## 1. NAME OF PROPERTY

Historic Name: Baltusrol Golf Club

Other Name/Site Number:

Designated a National Historic Landmark by the Secretary of the Interior August 25, 2014.

## 2. LOCATION

Street & Number: 201 Shunpike Road Not for publication:

City/Town: Springfield Vicinity:

State: New Jersey County: Union Code: 039 Zip Code: 07652

## 3. CLASSIFICATION

| Ownership of Property | Category of Property |
|---|---|
| Private: X | Building(s): |
| Public-Local: | District: X |
| Public-State: | Site: |
| Public-Federal: | Structure: |
| | Object: |

Number of Resources within Property

| Contributing | | Noncontributing | |
|---|---|---|---|
| buildings | 1 | buildings | 25 |
| sites | 2 | sites | 0 |
| structures | 0 | structures | 5 |
| objects | 0 | objects | 0 |
| Total | 3 | Total | 30 |

Number of Contributing Resources Previously Listed in the National Register: 3

Name of Related Multiple Property Listing:

## 4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

## 5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

## 6. FUNCTION OR USE

| Historic: | Sub: |
|---|---|
| SOCIAL: Clubhouse | N/A |
| RECREATION & CULTURE: Sports Facility | N/A |

| Current: | Sub: |
|---|---|
| SOCIAL: Clubhouse | N/A |
| RECREATION & CULTURE: Sports Facility | N/A |

## 7. DESCRIPTION

Architectural Classification: LATE 19th & 20th CENTURY REVIVALS: Tudor Revival

Materials:
Foundation: STONE
Walls: BRICK
Roof: SLATE
Other:

## Describe Present and Historic Physical Appearance.

### Summary

Located in northern New Jersey in the greater New York City region, when it was founded in 1895, Baltusrol Golf Club was one of the first clubs organized in this country for participation in the newly-popular sport. Its primary significance derives from its two courses, the Upper and the Lower, designed by leading American golf architect A.W. Tillinghast between 1918 and 1922. Baltusrol Golf Club, with its pivotal position in Tillinghast's career, its construction under Tillinghast's direct supervision, and its manifestation through thirty-six holes over varied terrain of his design philosophies of "the course beautiful" and the strategic approach of course design, meets NHL Criterion 4 as the most influential and representative example of the work of a master. The club has maintained the courses since their completion, allowing them to evolve sufficiently to keep them relevant to the modern game while retaining those aspects of Tillinghast's design philosophy that define them as the work of a master. The continued use of Baltusrol as a venue for national championship competition further attests the high degree of design quality and integrity of the courses. The focus of the property are the Tillinghast designed Upper and Lower courses. The number of noncontributing resources, mostly service oriented buildings and structures necessary for the maintenance and operation of the golf club, does not diminish the high degree of integrity of the primary feature of the property—the Tillinghast courses. The two courses that comprise Baltusrol Golf Club retain the highest degrees of historic integrity of location, setting, design, materials, workmanship, feeling, and association. Alterations have been in the spirit and intent of the original Tillinghast design and have been made to keep the historic facility competitive in the modern age of golf. Noncontributing resources are ancillary in nature, necessary to the continued functioning of the facility, and subservient to the designed landscape.

### Introduction

The club is composed primarily of two eighteen-hole golf courses, the Upper and the Lower, and a Tudor-revival style clubhouse located on a 474-acre site on a foothill of the Watchung Mountains, known locally as Baltusrol Mountain. The property is an irregular rectangle in form, running from the southwest to the northeast, with a centrally-located projection extending toward the southeast, and is entered at the northeast corner from Shunpike Road. To the southwest and southeast the golf courses, for the most part, abut the property lines of residential development. Shunpike Road and Mount View Road provide borders on the northeast and northwest, respectively, while Mountain Avenue borders a portion of its southeast flank.

The clubhouse is located near the entrance in the northeast portion of the property; the two golf courses lie parallel to each other toward the southeast, along most of the length of the property. To the northwest, a foothill of the Watchung Mountains rises on the property, buffering from view Interstate 78, which runs parallel to the northwest property line about 2,000 feet away.

Baltusrol Golf Club began with a single nine-hole course on 140 acres in 1895, and evolved year by year over the next quarter century. The current courses were constructed between 1918 and 1922, when the original leased property, plus an additional 318 acres, were purchased from Louis Keller.

As well as integrity of design, Baltusrol also has integrity of location; the current site is essentially the same as it was when the Upper and Lower were designed and constructed by Tillinghast in 1918–1922. The surrounding area has changed from rural to suburban over the past century, but the property is large enough to allow substantial buffers between the two courses and the rest of the neighborhood; the setting of the courses themselves retains its integrity. The clubhouse exhibits integrity of materials and workmanship, particularly on the exterior, and in the primary public spaces. The courses and clubhouse have high integrity of feeling and association; Baltusrol's history and its position in the world of golf permeate the site.

## The Golf Courses

### *Summary*

Golf courses are evolving designed landscapes, changing in response to growing membership and changes in the game and equipment, and reflecting the maturation of vegetation. A good golf course architect plans for such changes. A. W. Tillinghast's final iteration of Baltusrol is an excellent example of this organic development. The Club began with a nine-hole course, now referred to as the First Course (1895), and progressed through the Expanded First Course (eighteen holes, 1897); the combined Short and Long Courses (both eighteen holes sharing a total of twenty-two greens, 1898); and the Old Course (eighteen holes, 1900). The Old Course was revised and improved year by year, particularly in preparation for the 1915 US Open, and again over a period from 1916 to 1918, responding to new technologies in equipment and in response to play on the course itself.

After the 1915 US Open, the growing membership was leading to congestion on the course, and a decision was made to expand by purchasing more land from Louis Keller and having a new, second course designed. A.W. Tillinghast was retained in 1918 to design the new course. He convinced the board that instead of one new course that he could create two entirely new courses, the Upper and the Lower, while maintaining uninterrupted play on the existing course. Such an ambitious plan was unheard of, but the board agreed to Tillinghast's proposal. Work commenced in 1918, and the two courses were officially opened in 1922, but not fully completed until 1924.

Minor modifications, overseen by Major R. Avery Jones, were made to the Upper Course in preparation for the 1936 USGA Open. *Baltusrol: 100 Years* states: "Since the 1936 Open, there have been practically no modifications of note to the Upper. There were, however, pro tees on the seventh and eleventh that fell from use and were later removed…In the Lower's case, we know of no major structural or routing changes since its opening in 1922. The only significant changes have been those undertaken to modernize the course for championship play."[1] The change to the Upper and Lower required for continued championship play was the lengthening of the courses. Tillinghast designed both the Upper and Lower with built-in flexibility to add length, because he foresaw that the game would continue to evolve toward longer and longer courses. He specifically designed teeing grounds that could be extended, or made allowance for the construction of new teeing grounds behind existing teeing grounds; by doing this, the integrity of the design of the routing of each golf hole, the approach to each green complex, and the green sites themselves were able to be retained on both the Upper and Lower Courses.[2]

### *Historical Development (Pre-Tillinghast; non-extant)*

<u>First Course (Constructed 1895)</u>

Baltusrol Golf Club was opened in 1895 with a nine-hole course designed by George Hunter, an Englishman, retained by Louis Keller. This first course measured 2,372 yards; seven holes were under 300 yards, but the ninth stretched to 517 yards. The fifth hole followed the same routing as the present number three on the Upper Course, but nothing else has survived from this first course.

[1] Robert S. Trebus and Richard C. Wolffe, Jr., *Baltusrol: 100 Years,* Baltusrol Golf Club, 1995: p. 79. The tees are evident on the landscape, though.

[2] Many major courses designed by other architects of the period did not have such flexibility and have had to undergo drastic redesign in reaction to the requirement for longer courses.

On 20 October 1895, the day after the course opened, the *New York Times* published an extensive description:

> The course consists of nine holes, a little over one mile in circuit, and is a very picturesque and sporty course.
>
> The first tee is close by the clubhouse, and the drive to the hole leads over a slightly rolling field, the ascent a few yards in front of the tee being high enough to hide the putting green from sight. Just beyond the hillock is the bed of a dried-up stream, flanked with trees, and full of old tree stumps. It is not a place to make a golfer feel happy should he drive his ball within its miserable confines. The hole is situated close to the edge of a wood, beautifully shaded, typical of the rest a golfer feels like enjoying after crossing a series of troublesome places.

