

# **4F** *Rough/Margin* *A Dominant Landscape Component*

Many paintings in this section 4F depict rough/fairway margins of attractive native grasses that eliminate many of obstacles of play due to landscape effects. Thick, lush green grass in rough/margins are nothing but a landscape effect. 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.

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.

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

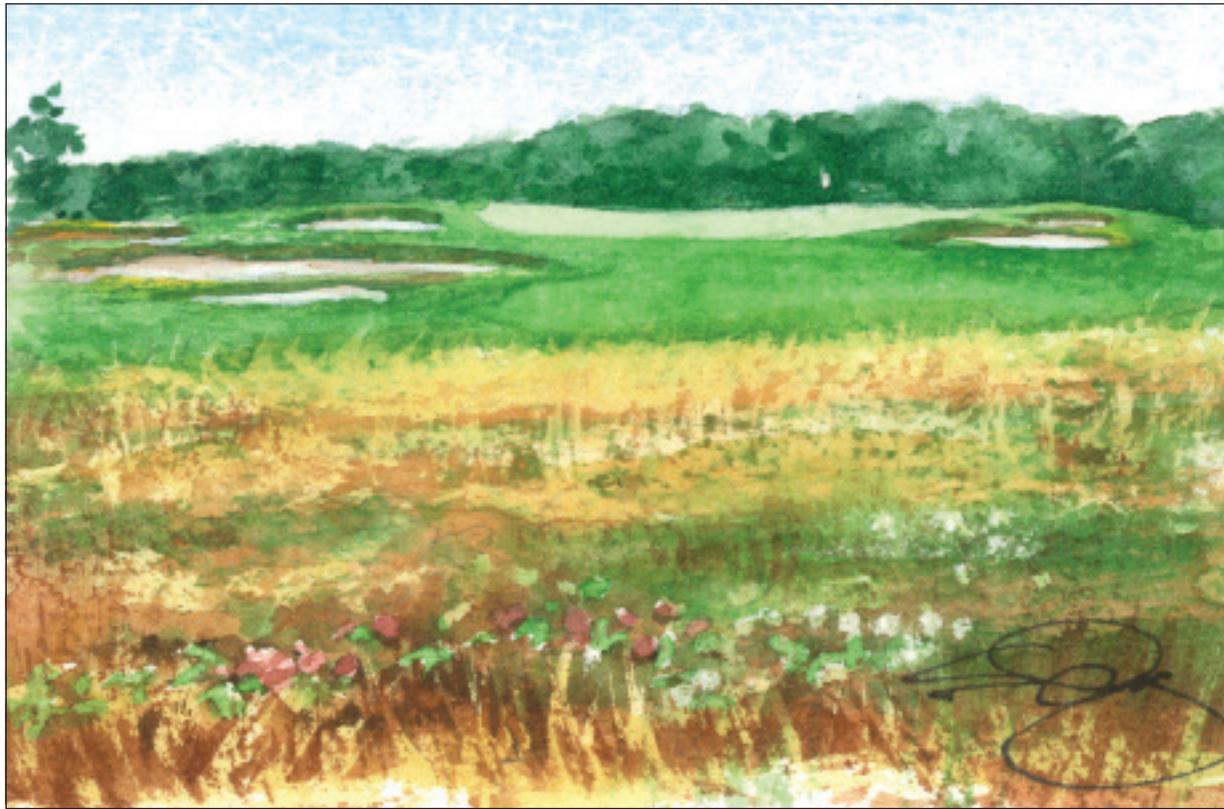
Flynn's work at Shinnecock Hills is man's genius added to nature. Together they offer a delightful variety of scenery and play of the game.

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. The large expanses of varied colored margins make no timid statement at Schinnecock Hills. The rough/margin areas dominate the scenes and with hanging fairway lies they are capable of protecting par and supplying all the beauty necessary for a course without decorative landscape effect.





