms and colors. They may be bunkers, but they are as aesthetic as any fascinating abstract sculpture, the curving lines, colors, and patterns of the rail ties, some bleached blue-grey to white, others reddish brown create a dramatic scene.

(4) Nothing has changed. Imagine if you will, Dye and Nicklaus discussing the same subject Fowler and Braid had discussed about bunkers sixty years earlier, "the look." This time it was not two bunkers on Walton Heath relocated to a more interesting location but a bunker structure, a landscape effect, made of 450 rail ties at The Golf Club that saved the hole from being dull.

Excerpts from 4H-5

(5) W. J. "Scottie" Watson redesigned several holes, including the 18th. A 1932 newspaper article gives an account of the background of Brookside's superintendent: Scottie trained in Yorkshire, UK, for 7 years as a landscape gardener. He later worked with the great Willie Park, Jr. and the courses Sunningdale, and Walton Heath. Scottie's training in the UK placed him at the forefront of course landscape design by which superintendents availed themselves in developing finer courses.

Excerpts from 4H-6

(6) ... the attractive, warm color combination of building materials give one a good feeling. The physical relationship of outdoors socializing areas and its traffic routing bring arrivals from the course and the parking lot into a desirable socio-centripetal arrangement on the patios.

The word centripetal was coined by Newton meaning: bodies that are moving towards each other as opposed to moving away. The structure's design layout tends to increase social mixing. One cannot avoid acknowledging or speaking to others as they pass. The present clubhouse was built a half century after Bendelow had designed the course.



*The Golf Club, No. 3R (Rear)
New Albany, OH*



*Brookside Golf and CC, No. 18
Columbus, OH*



*Columbus CC, No. 18
Columbus, OH*

Excerpts from 4H-7

(7) The most interesting of the two scenes is the spot of red color viewed from behind the green. Those that see something of a spot of red in the view will find it fascinating, those who see a boxcar wont. Color and its combinations are more pleasing than form.

J. M. W. Turner, the great English landscape artist, on varnishing day at the Academy, would bring his pot of red paint and apply a spot of red color to his finished painting. While spectators gasped he worked the spot of red paint putting breathless viewers into a mixed state of fear and wonder.



The Golf Club, No. 6F
New Albany, OH

Excerpts from 4H-8

(8) The unique thing about Dye's work is that it keeps changing, his design work is never stereotyped, only the replications by his followers, but without the whimsy. His bold use of lumber, margin/grass areas and water was different than anything on the scene of course design in the US at the time. For the fact that he kept modifying his designs showed imagination and style.



The Golf Club, No. 13 Front (F)
New Albany, OH

Excerpts from 4H-9

(9) The retaining wall beyond the bunker in this impression, No. 13 R (rear), shown right, is another Dye whimsy similar to his air retaining fence at Harbour Town No. 17.

As if Dye's aesthetic appetite hasn't been satisfied with enough imaginative work on his walls, he has another fait accompli in his placement of the symbolic shaft, the tall telephone pole in the retaining wall at No.13R, bunker.



The Golf Club, No. 13 Rear (R)
New Albany, OH

Research Index Items - Composition - 4I

Excerpts from 4I-1

(1) Of landscape scenes, I am most always interested in those scenes of which one prominent landscape component dominates the scene. However, there are attractive scenes that contain several components of which none are dominant. I get a thrill in painting these type scenes, creating a pleasing sense of harmony by adjusting an artistic feature here or there, using my time multi-viewpoint device to produce a desired visual impression clear and distinct as may occur in a memorable musical theme.

There are landscape effects that are present in some of the compositions. By now the viewer should be able to identify them. The viewer will know a landscape effect by the fact that it has been contrived to achieve a dramatic, memorable viewing experience.

There are millions of possible combinations of golf course landscape components and artistic features that may be found in landscape scenes as discussed in Chapter 1. One thing is consistently the same, whatever the subject, the preferred view of a landscape scene, proven by scientific research, is from an elevated point of view.



***Devil's Pulpit DPGA, No. 1
Caledon Village, Ontario***

However, the most stunning of any composition is a scene which comes into view by surprise, explained in the following description of Devil's Pulpit DPGA No. 1.

The painting of Devil's Pulpit No. 1, right, the fairway, bunker, tree, green, and water components make a visually harmonious composition. If each individual landscape component were to be viewed separately the effect would not be as pleasurable a sensation in viewing the entire scene. See for yourself by masking them off in the scene. There is one major landscape effect. The keen observer will pick out the landscape effect at the right of the green. Provision for ample chipping area at greenside would improve enjoyment for 95 percent of golfers and not detract from the compositional beauty. There is no recovery play for a slightly miss-hit shot that misses the green on the right hand side, only a severe penalty.

A delightful surprise that occurred on this course was experienced at the first tee. There is no adequate way to describe the feeling except to say that it was a surprise. The designers calculated the result to provide a surprise for all who would come within its sight.