The article continued to describe the course hole by hole, describing the "pleasant walk through the woods along a shady lane" that led to the second tee, and, on the fourth hole, the stone wall at the foot of a hill that provided hazards. At the green for the fourth, the "grand view of distant Jersey hills, broad level plains, and dense masses of variegated foliage," were remarked on. On the fifth, "the green lies at the head of a small pond, so close that a poor approach shot would land the ball in the water." Finally, "It is up hill again to the seventh hole, crossing a stone wall, with a thick grove of trees to the left, so a bad drive will place the golfer's ball in a miserable spot. The drive to the eighth is down the hill, a short distance beyond the third hole, and to the ninth is over fairly smooth ground, the bed of an old stream having to be crossed on the way."[3]

Expanded First Course (Constructed 1897)

Just two years after the first nine-hole course was opened, Keller followed the trend of other leading clubs and enlarged the course to eighteen holes. Subscriptions from the members in the summer of 1897 raised five hundred dollars, and on Labor Day of that year the eighteen-hole course was opened.

Short and Long Courses (Constructed 1898)

One year later, in 1898, Louis Keller retained surveyor A.H. Woodruff to design a unique combination course, the Short and Long Course. The goal was to provide a short course (5,128 yards) for women and beginners and a long course (6,000 yards) for experienced players. The two courses shared fourteen of a total of twenty-two greens and were intended to be as similar as possible. The short course shifted off the long course at regular intervals to avoid the longest holes and enable slow players to keep out of the way of the faster ones.[4] Three years after construction, the Short Course was abandoned because of a technological advance: the longer-flying rubber ball replaced the original gutta-percha ball.[5]

The Old Course (1900)

At the turn of the century, Baltusrol Golf Club began to actively pursue hosting a USGA national championship. In preparation, a six-inch water main was connected to the links for irrigation, and changes were made to the fourth, sixth and seventh holes of the Long Course, producing the course which came to be known as the Old Course.

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[3] "New Golf Club Opened," *The New York Times*, 20 October 1895.

[4] Trebus and Wolffe, *Baltusrol,* p. 41.

[5] The Short Course was at first abandoned in place, and, while most of the course disappeared during construction of the Upper and Lower, some remnants have survived to the present. A tee and green of the course are still extant in the wood line bordering the second hole of the Upper.

The Old Course continued to be upgraded on an ongoing basis, with a new hole constructed in 1904 which became known as the "Island Green." This hole, with a flat green surrounded by a moat, is believed to be the first of a kind that later became common.[6] It became Baltusrol's signature hole until Tillinghast built a new green over the old and converted the surrounding moat to a ring of sand.

In 1904, the USGA Men's Amateur was held at Baltusrol, and following the tournament the course was subjected to severe criticism. This motivated the Green Committee to improve the course on a yearly basis over the next decade, gradually changing Baltusrol into a championship course at the national level. More than seventy-five new bunkers were constructed, and new tees and greens were built. Cross bunkers were replaced with more modern diagonal bunkers.[7]

It was during this time that the original clubhouse burned, and the current one was constructed. At one point, the construction of the clubhouse and the course crossed paths: the pit which had guarded the eighteenth hole, near the clubhouse, was exploited as a gravel mine in making the concrete for the new building. Following construction of the building, the enlarged pit was incorporated into the course as "a turfed punch bowl that sloped into a sand bunker with a palisade of massive timbers on the far side holding up the green."[8]

These earlier versions of Baltusrol could be considered penal in nature, rather than strategic. Hazards and bunkers were placed to punish errant shots, rather than to force a player into making strategic decisions on how to approach the hole. The new courses proposed by Tillinghast sought to combine the natural beauty of the site with the new, strategic philosophy of course design.

***The Tillinghast Designs (extant)***

The Upper and Lower Courses (Constructed 1918–1924)

By 1918, a membership that had increased to over 700 was causing crowded conditions on the fairways; Philadelphia socialite and golf course architect A.W. Tillinghast was hired to design two new eighteen-hole courses to replace the existing course.

Tillinghast was a proponent of "the course beautiful," his term for a course designed to be in harmony with its natural setting. The new courses, the Upper and Lower, were opened in 1922, though their construction had been scheduled to allow play to continue uninterrupted throughout the four-year building period. Six holes on the two new courses retained the same green sites and hole routings as the Old Course; three more rebuilt green sites remained with completely different hole routings.

At the request of the club, the two courses were further refined by Tillinghast during the next two years, and a major tree planting was undertaken. The Upper and Lower were finally completed in 1924.

The only significant changes were made in 1935 to convince the USGA to play the 1936 US Open on the Upper Course rather than the Lower. The changes were requested by Jay Monroe, a member of the Board of Governors, who was the General Chairman of the 1926 US Amateur and was serving as the 1936 US Open

[6] Research has not revealed an earlier example elsewhere. The second island green known to have existed was designed by Tillinghast about 1916 and is still in existence at the Galen Hall Country Club in Wernersville, Pennsylvania. https://golfclubatlas.com/feature-interview/philip-young-2/.

[7] A cross bunker is one or more sand hazards (traps) that traverse the entire width of a golf hole and must be carried over and cannot be played around. A diagonal bunker is a sand hazard that is arranged along the fairway in a diagonal to the line of play, thus providing a safer or longer way to play away from the line of play and, conversely, providing a shorter but riskier way to play directly over the hazard. A cop bunker is a geometric, symmetrical, obviously artificial hazard or trench.

[8] Trebus and Wolffe, *Baltusrol,* p. 45.

Chairman. Monroe was instrumental in convincing the USGA to play the 1936 Open on the Upper. Major R. Avery Jones, Baltustrol's General Manager and Green Superintendent, supervised the course preparations. In consultation with Tillinghast and Bobby Jones[9], the fourteenth green was relocated to the left of its original position due to a continual problem with soft turf on the putting green caused by an underground spring that seeped into the green. With the 14th green fixed, the USGA was satisfied with playing this Open on the Upper but wanted to play the 18th hole of the Lower rather than 18 of the Upper because they could move more gallery on 18 Lower and because Bobby Jones thought the hole was one of the best in all of golf. However, the Baltusrol Board insisted the Upper be played in its entirety. To provide more gallery viewing on 18 Upper, the swale in the fairway fronting the clubhouse was filled which increased visibility for the gallery.

In 1948, Robert Trent Jones[10] lengthened and modernized the Lower Course to prepare it to host a US Open Championship. Further modifications have been made before each of the US Opens held at Baltusrol. In 1992, preceding the 1993 Open, the changes were made by Rees Jones, son of Robert Trent Jones. Further tee lengthening and design restoration for the Lower Course (including reversal of many of Robert Trent Jones' modifications) has been completed over the last twenty years according to a Master Plan program overseen by Rees Jones. The program's focus was on the preservation and restoration of the Tillinghast design.

Upper Course (Contributing Site)

The Upper Course, par 71 and 6,975 yards, is laid out along the eastern slope of Baltusrol Mountain and is influenced by the natural elements of the setting. The wooded hillside runs along the entire western flank of the course, and the course was designed to require minimal changes in the natural features. The sharp, angular contours of the Upper's grounds, streams, ponds, and woodlands present numerous natural hazards. The Upper's greens are both sharply and subtly undulating. Tillinghast utilized numerous bunkers to both create visual distractions and to force golfers to make strategic choices. A bunker constructed well short of a green may give the illusion of being much closer to the target area than it actually is. Tillinghast might place these "optical illusion" bunkers on the most direct route to the hole, forcing the player to think of other options for shot placement. The same philosophy also applies to bunkers constructed within natural landing areas in the fairway or adjacent to a green. If the golfer elects to challenge the bunker by hitting at or over it, he might be rewarded with a closer or easier shot to the green. If the golfer chooses to avoid the bunker and play a more indirect, but safer route, he might then be faced with a more challenging approach to the green or view of the hole itself. This is the essence of strategic golf—each hole can be played differently depending on the choice of the golfer. A penal course, on the other hand, forces the golfer to play the hole with no real options. Shots that vary from the single path the designer chose for the hole are penalized by traps, hazards, rough, or obstructed views. Tillinghast utilized the natural slopes of the hillside Upper Course to enhance his vision of strategic golf by introducing bunkers, traps, and other hazards to give the golfer options on how to approach each hole.

