

Introduction i

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 influences of two subjects never written about in the literature: 1) “**Landscape effect,**” golf course landscapes that are contrived to achieve an aesthetic look. And 2) “**Qualities of games**” theory 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 the allure of beauty and it’s seduction of the game. The paintings also stand alone with their ability to enhance life and imagery of things worth commemorating that pleasurably heighten, separate and extend viewers sense of reality. 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.

By 2000 the movement had exceeded all expectations and the game went into decline. The game lost 10 million US players over the next 15 years. And the industry has no clue why.

The decline of players is baffling, as seen in industry reports: The US National Golf Foundation 2013 Report and Table 1 below cite; “*Golf has been losing more players than it is gaining. The downward trend in participation is more alarming, two thirds of lapsed golfers weren’t having any fun.*” Pellucid, a golf research service states similar findings; “The number of players in the US plunged from a peak near 30 million in 2002 to 20.9

Table 1	Year	Players Lost	Players Gained
Excerpt from United States National Golf Foundation 2013 Report: Numbers of Players.	2005	3.5 million	3.7 million
	2006	3.7 “	3.5 “
	2007	4.2 “	3.9 “
	2008	4.9 “	4.0 “
	2009	5.2 “	3.7 “
	2010	4.6 “	3.6 “
	2011	3.9 “	3.5 “
	2012	4.1 “	3.7 “
	2013	4.2 “	3.6 “

million in 2016. . . The industry is starved for insight. . . and action to stabilize our industry.”

(1) *And Links Magazine, Winter 2015 cover story was: “American Golf In Crisis-Where Do We Go From Here?”* (2). In answer to this question the industry will find little improvement in the future unless basic and applied research of golf’s underlying problem is initiated with focus upon challenge/skill levels of that core of players, that group of 95% of all players that cannot break 80. US industry currently spends an average 2.74 % of gross domestic spending on research. The golf industry has spent zero dollars on basic re search of game structure and influences such as contrived landscape effects, especially in the line of play that have become obstacles to enjoyment of golf. This book offers a Golf Logic Model for basic and applied

research for the stabilization of the future of the game.

Initiatives and studies undertaken by the \$75.9 billion golf industry to solve its problems have overlooked a fact of golf’s fundamental condition. The fact is that golf is a game, not a beauty contest, but a game that possesses a unique structure (activities and places of play). Games have a rich history. They are a social phenomenon which has created a profound influence and sense of fulfillment upon lives in most every culture since recorded history.

Games and recreations like reading and music are capable of pleasurably altering the realities of life. What are the structural features and qualities of games that make them attractive or unattractive to players and what corrupts them in our culture today? The answer to this question of structural game qualities relative to golf lie in recent scientific research of leisure and games conducted by social scientists.

The artist and authors, Samuel Ingwersen AIA, and Michael Hurdzan PhD, FASGCA, agree with golf industry leaders that golf’s major problems are: a) excessive expense, b) excessive time to play, c) increased difficulty of the game and d) diminished fun. We believe that these problems are symptoms of an underlying cause and we have advanced a thesis that addresses landscape effect and qualities of games that provides new insight into the underlying cause of golf’s problems.

These innovative and compelling subjects, landscape effect and qualities of games have never been written about or published in golf literature. These two subjects are central to the book’s thesis: “*The beauty of golf course landscape effect is corrupting the game.*”

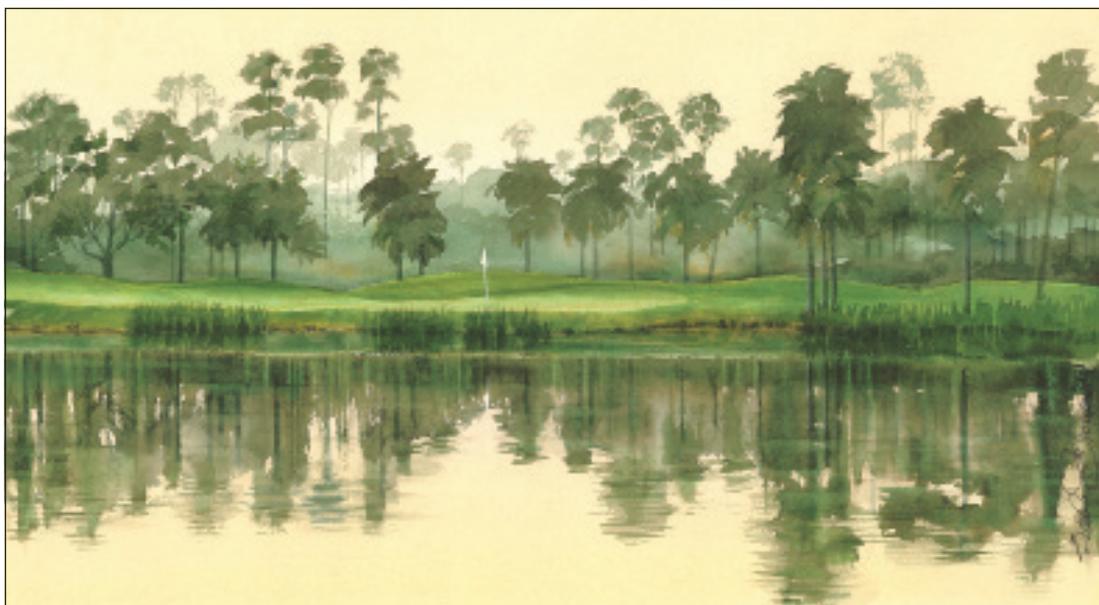
To venture our thesis that beautiful golf course scenery has corrupted the game is considered heretical. Certainly, that is the case for those who have inviolable ideas of beautiful course landscapes and their delightful pleasures and those non-players who are associated with TV productions and other beauty aggrandizers. Their motivations are beholden to the idea that beautiful scenic views of courses, justified as strategy, are essential for marketing their products. But, as we explain our findings of landscape effect, both in line of and adjacent to play and theories of games, readers will become convinced that contrived landscape effect has been the underlying cause of golf’s problems.