Hurdzan and Fry used an age-old visual device that has heightened the beauty of many architectural works. The device in this case is a visual screen that blocks one's view until that moment of surprise when the viewer is literally on top of the scene.

As I approached the tee at Devil's Pulpit, I walked around a small mound, an earth screen, then up a rise to the top of the tee. Standing atop the tee, only then was I able to appreciate the entire scene, a pleasing composition of a stunning golf landscape.

The designers have used the screen device in other parts of the course, including a special effect at the second hole. Here players are surprised by a visual experience as they move from a closed thicket of sapling birch trees into an open space where the delightful scene is then revealed. These are the places to experience beauty, not landscape contrivances in the line of play.

Dr. Hurdzan's philosophy states that a player's sensory experiences of a course start at the entrance grounds, through the course, into the clubhouse, and then the player's departure. One must acknowledge by playing Dr. Hurdzan's golf courses that his work expresses his design philosophy. Course structure, playability, and visual attributes should offer the player a beautiful experience. These are the artistic and aesthetic qualities of a well-built course.

Excerpts from 4I-3

Pasatiempo No.1, is striking for its composition. It is a dramatic scene from its elevated viewpoint, a great way to be introduced to one of Alister MacKenzie's exceptional courses. Research projects have found that the favorite type of landscape paintings, discussed earlier, are of elevated views.



***Pasatiempo GC, No. 1
Santa Cruz, CA***

Several landscape components are contained in this delightful composition. The surface of No.6 green is not visible from the tee, so I added a fourth dimension to this painting, time multi view-points. I combined three images from



***Ridgewood CC, No. 6
Paramus, NJ***

Excerpts from 4I-5

Words fail in describing the scene of the fourth hole at Banff Springs, shown. Hardly a word, ah, comes closest. It is the most memorable hole on the course.

In painting this scene I was particularly attracted by the many interesting landscape components. The composition holds my interest because of the close presence of Mt. Rundle. The mountain's summit possesses a fusion of lovely purples, Payne's gray, and light to dark traces of pink colors, so delicate and pale that its power appears gentle and retiring.

Players travel from all over the world to experience the grandeur of the vistas at Banff Springs. The fourth hole is one of the most beautiful and awesome scenes.

.cautioned players to be careful while looking at beautiful scenery, for its consequences may hazard a miss-stroke. Haultain succumbed to Dame Beauty's seduction by fozzling a stroke then having to go look for the ball among a patch of wild flowers. Haultain said, "I forgive the result of a miss-stroke while captive of a beautiful scene."

Next he completed Jasper Park in 1926, then two years later Banff Springs. Their strategic design qualities and astounding beauty were unprecedented in North

America at the time. They catapulted Thompson to worldwide fame. His courses had a strong influence on the course beautiful movement that really began to build a full head of steam by the 1920s in North America.

International media as well as fellow course designers Alister MacKenzie and George Thomas Jr., gave the Canadian Rockies courses high praise. MacKenzie

described the Jasper Park course in his book The Spirit of St. Andrews (1934), whereas he used the lofty word "romantic." This is a special word, usually reserved to describe extravagantly beautiful works of nature, art, paintings, music and literature.

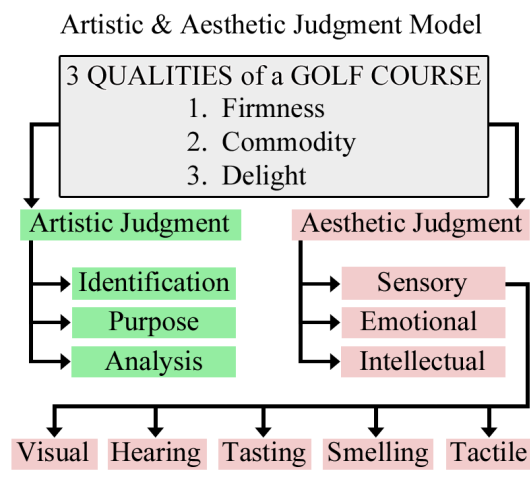


***Banff Springs GC, No. 4
Banff, Alberta***

iii APPENDIX A

Conceptual: Aesthetic Judgment Model for a Golf Course

Throughout the book analogies are made of architecture to golf course architecture. Architecture is the chosen resource for many ideas because it has had a broader, more instructive history than all other architectural disciplines. Geoffrey Scott's work *The Architecture of Humanism* (1914), elaborates upon the three qualities of architecture from Vitruvius's book, *De Architectura*, c.15BC: 1) *firmness*, 2) *commodity*, and 3) *delight*. Scott states that for architecture, "...There ought to be three separate schemes of criticism. The first based on construction, the second on fitness, function or purposefulness, the third on aesthetics. . . Thus by degrees might be obtained what at present is lacking- the data for a theory of architecture which should not be contradicted at once by the history of taste.. ..So when we ask to be given not history but criticism, when we seek to know what is superior and what is less of these works of art and on what grounds, that the answers we obtain may be consistent and clear." The Artistic and Aesthetic Judgment Model is based upon Scott's ideas on architectural criticism adapted to golf courses and combined with Vitruvius's theory of three qualities of a well-built structure and Kant's theory of beauty relative to the Greek definitions of artistic and aesthetic. A conceptual Golf Artistic & Aesthetic Judgment Model, lower left, is offered as a planning guide.