Upper Hole 1 (par 5 for members, par 4 for tournaments, 473 yards)

Hole 1 on the Upper was routed over the green of hole 6 of the Old Course, which played in the opposite direction. The challenge of this hole as designed by Tillinghast are bunkers[11] and a green that slopes from back

[9] Bobby Jones was the quintessential golfer of the 1920s. An amateur, he was the first to win the "Grand Slam"—the US and British Opens, and the US and British Amateurs—in a single year. He was also the founder of the Augusta National Golf Club, home of the Masters Invitational.

[10] Robert Trent Jones was a preeminent golf course designer in the post WWII era. He had a distinctive design touch, noted especially for his scalloped bunkers. One of the most prolific designers, he was also noted for preparing courses for major tournaments, such as the US Open.

[11] A bunker is a type of hazard consisting of a prepared area of ground, often a depression with raised verges. In many cases soil has been removed and replaced with sand or similar material, but the bunker might simply be a turf depression. A trap, on the other hand, will have sand or similar material. All traps are bunkers, but not all bunkers are traps.

to front and from right to left. In accordance with Tillinghast's design principles later in his career, when he undertook to eliminate bunkers a short distance from the tee, a bunker 150 yards from the tee was recently removed and reconstructed, in Tillinghast style, further out in the drive zone. In addition, rough lines recently were redirected and fairway lines shifted to return to Tillinghast's original plan.

Upper Hole 2 (par 4, 433 yards)

On the right, the fairway is guarded by the woods to the right, an example of Tillinghast's use of natural features. The fairway itself slopes steeply from right to left.

Upper Hole 3 (par 3, 198 yards)

The routing of this hole follows the routing of the fifth on the original 1895 nine-hole course; this is the only remnant extant of that course. On the Old Course, it was No. 9 Half Way, with the tee being behind and above the present tee. The greatest challenge on this hole is the green. Tillinghast designed it as an elongated punch bowl that falls away from a high-faced bunker at the right entrance. The contour of this green is an excellent example of how Tillinghast designed a green to reward a shot hit with certain spin and punish a shot hit with the wrong spin. The green is sloped severely from right to left, so shots coming into the green with cut spin (ball spinning from left to right) will hold the green, while shots coming in with draw spin (right to left) will be hastened into the traps on the left. Tillinghast's approach ramp to the green has also been restored by Rees Jones. Multiple tee boxes provide differing views and approaches to the green. Placement of tee markers on the right hand boxes necessitate a shot over or skirting the high-faced bunker. Markers placed on the left hand tee boxes bring the bunkers to the left of the green more into play.

Upper Hole 4 (par 4, 398 yards)

The green is a ledge at the base of the mountain, and illustrates Tillinghast's incorporation of natural features. This green is an excellent example of how Tillinghast added deceptive green slopes in various spots, so putts will actually break towards the higher ground when it appears that they will break the opposite way. The eye is fooled by the natural slope of the surrounding higher ground. As part of Rees Jones's 1995 Tillinghast restoration, the approach ramp to the green has been restored. A tee shot over the fairway bunker on the right, flirting with the woods, provides an open shot to the hole. A safe drive down the left side of the fairway presents a narrow view of the green over two greenside bunkers.

Upper Hole 5 (par 4, 390 yards)

In his writings, Tillinghast made note that he thought his greatest contribution to golf course architecture was the immaculate preparation of the approach to the green. This hole is an excellent example of one of his immaculate approaches. Drives from the tee which are placed on the preferred side of the fairway will have an open approach and perfect line into the green, conversely the approach to the green is closed to drives placed on the wrong side of the fairway. Here again, Tillinghast made use of the forest along the right as a natural hazard. The hole is a dogleg right; a shot that hugs the woods provides a shorter approach shot. The large landing area for tee shots is guarded by a large tree in the left rough. Within the last decade, his approach ramp to the green has been restored, and rough lines redirected and fairway lines shifted to return to his original design.

Upper Hole 6 (par 4, 443 yards)

Tillinghast cut the first 270 yards of this hole through the woods, requiring the tee shot to be precise. The small green has a back-to-front slope and is slightly elevated. Tillinghast placed bunkers short of the approach to this

green to create distance deception for the second shot. The property line for the course is behind the green; residential development is screened by a thick band of trees.

Upper Hole 7 (par 3, 225 yards)

The tee here is an example of a situation where the natural slope makes a terrace necessary; Tillinghast's response was to make the slopes gentle enough to allow them to be cut with the regular fairway mower. Tillinghast originally designed this hole with an additional back tee at 230 yards, which was restored prior to the 2000 US Amateur. The hole has a pedestal green with a lateral ridge, surrounded by six bunkers; in Rees Jones's recent Tillinghast restoration, these bunkers, along with all other bunkers on the Upper Course, were restored to their original depths and contours.

Upper Hole 8 (par 5, 541 yards)

Again, Tillinghast used existing woods on the right as a border for the fairway. For the green, he used a natural plateau twenty feet above the fairway; in addition, he protected it by steep-faced bunkers. Players who try to reach the green in two shots must carry the bunkers to the elevated green. Those who play for a traditional third shot approach are presented an easier up and down.

Upper Hole 9 (par 4, 356 yards)

The first challenge on this hole is to carry across a lake, ending about 185 yards from the tee. The water is more a visual barrier than a hazard, though. The fairway narrows in width as it approaches the hole; bunkers on the left side persuade the timid golfer to aim down the right side of the fairway, bringing large greenside bunkers into play. The green is the smallest on the course. Over the years, many of the greenside bunkers and green surrounds deteriorated and changed shape due to natural erosion and the wear and tear of continual play. The bunkers were recently restored and deepened in the Tillinghast style.

Upper Hole 10 (par 3, 166 yards)

This green is slightly uphill, on top of a knoll that is surrounded by bunkers. When constructing this hole, Tillinghast removed trees close to the green so they could not serve as reference points by which to judge distance. Consequently, the green's distance is deceptively hard to judge. There are two tee boxes, the right hand box is shared with Hole #14.

Upper Hole 11 (par 5, 596 yards)

This hole has a hundred-yard stretch of bunkers along the left side, and a slight dip before the sand-protected green. The green slopes toward the left front. A Tillinghast championship tee at 602 yards that had fallen out of use in the 1950s has been restored within the last decade, and rough lines were redirected and fairway lines shifted back to original positions.

Upper Hole 12 (par 4, 359 yards)

Tillinghast used trees to create a funnel to the elevated green, which is further protected by a steep bunker across its entire face and more bunkers to the left and right. In addition, the green is pitched, with a narrow run-up ramp on the left side. Tee shots played down the left side, close to the tree line, are rewarded with a clear view of the green. Tee shots to the middle and right side of the fairway present a second shot over a large greenside bunker.

Upper Hole 13 (par 4, 386 yards)

A pond on the right and a brook inconspicuously running a hundred yards along the left of the fairway present a narrow challenge for the drive here. The green is set on a right-to-left diagonal and is guarded by a large, deep bunker 10 yards short.

Upper Hole 14 (par 4, 395 yards)

Tillinghast presented the player with two possible strategies: carrying over a trap crossing the left side of the fairway 195 yards from the front tee, or playing into the face of the hill on the right, from which the green cannot be seen. The green slopes from back to right. It was relocated from a location on the left in preparation for the 1936 US Open due to drainage problems and on the recommendation of Bobby Jones.

Upper Hole 15 (par 3, 139 yards)

Hole 15 was formerly hole 11 on the Old Course and was constructed shortly after the 1915 US Open. The greenside bunkering was reconstructed by Tillinghast and is very similar to short par-3s on other Tillinghast courses. Tillinghast also replaced the waste area short of the green with a grassed area. The green falls away sharply on each side, with a deep gully to the right and traps in front and to the left and rear. The bunkers encircling the green were designed by Tillinghast to have a sculpted but natural look. This par 3 is an excellent example of a type which Tillinghast referred to as the "Tiny Tim." It may appear as an easy hole, but with the extensive bunkering on perched green, any wayward shot will not have an easy recovery.