Samuel Johnson '06



*Shinnecock Hills GC, No.2*

**Shinnecock Hills GC, No. 2, No. 14 & No. 16  
Southampton, NY**

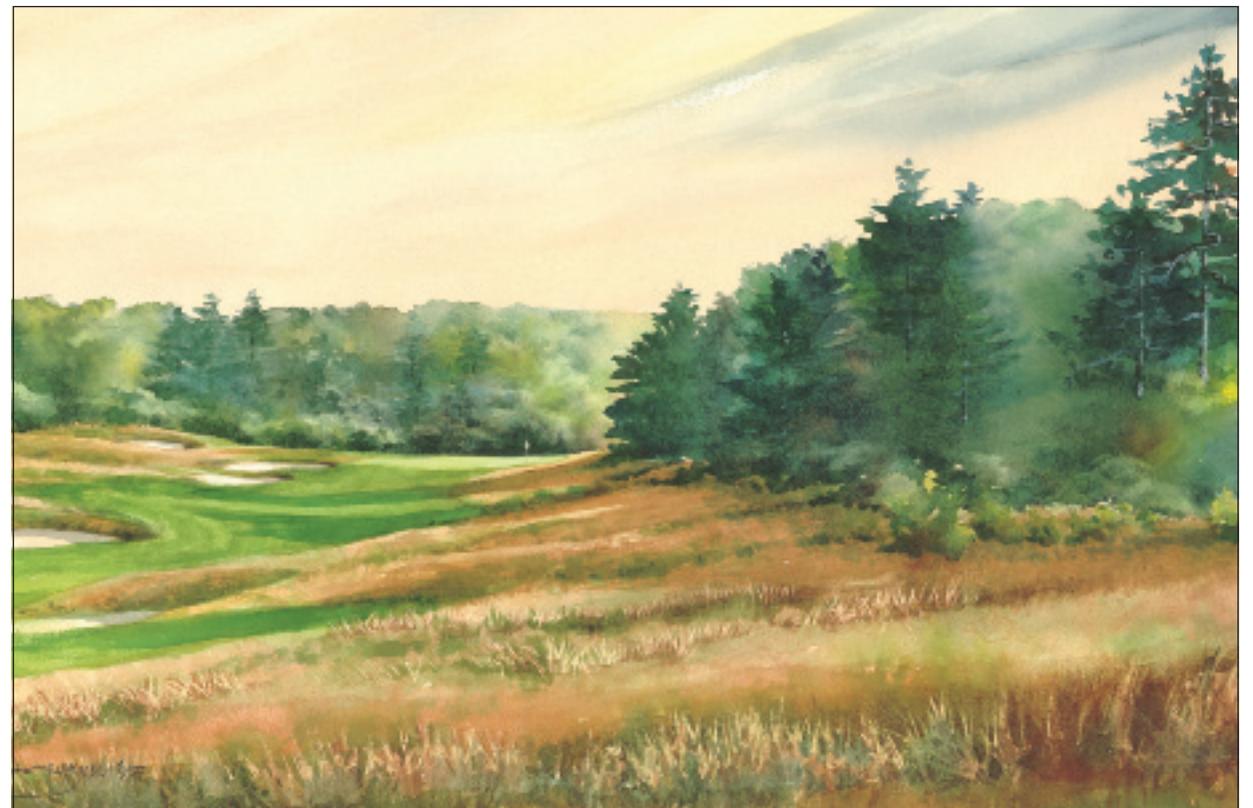
Most of Flynn’s writings in his career were done for the USGA. The two words “attractive” and “picturesque,” in addition to other words describing beauty, were rare in Flynn’s vocabulary. I was looking for these expressions in my research on Flynn. The words were mentioned only once in the articles he authored for his USGA Bulletins on course design guidelines.

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.

Flynn’s proficiency at golf and bridge and his likability combined with his Irish wit, the size of which was proportional to the quantity of drink he consumed, made him a popular figure with wealthy golfing industrialists and businessmen. They would later become clients. Juan Trippe (1899-1981), founder of Pan American Airlines, helped Flynn to get the commission to redo Shinnecock Hills.

What attracted my interest in scenes of holes Nos. 2, 14, and 16 is the color of rough grasses. Rough grasses dominate the scenery. They are most often the largest percentage of area of any landscape component. They contain a wide variety of colors, changing with the light and the seasons.

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.



*Shinnecock Hills GC, No.14*



*Shinnecock Hills GC, No. 16*