The research findings of games have little value when considered alone in developing insight into problems of the game of golf. It is only when research of games is correlated with another important phenomenon, landscape effects that pose obstacles to the game that the two subjects provide insight and understanding of the problems of the game. The influences of landscape effects upon the qualities of games, state of flow components and variable challenge/skill levels of game experiences that range from joy to frustration are discussed in this book and conclusions depicted and explained by comparative analyses of the golf landscape paintings and narratives.

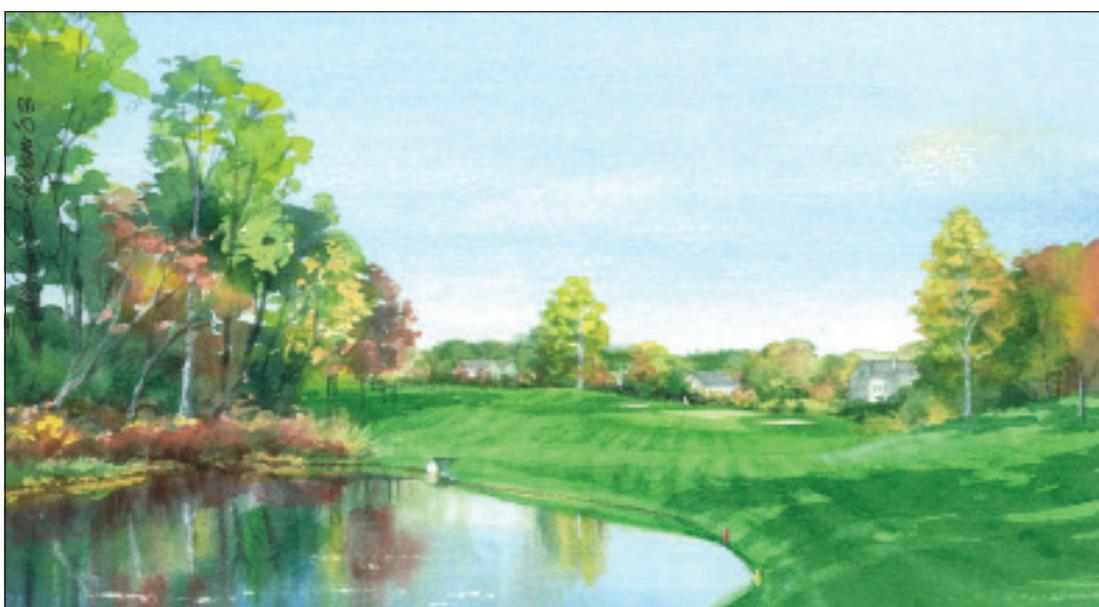
In the past, theories of games and what made games attractive have consisted of scarcely more than a history of games. Of 11,000 texts published on golf many have written about on-site beauty of a golf hole, its strategy, design, hazards, equity and fairness of the game.

However, none have touched on contrived landscape effect and its impact upon the range of experiences that may be encountered in the play of the game. The experiences that may be encountered in the play of a game are the qualities of competition, chance, simulation and state of flow, and flow components consisting of recovery, agency, concentration, transformation of time, and challenge/skill balance discussed in detail in the book. Players' experiences of these qualities, ranging from joy to frustration, are affected by landscape effect. Also discussed is an Experience Sampling Method developed by social scientists that is capable of quantifying and measuring players' on- the-spot experiences of the qualities of the game of golf that may be impacted by landscape effect obstacles.

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



Osprey Point GL, No. 11



The Lakes Club, No. 4

Examples of water components, left, are compared. Osprey Point GL, No. 11 water component is a landscape effect; it provides no recovery play for a slightly miss-hit shot. The Lakes Club, No. 4 water component is not considered a landscape effect because the water is functional and does not come into play. At No. 4 the tees are to the right of the pond and the long tee at the back edge. With a little design imagination Osprey Point No. 11 could be just as beautiful, more fun to play and enjoyed by many more core players.

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 agency or recovery play; the soul of the game. Whatever the argument may be it is moot if the water comes into play for core players.

St. Andrews Old course, considered as the greatest course in the world has no contrived water ponds on the course. The Swilcan Burn has water in it; however, it is not contrived; it is a functional ditch, nature's work for draining storm water. Tom Morris, keeper of the green at St. Andrews moved it to create less of an obstacle when he remodeled the course.