Upper Hole 16 (par 4, 447 yards)

The fairway is bounded by bunkers on the left, a specimen tree (a pin oak) guards the right, and the green is flanked by bunkers, with an open run-up approach to a false front green. Placing tee markers on the tee boxes on the left hand side creates a slight dogleg left to the hole, with the more direct route guarded by a cluster of small bunkers; using the right hand tee box makes the hole straight, but longer.

Upper Hole 17 (par 5, 571 yards)

This is a long hole with a straight view, with traps and rough on the right, and bunkers interrupting the fairway at 450 yards. Trees to the left and right of the tee box make the fairway seem narrower than it actually is. The small green is tilted forward and flanked by bunkers.

Upper Hole 18 (par 4, 459 yards)

This hole was routed over part of No. 18, Tappie, on the Old Course. The previous hole incorporated a huge bunker, which was created from gravel mined during construction of the current clubhouse. The last remnant of this bunker was filled in 1935 in preparation for the 1936 US Open. The tee shot is from high ground to rising ground. Along the right of the approach is a steep bank containing bunkers, which are shared with the eighteenth hole of the Lower.

Lower Course (Contributing Site)

The Lower Course, a par 70 course of 7,400 yards for championship play (par 72 for members play), is characterized by stretches of flat, open, gently undulating land. As described by Jack Nicklaus, "the essential character of Baltusrol (Lower) is unlike that of any golf course we play on the tour, and only occasionally does it look like any other course in the north-eastern United States. In fact, if someone put a blindfold on me and led

me out to four or five holes on Baltusrol I would think I was at a Scottish links…this is especially true on many holes between the seventh and sixteenth, where there are stretches of flat, almost treeless land and the greens are surrounded by mounds and bunkers that have a rugged natural quality."[12] Nicklaus, a great admirer of Baltusrol and winner of both the 1967 and 1980 US Opens held on the Lower Course, provided commentary about the strategic qualities of each hole in the book *Baltusrol: 100 Years*. His observations are cited here in many of the hole descriptions.

Lower Hole 1 (par 5 for members, par 4 for tournaments, 478 yards)

This hole is routed over the one known as Shunpike on the Old Course. Shunpike Road flanks the left side, and fairway bunkers and a brook flank the right. Tillinghast's strategic design means that "a straight and extremely long tee shot will be rewarded with a view of the green. Otherwise, a slight rise in the fairway will hide the bottom of the pin for the long approach or lay-up."[13] Rees Jones added bunkers to the left of the fairway.

Lower Hole 2 (par 4, 378 yards)

This is routed over No. 2, Orchard, on the Old Course. The "landing area is bounded by cross bunkers 240 yards off the [front of the] tee, pine trees and out-of-bounds on the left, and a deep bunker on the right. A drive that is too long will find itself in the cross bunkers."[14]

Lower Hole 3 (par 4, 503 yards)

The front tee on this hole is in the same area as that for No. 3 Alps on the Old Course; the green was the green for No. 16 Burn Hole. In the words of Jack Nicklaus "I like this hole because it sets up such an interesting approach. The left side of the green slopes sharply to the left. A shot from the right side of the fairway…will tend to bounce left and may run right off the green. Ideally, then, the approach should be hit from the left side of the fairway so that it will land into the slope of the green. But the left side is far more dangerous off the tee. The hole doglegs slightly from right to left and a drive that misses the fairway to the left will be, as we say, in jail."[15]

Lower Hole 4 (par 3, 199 yards)

The green is protected by the pond, which is faced with stone on the green side. The pond existed on the Old Course, but Tillinghast enlarged it as part of his design. Originally the pond was faced with timbers, which were subsequently replaced with a stone wall. Tillinghast designed an irregular, somewhat horseshoe-shaped tee, of which he was particularly proud. It allowed numerous angles of attack across the water to the green and was an example of his ideal tee which to him was "nothing more than a great level area, which will permit the placing of tee-markers in many places." This hole was lengthened and the green enlarged by Robert Trent Jones in anticipation of the 1954 US Open.

Lower Hole 5 (par 4, 424 yards)

The green location was originally the green for No. 4, Pond, on the Old Course. The elevated green is sloped from right to left and back to front and surrounded by bunkers. The ideal tee shot would be over the left side bunker; from that angle the green is more receptive to approach shots. Fairway bunkers added by Robert Trent

[12] Trebus and Wolffe, *Baltusrol*, p. 88. Jack Nicklaus is regarded by many as the greatest golfer of all time, and dominated professional golf in the 1960s, 1970s, and into the 1980s. He is an accomplished course designer, as well.
[13] Ibid. p. 88.
[14] Ibid. p. 89.
[15] Ibid. p. 89.

Jones in the 1950's to pinch the landing were removed and the original fairway bunkers were reinstated by Rees Jones in his Master Plan.

Lower Hole 6 (par 4, 482 yards)

From the tee, the view to the green is partially concealed. The fairway has a ridge along its length, and slopes down on either side. The subtly undulating green has traps on either side and lies flush with the fairway. A shot down the left side provides the best view into the green.

Lower Hole 7 (par 5 for members, par 4 for tournaments, 503 yards)

This hole is considered one of the hardest par 4s in US Open competition. Jack Nicklaus: "This hole doglegs to the right, with an out-of-bounds fence on one side and trees on the other. A long drive must be hit here, of course, but hooking the ball could be very dangerous. The trees on the right are very much in play from the tee, and too much hook will carry the ball clear across the fairway and into the rough on the left. The approach shot will be partially blind because of a large mounded bunker about 50 yards short the green…"[16] This fairway was rebunkered by Robert Trent Jones and the green was expanded to accept long iron shots. Based on aerial photographs, the original fairway bunkers designed by Tillinghast were reinstated in the Rees Jones Master Plan.

Lower Hole 8 (par 4, 374 yards)

Jack Nicklaus said, "I like the eighth which has a tight area for the drive and an interesting little pitch shot over a bunker."[17] For this hole, Tillinghast designed a pear-shaped green virtually surrounded by greenside bunkers. At Baltusrol, the Tillinghast greens come in a great variety of shapes.

Lower Hole 9 (par 3, 211 yards)

This hole features a short deception bunker and a green with a very narrow opening between two traps, and a crescent-shaped bunker circling the left side of the green. Two tee areas allow for different approaches, one over bunkers, or a longer approach directly at the green. "The ninth is one of the most British looking holes on the course…"[18]

Lower Hole 10 (par 4, 464 yards)

The fairway is partially hidden from the tee and narrows to a bottleneck around the 280–300-yard mark, with a trap on the left and trees on the right. A tee shot over or at the trap provides a clear view to the green. A shot to the safer, right side brings the greenside bunker into play.

Lower Hole 11 (par 4, 444 yards)

This hole demonstrates A.W. Tillinghast's observation: "No hole can be condemned as blind if it is so because the feeble hitting of the player makes it so. Some of the best holes are great because visibility of the green is only gained because a fine shot opens it to sight."[19] It has a severe dogleg left; to the left is a view of the large, undulating green, but to the right, a rise in the fairway hides the foot of the pin.

[16] Trebus and Wolffe, *Baltusrol,* p. 91.
[17] Ibid., p. 92.
[18] Ibid., p. 92.
[19] Ibid., p. 93.

Lower Hole 12 (par 3, 219 yards)

"A huge frontal trap and a high mound on the right guard a large sunken green. Distance is hard to judge…as the foot of the pin is hidden."[20] The Rees Jones Master Plan has restored the green side bunkers and green surface to the original Tillinghast lines.