The Three Qualities of a Golf Course

1. **Firmness** is structural ability, durability, and permanence achieved in maintaining a course. By this necessity it stands related to science and artistic results measured by objective criteria.

2. **Commodity** is purposefulness, playability, fitness to purpose, strategy, and safety. These commodity qualities are influenced by rules, structures (golf landscape elements and effects), and theory of games. Sets of standards may be judged by artistic (objective) scientific criteria and subjective criteria measured similar to Csikszentmihalyi's Experience Sampling Method.

3. **Delight** is sensory, emotional, and intellectual, capable of measurement by aesthetic criteria. Aesthetic judgment will involve individuals and groups in which experiences are related to visual sensory experiences and sensations that may be assimilated by emotional and intellectual experiences. Judgment is to understand such aesthetic pleasures as have been sensed and assimilated by emotion and/or intelligence then to draw sets of criteria from that understanding. Results may be measured by subjective criteria (40,000 sets or more required experiences) similar to Csikszentmihalyi's Experience Sampling Method (ESM).

Conceptual: The Golf Logic Model, GLM, and The Artistic & Aesthetic Judgment Model, AAJM					
Note: A logic model is a statement in diagrammatic form of the processes as described in the text to achieve specific goals and objectives					
1 Goals	2 Objectives	3 Activities Required to Achieve Goals and Objectives	4 Partners and Roles	5 Outcomes	6 Meas. for Evaluation of Processes and Outcomes
<p>1. Purpose: Turn the decline of golf around in terms of fun and numbers of players.</p> <p>2. Purpose: Aid golf industry with continuous process improvement program to sustain continuous growth in the game.</p>	<p>Increase pleasure, fun, and excitement in play of the game</p> <p>Decrease amount of time to play the game.</p> <p>Publish a manual for Artistic and Aesthetic Judgment (AAJM) of qualities of a well-built course. See AAJ Model.</p>	<p>A. Organize a trust entity to administer GLM project.</p> <p>B. Make budget. Secure conditional and approved funding</p> <p>C. Invite interest from large number of courses. Secure course agreements from all interested courses to make evaluations plus conditional agreements to design, construct course alterations, and surveys.</p> <p>D. Develop a Request for Proposal, RFP, to employ RFP winners as consultants with multidiscipline partners who will submit proposals using their versions of refined GLM /AAJ and model similar to Experience Sampling Method (ESM).</p> <p>E. Pre-evaluate 10 courses by five teams using their GLM, AAJ, and ESM satisfaction survey criteria. Evaluate golf landscape elements and effects and ESM survey of activities, places, and times of play of the game.</p> <p>F. Make financial analyses. Present Value of Savings, ROI, and Cost Benefit Analyses.</p> <p>G. Select two courses from 10 submissions. Sign contract agreements with designer, owner, and funds source to design and construct approved alterations.</p> <p>H. Make post-satisfaction survey similar to ESM of altered courses.</p> <p>I. Publish a final Aesthetic & Artistic Judgment Manual</p>	<p>PARTNERS Designers ASGCA Golf Mgt. Consultant Golfers Grant Coordinator Golf Associations C'se Super ASGCSA Golf Clubs Game Leisure Theory Professionals from Psychology and Sociology ESM Design Survey consultants Environmentalists Course builders and Cost estimators</p> <p>ROLES/SCHEDULE To be detailed by participants. Titled: "Schedule of Tasks" and to include partners, roles, responsibilities, and time lines.</p>	<p>A. Trust agency active</p> <p>B. Funding and source: Secured Conditional</p> <p>C. Course evaluation agreements</p> <p>D. RFP management</p> <p>E. Memo of Understanding, MOU, signed with RFP partners</p> <p>F. C'se construction, design, and funding agreements</p> <p>G. Pre- and multi yr. post-construction experience sample surveys (similar to ESM): Pleasure; fun; excitement. Time of play</p> <p>H. Aesthetic and Artistic Judgment Manual</p>	<p>Document</p> <p>Number of funds and amounts</p> <p>Number of qualified RFP submittals</p> <p>Number of MOUs and partners</p> <p>Budget approvals with names of secure and conditional funding units</p> <p>Names of golf courses evaluated and recommendations approved</p> <p>Names of golf courses constructed and approved</p> <p>Numbers of players survey (similar to ESM), pre-const. surveyed and satisfied</p> <p>Number of players surveyed (similar to ESM), post-const. surveyed, and satisfied</p> <p>Number of Aesthetic and Artistic Judgment manuals plus history of projects endorsed by golf entities</p>