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. Paintings of the course have mostly been done for the purpose of capturing imagery of worthy, beautiful experiences of a heightened, separate and extended reality of the game.

The watercolors in the book serve a similar purpose other than an allurements to better understanding landscape effect. Viewing paintings is a recreation like reading or listening to music with the ability to pleurably 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 pleurably altered reality. Afterwards, nature's colors will fade and light effects 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.

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) As the viewer's knowledge increases, so does meaning and enjoyment. Dr. Hurdzan and I explain the various landscape components and the aesthetic, artistic and playability features of the paintings. 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.



Painting 2010 - 5th Hole, Sunningdale GC, New Crs., Berkshire, England



Built 1913 - 5th Hole, Sunningdale G C, New Crs., Berkshire, England

the 2010 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.

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 getting a great deal of play in Victorian England particularly in the latter years of that era. These ideas about beauty were a driving force that influenced artists' thinking in all the various arts that by the early twentieth century began to shape course designers ideas in serving their clients in a flourishing golf course building market.

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.

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. Hutchinson in addition to being a prolific writer was also a champion golfer, an artist, an aesthete and golf's most prominent golf course design essayist of the time. His ideas of aesthetic, scenic landscape gardening for improving golf course scenery would eventually revolutionize golf.

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) And in the balance many such furbelows justified as strategy, by proponents of fuzzy shot value theory, would become obstacles to fun in play of the game, especially to that group of 95 percent of all players with lower challenge/skill levels, playing courses with little recovery possibilities.

Hawtree was a revered authority on golf history, so esteemed by his peers for his research on golf that a contemporary designer/critic proclaimed; "*Anyone who knew Fred Hawtree would be crazy to write an article on a subject he had researched.*" (6) His research revealed a trend in course design 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.

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.

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 placed in meeting challenge/skill requirements for that core of 95 percent of all players. Accommodating different challenge/skill levels 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.

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. They stated that the multitude of golf books with designer bios, course descriptions of beautiful golf holes, personalities, play strategy, and entertaining tournament competitions have beaten these subjects to death.

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.

The focus of my initial interest changed as I researched ideas about beauty other than visual beauty. I found that to write effectively about the beauty of a golf course landscape required not only visual considerations of a course’s many landscape components, their forms, features, colors, composition, layout, and patterns, but also considerations involving perceived pleasures of emotional and mental experiences derived from play over these golf landscapes. Otherwise, if when I was describing my watercolors I said nothing of their implications involving emotional and mental aspects of playability I would be saying nothing significant, only superficial aspects of visual sensations, like it is beautiful, without reason. 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.*”

I appreciate my advisors respect for artists whose works are often a source of unique insight. Artists are known to express views that provoke questions about sacred customs, rites and

religions. However, I don’t think my advisers would go as far as to regard my insight as an artist to the degree that 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 designed for viewing instead of playing? Or is there a better way to design a course to accommodate all players and all skills of the game? After all the courses are the life’s blood of the industry and the games activities stand for the good health and wellbeing of society.

Today, viewing is up, play is down. The book gives an account of interests of non-players associated with the business of TV productions and sponsors that stage entertaining golf tournaments. Beauty is big business, essential to TV productions and also vacation resorts, land development and clubs interested in landing a tournament and TV contract. Their interests in golf require settings of aggrandized landscape beauty. TV producers have been known to ask course owners to enhance the aesthetics of the course and its grass by covering brown spots in the fairways by directives such as: “*paint this...dye that.*” This is a sad commentary where commercial interests and such practices popularize landscape effect contrary to the best interests of players and the game.

However, there is precedent for reversing the decline of the game, regaining the millions of lost players and stabilizing its growth with the use of proven planning techniques that have achieved success world-wide. These are logic models and continuous process improvement techniques similar to **The Golf Logic Model**, found in Apx. A of the book. This model provides a solution for stability of the game. Its objectives are determination of the underlying cause of golf’s problems, initiating a dialogue in developing a solution, validating the solution’s social and economic benefits and disseminating the findings.

Our purpose in writing the book is to entertain readers while helping them understand the underlying cause of golf’s problem of the loss of players and their interests. For without understanding the problem there can be no effective solution.

An overview of the material contained in the following 5 chapters of this book is in order. What may appear well organized to the artist/authors may appear disparate to the reader because the subjects are not familiar to golf. The material in Chap.1 is about art and techniques used to enhance imagery to enhance the things in life worth commemorating. Chap. 1 also provides a background for Chap. 2’s discussion of evolution of landscape effect. Chap. 3, discusses theories and research of qualities and structure of games. Chap. 4 with 145 original paintings of the artist/author compares the meanings of the paintings and the influences of landscape effect and non-landscape effect upon the qualities and structure of the game of golf. Chap. 5 discusses the future of the game, the phenomena of artistic and aesthetic beauty and their differences essential to the rational use of landscape effect in future course design. Appendix A is a golf logic model designed to turn the decline of the game around and establish a process for continuous improvement for future stability of the game.