Lower Hole 13 (par 4, 432 yards)

Jack Nicklaus: "Naturally, I have a favorite hole…it is the thirteenth. When you stand on the tee you see a bunker on the left side of the fairway. It is about 240 yards out, where the fairway turns slightly to the right and up towards the green. A creek cuts diagonally across the fairway angling towards the hole and forces the tee shot to carry from 170 to 225 yards. Well down the right side of the fairway is a large and threatening clump of trees. The problem is obvious. You must keep the ball away from the trees on the right. You must also keep it away from the bunker on the left."[21] This risk/reward hole is considered to be one of the best examples of Tillinghast's strategic philosophy, requiring the golfer to decide at the tee whether to follow the shortest route, along the right side of the fairway, where the longest carry over the creek is required, or along the left, which is longer but less risky. It was on this hole that Bobby Jones tried for too strong a carry and ended up in the creek, a shot that cost him the 1926 US Amateur. The hole left such an impression on Jones that it later became his model for the design of the thirteenth hole at Augusta National Golf Club.

Lower Hole 14 (par 4, 430 yards)

This hole provides a bunker located to form an elbow. As described by Tillinghast, "A dog leg hole provides some pronounced obstruction, which forms a corner in a twisted fairway from either side. If it be impossible to carry over this obstruction, but at the same time necessary to get beyond it in order to open up the next shot, we have a Dog-leg. If a similar obstruction may be carried by a courageous shot, which is rewarded by a distinct advantage, we have an Elbow."[22] If the risky drive over the bunker is successful, there is a clear view of the green. The safe drive to the right of the bunker leaves the green partially obscured.

Lower Hole 15 (par 4, 429 yards)

The green site was the former green for No. 13 Lone Maple on the Old Course, the front tee was the green for No. 14 Homeward Bound, and the back tee was the tee for No. 15 Long Tom. There are bunkers left and right, and two huge diagonal traps guard the approach to the green on top of a rise, while three smaller traps flank the right hand side. A streambed cuts 2/3 of the way across the fairway about 70 yards short of the green, but disappears into a culvert, leaving the right hand portion of the fairway unobstructed. The bunkers around the green are for the most part considered to be artistic expression on the part of Tillinghast.

Lower Hole 16 (par 3, 230 yards)

This was the green for No. 10 Island Hole on the Old Course, "one of the most famous and photographed holes in the United States."[23] Sculpted bunkers now completely encircle the large undulating green making it an island of green in a sea of white sand.

[20] Ibid., p. 94.
[21] Ibid., p. 94.
[22] Ibid., p. 95.
[23] Trebus and Wolffe, *Baltusrol,* p. 51.

Lower Hole 17 (par 5, 647 yards)

This three-shot hole features a "Sahara" cross bunker which Tillinghast often employed in his par 5 designs. The layout of this hole and the next illustrate Tillinghast's penchant for designing an opening to a green that is clearly visible from one side of a fairway (here the left), but which for an incorrectly placed tee shot becomes restricted or disappears entirely. The requirement for such a decision on the part of the golfer is a cornerstone of the "strategic" course. The bunkers here were originally designed with a more natural look than today's manicured look, with sand worked into the grass to reproduce the look of windblown sand.

Lower Hole 18 (par 5, 553 yards)

The back tee is located approximately where the tee for No. 5 Outlook was. The front men's tee was the tee for No. 16, Burn Hole, on the Old Course. This is another example of a terraced green with very gentle slopes. Water, rough and trees lie along the fairway, but two perfect shots can put the player on the green. This reachable par 5 has seen several of tournament golf's most memorable shots, including a one-iron by Jack Nicklaus in the 1967 Open, which Nicklaus ranks as one of his best shots ever. A monument marking this feat is found in the fairway on the spot where he hit the shot. This hole was one of Bobby Jones's favorites; he included this hole among the best 18 holes in golf, particularly because it allowed a player to reach the green in two shots and press for a birdie.[24]

The Clubhouse (Contributing)

The clubhouse was designed by Chester Hugh Kirk (1869–1939) in 1909 in Tudor revival style, a style greatly favored for golf clubhouses at the time, probably because of the game's British connotations; the slate-roofed building is brick with stone trim, and decorative stucco and half-timber detailing. The basic plan was one of four that developed for clubhouses in the early twentieth century: the finger plan, with a rectangular core and extended service wings.[25]

Kirk, a Philadelphia-educated architect who had primarily designed residences and stores in his native city before moving to New York, was a member of Baltusrol Golf Club when he was asked to design a new clubhouse in the spring of 1909, after the original clubhouse was destroyed by fire. The massive structure was designed in a matter of weeks, and construction began in June of that year.

Chester Kirk had received a BS in Architecture from the University of Pennsylvania in 1891, and the next year studied at the Pennsylvania Academy of the Fine Arts. He specialized in residential architecture while practicing in Philadelphia, where he was associated with H.G. Kimball and Horace W. Sellers in designing the Pelham and Overbrook neighborhoods for developer Wendell & Smith. It is not known when he moved to New York, but the record of his activity in Philadelphia ends in 1903; he is presumed to have been living in New York or northern New Jersey when he designed Baltusrol clubhouse. A letter in the files of the American Institute of Architects written in 1914 discusses his residency in New York. In 1920, he was living and working in Helena, MT, and was in the process of dropping his first name; he signed his correspondence with the AIA with his full name, but his letterhead read "Hugh Kirk". By 1923, he had moved to Fontana, CA near Los Angeles,[26] where he designed the Fontana Women's Club House in 1923-24, the Fontana Farms Company

[24] Jones was asked by *The National Golf Review* to compile his "Ideal Golf Course" in 1931. Jones chose holes from a number of courses, aggregated to create a 7,000 yard, par 72 course. Along with Baltusrol's 18th (Lower), it included four holes from St. Andrews Old Course, three from Augusta National, and single holes from ten other courses, including Merion and Oakmont (both NHLs).

[25] The other three basic plans were the great hall, the corridor, and the courtyard.

[26] 1920 Federal Census, Helena, Montana.

administration building, and the Fontana Community Park Plunge, all in Spanish Mission style.[27] Kirk resigned from the AIA at the end of 1929, "owing to 'no business,'"[28] and soon after moved to San Mateo County near San Francisco. He was still practicing architecture there when he died in 1939.

As originally designed and constructed, the clubhouse had a rectangular plan with slight projections toward the southeast (project south) at both ends. A one-story kitchen wing projected on a diagonal toward project northwest, and a two-story wing, projecting toward the north, formed a porte-cochere. A terrace ran across the south front, where one-story roofs over the terrace at the end projections formed covered porches; the west porch wrapped around the west end, and, on the east end, the terrace continued to the north side of the building. The materials were the same as today with the exception the roofing material, which was wood shingles.

Today, the fourteen-bay by three-bay main block of the structure is basically rectangular in plan, with the long side (primary façade) facing south; a two-story service wing extends toward the northwest at a forty-five-degree angle. Also on the north facade, a porte-cochere connects the main block with the women's locker room, originally squash courts, located north of the entrance drive. The overall dimensions of the clubhouse are approximately 175 feet by 275 feet.

On the south elevation, the three bays at the east and west ends project forward slightly and feature decorative half-timbered gables, which intersect the primary hipped roof; the west projection has a single gable, and the east, a double gable. One-story crenellated flat-roofed ells extend three bays beyond each of the two projections. The ells were originally the open wood porches described above; about 1928 the porches were reconstructed as masonry ells, with the west ell being enclosed to form a larger dining room. The one-story men's grill room on the west end was also added in the 1928 construction campaign. The grill room and the porch alterations were designed by architect Edward C. Epple (1883–1971) of Newark, New Jersey.[29] In 1929, the original wood shingle roof was replaced with the extant textured slate roof, which was designed by architect Clifford Wendehack (1886–1948), the leading architect of country club clubhouses in the second quarter of the twentieth century.[30] The east ell was enclosed between 1947 and 1952, to form the east lounge. Between the ells is a terrace, currently covered by a permanent roof constructed in 2006; retractable glass panels protect the enclosed space in inclement weather.

The clubhouse is built into a slight slope, and the basement is at grade on the south side. The basement was extended to the south between 1947 and 1952, enlarging the terrace and creating a second terrace around the south and east sides of the east ell. When the basement was extended, the steps connecting the terrace with grade were removed.

The building has five chimneys, one on the west end of the grill room, two piercing the south slope of the main roof towards the west end, one on the east end, and one on the south façade. The chimneys on the south and east are stone to the eave line, and brick above; the rest are entirely brick. The south chimney was designed to be a focal point of the façade, with flanking leaded-glass windows; this feature is now partially concealed by the roof over the terrace.

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[27] John Charles Anicic, Jr., *Images of America: Fontana*, Charleston, SC: Arcadia Publishing, 2005, P. 51 and p. 69.

[28] Letter from C. Hugh Kirk to Frank Baldwin, secretary of the AIA, 07 December 1931. He was living in the San Francisco YMCA Hotel for Men at that time and wrote "I have had no office since leaving L.A. in June, and am one of the vast army of part-time workers, and glad to get it."

[29] In May 1927 when Epple signed the contract with Baltusrol Golf Club, his office was at 9 Clinton Street, Newark, NJ.

[30] Wendehack is best remembered for his design of the clubhouses for the Caracas, Venezuela, Country Club, and, in this country, for Winged Foot, Mamaroneck, NY; North Hills, Ridgewood, NJ; Bethpage, Farmingdale, NY; Park Country Club, Williamsville near Buffalo, NY; and Pennhills Club, Bradford, PA. *The New York Times*, 16 May 1948. "Specification for Roofing," 1929, and "Alterations and Additions to the Baltusrol Golf Club," 1936, Baltusrol Golf Club archives.

The primary entrance under the porte-cochere opens into a two-storied paneled lobby, with a monumental stair rising on the north, crossing the room with a landing on the east, and continuing to the second floor on the south. A carved stone fireplace located beneath the landing dominates the room. Two-story leaded-glass windows flank the fireplace.

The remainder of the main-block first floor is mostly occupied by public rooms, including the cocktail lounge, the east lounge, and the dining room. The dining room and east lounge are plastered, with wood trim; the cocktail lounge (the original dining room) is paneled. The dining room and the east lounge occupy the ell extensions on the southeast elevation, as well as part of the floor plan of the main block. The grill room has exposed beams and paneled wainscoting.

The diagonal wing is primarily service space, with the kitchen on the first floor; the second floor was added in 1914 to accommodate the Governors' Room and offices. Guest rooms are located in the main block on the second floor. The guest rooms, most of which are small, have not undergone significant alteration. Rooms have private baths, and some feature fireplaces. When the clubhouse was first built, and many members lived in New York City, it was common for members to stay at the clubhouse for the weekend. Today, local members use the facilities for guests, and members who live at a distance stay in the clubhouse when visiting.

The basement houses the men's locker room. Dormitory rooms for staff are located on the third floor.

***Noncontributing Buildings***

There are thirty-one buildings at Baltusrol Golf Club that are considered noncontributing, either because they were built after the period of national significance, or, as is the case for the Pro Shop, because it has undergone substantial alterations and loss of historic form and fabric.

Carriage House (Noncontributing)

The carriage house, the second largest building on the site, is believed to have been built at the same time as the clubhouse. The linear building is divided into three segments, with the end segments being set at an angle of approximately thirty degrees in relation to the center segment. The resulting arc-like plan allows the building to form the northwest boundary of the service yard and parking lot behind the clubhouse. The overall dimensions of the carriage house are approximately 225 feet by 23 feet.

The first story of the structure is masonry, with concrete unit masonry on the long sides and stone on the ends. The partial second story under the wood shingle roof is stucco with decorative half-timber wood trim. The southeast side has five face dormers, each with a double double-hung window, and the northwest side has seven face dormers, five with double double-hung windows and two with single double-hung windows. The two-bay end walls have double-hung windows at the second story level, and small six pane windows at the first story level.

The center segment is pierced by two carriageways that extend through the building. The remainder of the first story façade has a variety of personnel doors, garage doors, and double-hung windows in locations on both the northwest and southeast façades.

As when first constructed, the first story is used for garage and storage purposes, and the second story houses staff living quarters.

In 2011, the carriage house was enlarged by extending the rear wall out and rebuilding the roofline to accommodate the extra room. The resultant building is taller and wider, with additional living space on the

upper floor. The alterations were done in a manner respecting the original design, but the change to the profile and massing of the building render it noncontributing.

Pro Shop (Noncontributing)

The pro shop was built at approximately the same time as the clubhouse, but it was significantly altered in 1973. The original one-story structure had a "T" plan; the exterior walls were stone, with decorative half-timber framing in the gable ends. The main block, the bar of the "T", faced southeast, with the leg of the "T" extending to the northwest. In 1973, the building was expanded; the original building was raised to two stories, and a three-bay-by-one-bay wing was built, extending southwest from the end of the "T" leg. The ridge of the new wing is parallel to the bar of the "T", the main block of the original building. The new wing is stone with stucco, and has wood simulated half-timber trim. The gabled wood shingle roof has three dormers on the northwest side of the new wing. The primary entrance is on the southwest gable end of the new wing and is protected by a gabled portico supported on wood posts.

Irrigation System Well Pump House (Frame) (Noncontributing)

The irrigation system well pump house is a wood-frame structure clad with clapboards. The eave line on the side walls is approximately three feet above grade. The steeply-sloped gable roof is clad with fiberglass shingles. The entrance door is centered on a gable end; to the left of the door is a screened and louvered vent opening. The frame Irrigation System Well Pump House was constructed in the 1950s, after the period of national significance.

Caddy House (Noncontributing)

The caddy house is a brick structure with stucco and half-timber wood trim and a wood shingle roof. The primary roof ridge is parallel to the drive, with a symmetrically-placed projecting cross gable center bay. The entrance is set back at the primary wall plane, but within the projecting bay on its south side. The Caddy House was constructed in the late 1990s, after the period of national significance.

Golf Cart Barn (Noncontributing)

The golf cart barn is a large one-story building with gable roof concealed in the trees at the base of Baltusrol Mountain behind the clubhouse parking lot. The structure has an overhead door in each gable end, flanked on one side by a personnel door. The exterior walls are stucco with decorative wood half-timber details, and the roof is clad with fiberglass shingles. The Golf Cart Barn was constructed in the late 1980s, after the period of national significance.

Administration Building (Noncontributing)

The administration building, designed by the Behrle Group and constructed in 2003, is a two-story structure, thirteen bays by two bays, of split-faced concrete masonry unit on the first floor and stucco and decorative half-timber trim on the second floor of the primary northwest façade. Slightly-projecting four-bay sections with cross gable roofs are located one bay in from each end. The centrally-placed entrance is protected by a gabled portico supported on diagonal braces. The building is built into a slope, making it three stories on the southeast façade. The Administration Building was constructed after the period of national significance.

Maintenance Garage #1 (Noncontributing)

The maintenance garage is a three bay by four bay pre-fabricated metal structure on a concrete masonry unit base about seven courses high. The building has seven overhead doors, and a shallow sloped gable roof. The Maintenance Garage was constructed in 2003, after the period of national significance.

Maintenance Garage #2 (Noncontributing)

A second maintenance garage is contiguous to the one described above; the south wall of Garage #2 is built against the north wall of Garage #1, but the structural systems of the two buildings are independent. This structure has a shallow-sloped gable roof with the ridge perpendicular to the ridge of the previously-described garage, with two overhead doors located in the gable end. The pre-fabricated metal upper section rests on a concrete masonry unit base about fourteen courses high. On the north side, an open shed roof, angled up away from the building, protects open bins for material storage. The second Maintenance Garage was constructed in 2003, after the period of national significance.

Maintenance Storage Building (Noncontributing)

The maintenance storage building has an overhead door and a personnel door in the side parallel to the ridge of the shallow-sloped gable roof. The building is primarily concrete unit masonry, with metal cladding covering the gable ends and the upper foot of structure under the eaves on the bearing walls. The Maintenance Storage Building was constructed in the 1980s, after the period of national significance.

Central Irrigation Pump House (Noncontributing)

The central irrigation pump house is constructed of split faced concrete unit masonry with a fiberglass-shingle-clad gable roof. An overhead door and louvered vent are located on the gable end, and a personnel door is on the side wall. A vinyl clad vent pierces the roof slope contiguous to the ridge. The Central Irrigation Pump House was constructed in the mid-1990s, after the period of national significance.

Irrigation System Well Pump House (Concrete Masonry Unit) (Two Noncontributing)

The site contains two irrigation system well pump houses constructed of 8" by 8" concrete masonry units laid in a grid pattern with shallow-sloped shed roofs. The metal entrance door is located on the front façade. The concrete masonry unit Irrigation System Well Pump Houses were constructed in the mid-1990s, after the period of national significance.

Half-Way House (Two Noncontributing)

The site contains two half-way houses, which provide restrooms and a snack bar for players. The dominate feature is a relatively low-sloped hip roof, clad with wood shingles and with deeply overhanging eaves. The structures are concrete unit masonry. Each restroom has a separate entrance, one on the front and one on the rear façade. On the front façade, the center bay consists of three contiguous louvered windows, with a glass door to the snack area on the right balancing the recessed restroom door on the left. The Half-Way Houses were constructed in the 1970s, after the period of national significance.

Shelters (Five Noncontributing Structures)

Five shelters are dispersed throughout the site. Four stone pillars support a wood-shingle-clad shallow pyramidal roof. Interior vertical board partitions are aligned below the ridges of the roof, dividing the shelter

into four triangular spaces, each open on the third side. Continuous wood benches are attached to the interior partitions. The Shelters were constructed in the mid-1980s, after the period of national significance.

Irrigation Control Houses (Eleven Noncontributing)

The controls for the irrigation system are located in eleven structures dispersed throughout the site. Each concrete-unit-masonry structure has a shallow sloped shed roof. The roof has a deep overhang on the front elevation, supported by extensions of the side walls. The resulting space, open on the front and further ventilated by wood grills at the top of the side walls, is intended as a shelter. The metal entrance door to the control room is on the front façade. The Irrigation Control Houses were constructed in the mid-1990s, after the period of national significance.

City of Springfield Utility Building (Noncontributing)

The City of Springfield utility building, located just inside the secondary entrance on Hillside Avenue, is a gabled-roof wood frame structure, clad with vertically-scored plywood, on a concrete-unit-masonry foundation. The double metal entrance door is centered on the gable end. The City of Springfield Utility Building was constructed in 2003, after the period of national significance.

## 8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally:__

| | |
|---|---|
| Applicable National Register Criteria: | A__ B__ C X D __ |
| Criteria Considerations (Exceptions): | A__ B__ C__ D__ E__ F__ G__ |
| NHL Criteria: | 4 |
| NHL Theme(s): | III. Expressing Cultural Values<br>5. Architecture, landscape architecture, and urban design |
| Areas of Significance: | Landscape Architecture |
| Period(s) of Significance: | 1918–1936 |
| Significant Dates: | 1918–1924: Design and construction of golf courses |
| Significant Person(s): | |
| Cultural Affiliation: | |
| Architect/Builder: | A. W. Tillinghast, Golf Course Architect, Course<br>Chester H. Kirk, Architect, Clubhouse |
| Historic Contexts: | XVII. Landscape Architecture |

**State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**

## Introduction

Baltusrol Golf Club is significant under National Historic Landmark Criterion 4, and Theme III, Expressing Cultural Values, for its importance in Landscape Architecture. Baltusrol Golf Club is nationally significant for its two 18-hole golf courses, the Upper and the Lower, which comprise arguably the most important and influential design of leading early-twentieth-century golf course architect Albert W. Tillinghast (1874–1942). Tillinghast was one of the first American golf architects to integrate the golf course into nature, and one of the primary developers of the strategic as opposed to the penal golf course. Baltusrol's period of significance is 1918 to 1936, beginning with Tillinghast's personal involvement with the construction of the 36-hole Upper and Lower courses, and concluding with his final involvement in fine-tuning the courses before he left the independent practice of golf course architecture for a position with the Professional Golf Association of America (PGA) and eventual retirement from design. The design and creation of Tillinghast's Baltusrol marks the height of the Golden Age of golf course design.

Tillinghast was one of the first Americans to become a prominent golf course architect, following the early phase of the increasingly popular sport when the golf course design business in this country was dominated by practitioners from Great Britain. Tillinghast, who became obsessed with golf as a young man, concentrated his considerable natural talents to participate in all aspects of the sport: in addition to his golf course design, he pursued golf photography and was an accomplished amateur player. Most pertinently, he wrote extensively about golf course design, espousing and explaining the design concepts that are manifest in his constructed courses. Tillinghast was one of the most celebrated and sought-after architects during the 1920s, the period that has become known as the Golden Age of golf course architecture. Cornish and Whitten, in their encyclopedic work, *The Architects of Golf*, write: "There are those who say that, in his time, Tillinghast was indeed the best. He was not as prolific as many of his contemporaries, nor did he ever build a breathtaking course on dramatic terrain. But, they agree, his courses have endured the test of time. A look at his list of accomplishments lends support to that view. Among his best-known works are the Upper and Lower Courses at Baltusrol, the East and West Courses at Winged Foot…and the Black Course at Bethpage…"[31]

Baltusrol Golf Club is nationally significant for being a seminal and wide-ranging manifestation of Tillinghast's design concepts. It was the most important of his commissions as a designer; it immediately made his national reputation and marked a turning point in his career. Baltusrol gave him the opportunity to explore and develop his theories of strategic design and "the course beautiful" over a natural landscape that offered a wide range of conditions, from the relatively flat ground of the Lower Course to the rolling terrain of the Upper Course. Baltusrol was already an important golf venue; the course hosted two United States Opens and three other USGA championships before Tillinghast was hired. As an up-and-coming course designer, an American golf course architect in a profession dominated by Scotsmen, "Tillinghast stood more to gain from Baltusrol than Baltusrol stood to gain from Tillinghast."[32]

Baltusrol is noted for Tillinghast's extensive hands-on involvement with the construction of the course. He spent many days on site over a period of four years, and personally supervised the grading of the contours, an involvement that he was not able to duplicate to the same extent at subsequent commissions as his work gained in popularity and demands on his time increased. Both because of his personal involvement with Baltusrol, the

[31] Geoffrey S. Cornish and Ronald E. Whitten, *The Architects of Golf*, New York, NJ: HarperCollins, 1993, p. 64. Cornish and Whitten are both golf course architects, with stellar reputations in their own right.

[32] A. W. Tillinghast, *The Course Beautiful*, Tree Wolf Publications, 1995, p. 7 (a collection of Tillinghast's articles for various golf magazines).

pride he took in its creation (he subsequently styled himself in his advertisements as "The Creator of Baltusrol"), and his physical proximity to the course (he lived in Harrington Park, NJ, about thirty-five miles away) he continued to visit Baltusrol to refine his design into the 1930s. Baltusrol is thus an example of the continuum of his design philosophy, expressing his work starting from the point in his career when his theories were maturing with added polish resulting from a decade of experience designing courses throughout the country.

Landscapes are evolving creations, and golf courses, as a particular landscape type, have been subject to alteration as the technology of both clubs and balls improved and allowed for drives of increased distances, and as philosophies and tastes in course design have shifted over time. All courses that have remained relevant to golf throughout the twentieth and into the twenty-first centuries have undergone alterations, primarily the addition of longer tees. Baltusrol's Upper and Lower courses have been able to absorb such minor changes without the loss of overall design integrity through the foresight of Tillinghast. Modern golf architect Rees Jones (son of Robert Trent Jones) discussed Tillinghast's foresight in course design by referencing an article Tillinghast wrote in 1919: "He recognized early on that advancing skill and technology would constantly require courses to be upgraded. In 1919 (during construction of Baltusrol) he wrote an article for *Golf Illustrated* on the necessity for what he called "elasticity" in golf course design. 'In these days of long flying balls,' he wrote, 'we are forced to insure the future values of the various holes against even more lively balls than those of the present.' He advocated placing tees so that they could be economically extended."[33] Because he was aware that advances in equipment technology would continue, and that in the future tees would need to be lengthened, he laid out his holes in what can roughly be described as a herringbone pattern rather than a running pattern, allowing the tee for one hole to be pulled back without encroaching on the green of the previous hole. This, and Baltusrol's dedication to maintaining (and where necessary restoring) Tillinghast's original design, has resulted in a high degree of integrity for the property, and its continued use as a venue for national championships.

**Historic Context**

Golf was introduced into this country in the late 1880s and early 1890s, primarily by upper-class young men who began playing informally with small groups of friends; in the beginning, players themselves would fashion one or two holes on which to play.[34] Golf became part of a wider social movement in the last half of the nineteenth century which saw urban men's clubs of the mid-century spawn country clubs and golf clubs on the outskirts of metropolitan areas as the upper and middle class populations shifted from city centers to suburbs,[35] and the popularity of family-oriented summer resorts lead to a demand for year-round family-oriented outdoor recreation.[36]

Early golf courses in this country were rigid and geometrical in design. Fairways were ruler-straight, tees were small and mathematically precise, and greens tended to be flat, sunken areas in the fairways that were not visible from afar, and that collected water. Courses were imposed on the natural landscape, rather than being integrated into it. Many of the courses were laid out by Scottish immigrants who came to this country to serve as golf professionals, greens keepers and resident golf architects; others were designed by American amateurs.

The early twentieth century saw two golf revolutions in the making. One was in technology, when the rubber core golf ball, the "Haskell," was introduced, replacing the gutta-percha ball and flying much further, making

[33] Rees Jones, *Bethpage Black: Field Notes*, T&L Golf/American Express Publishing, New York, 2002, pp. 10-11.
[34] William Quiren, *The Ridgewood Country Club: A History*, Q Publishing, Franklin, VA, 2009, pp 25-26.
[35] James Mayo, *The American Country Club: Its Origins and Development*, New Brunswick, NJ: Rutgers University Press, 1998, p. 7.
[36] Ibid, p. 63. Baltusrol is noteworthy for its inclusion of women as members and players from opening day.

the holes on existing golf courses too short.[37] The second revolution grew out of the dissatisfaction of American golfers who, becoming increasingly proficient in the game, decided that golf courses should be more sophisticated, and that American architects could design them.

One influential group of American designers was made up of a group of five golf-playing friends who tried their hand at golf architecture. The group debated the theories of design among themselves and arrived at a similar philosophy which they individually put to practice. They were all talented designers, but it was A. W. Tillinghast who established the long-lasting professional career, and who interpreted the group's philosophy to the rest of the world through his writing. The other members were George Thomas (Riviera Country Club), George Crump (Pine Valley Golf Club), Hugh Wilson (Merion Cricket Club), and William Flynn (Shinnecock Hills Golf Club).

Several of the Americans, including Tillinghast, who were to become the leaders of the design revolution traveled to Great Britain to play golf and study the courses, particularly the Old Course at St. Andrews, in the late nineteenth and early twentieth centuries.

What is considered the "Golden Age" of golf course design began in 1911 with the completion of Charles B. MacDonald's The National Golf Links of America in Southampton, New York, with holes modeled directly on examples from Great Britain, and lasted until 1937, ending with Perry Maxwell's design of the first nine holes at Prairie Dunes Country Club in Hutchinson, Kansas.[38] The Golden Age designers were first and foremost, proponents of the "strategic" philosophy of course design and rebelled against the "penal" philosophy that dominated golf course architecture for nearly 30 years. Strategic golf put the "emphasis on courses that presented options as much as they tested the ability to hit shots."[39] The penal philosophy emphasized hitting the perfect shot with each stroke; errant shots were punished by numerous hazards. Oakmont Country Club (NHL 1987), just outside of Pittsburgh, Pennsylvania, is considered the epitome of the penal style of golf architecture.[40] There are classic courses that straddled the line between penal and strategic, providing dire punishment for players who hit poor shots, but offering multiple options on many holes. One of the foremost examples of this hybrid course is found in Ardmore, Pennsylvania, the East Course at Merion (Merion Golf Club East and West Courses, NHL 1992).

Many Golden Age designers came from Great Britain, and those who were American born often visited Scotland to examine and play the courses there. Even the strategic school of design had differing philosophies on how much manipulation a designer could do to the land; some preferred to let nature dictate the course, while others sought to "improve" nature by moving earth hither and yon. Two of the masters of the "natural" school were Alister Mackenzie and Perry Maxwell. Maxwell's philosophy that "the less of man's handiwork, the better a course" is summed up in an interview with Bob Davis in *The American Golfer*: "It is my theory that nature must precede the architect, in the laying out of links. It is futile to attempt the transformation of wholly inadequate acres into an adequate course… The site of a golf course should *be* there, not *brought* there."[41] Others, such as Donald Ross and Tillinghast believed in the natural beauty of a course and using nature to its

[37] The first golf balls were constructed of leather pouches filled with boiled feathers, known as "featheries." In 1848, the gutta-percha, manufactured from the inelastic natural latex derived from the sap of a genus of tropical trees, was introduced, revolutionizing the game. A second revolution was instigated by Coburn Haskell, a golfer, and Bertram G. Work, an employee of the B. F. Goodrich Company in Akron, Ohio, when they received a patent on 11 April 1898 for a golf ball consisting of rubber thread wrapped around a solid rubber core.

[38] Geoff Shackleford, *The Golden Age of Golf Design*, Sleeping Bear Press; Chelsea, MI, 1999, p. 3.

[39] Geoff Shackleford, ed., Lines of Charm: *brilliant and irreverent quotes, notes, and anecdotes from golf's golden age architects*, Ann Arbor, MI: Media Sports Group, 2005, p. 37

[40] Cornish and Whitten, *Architects of Golf*, p. 61. Oakmont is a National Historic Landmark designated in 1987.

[41] Bob Davis, "Photo-Biographies – No. 33: Perry D. Maxwell, Creator of Ardmore," *The American Golfer*, Greenwich, CT: Conde Nast Publications, Vol. 37, No. 5, February 1935, p. 17.

fullest, but recognized that nature sometimes needed a little help. Tillinghast's credo: "It costs no more to follow Nature than to ignore her. If you must introduce artificial creations into a golf design, take efforts to make them appear natural."[42]

Over five thousand courses were built during the Golden Age throughout the country. Some of the more prolific architects, such as Ross, might visit a site for just a couple of days, leaving behind only a layout for the holes (although Ross spent years working at Pinehurst, where the Number Two course is considered his masterpiece [Pinehurst Historic District – NHL 1996]). At the other extreme was George Crump, who dedicated his family's fortune and the last five years of his life to his one creation, Pine Valley, at times camping out on the property as he strove to optimize its potential. The best of the courses designed during the Golden Age mark the pinnacle of strategic golf course architecture in the United States.

After World War II, when golf courses once again began to be built, the emphasis shifted to "stroke" play, where the score is based on the total number of strokes to round the course, rather than "match" play, where a player wins or loses each individual hole, with the overall winner being the one who has won the most holes, not the one with the lowest cumulative score. This change altered the way courses are designed, making them less strategic, with the result that the best strategic courses were those constructed in the first third of the twentieth century.[43] The post-WWII era ushered in the "heroic style" of course design, which emphasized the necessity for long drives and accurate approaches, often over multiple hazards. Sometimes called "target golf," this style dominated course design through the 1980s. Despite the approximately 10,000 courses that have been built since World War II, still forty percent of the courses in the 2013–2014 *Golf Digest*'*s* ranking of the 100 best in the country were built before the war.[44]

**Early History of Baltusrol**

The history of Baltusrol Golf Club closely parallels the early history of golf in the United States. It was established in 1895 by Louis Keller, founder of the *New York Social Register*, on farmland he acquired in Springfield, New Jersey.[45] Keller wanted a venue close to the city to serve his friends and acquaintances who had taken up the game while summering in Newport and similar resorts. The first nine-hole course was designed by Englishman George Hunter.[46] Two years later, Keller enlarged the course to eighteen holes.

Just a year later, in 1898, Keller retained surveyor A. H. Woodruff to design a unique combination course, the Short and Long Course. The goal was to provide a short course (5,128 yards) for women and beginners and a long course (6,000 yards) for experienced players. The two courses shared fourteen of a total of twenty-two greens. The Short Course was abandoned three years after construction because the innovation of the rubber ball, replacing the gutta-percha ball, made it obsolete.

The surviving Long Course underwent alterations to three holes to become what was known as the Old Course, which in turn was subjected to annual upgrades, partially in pursuit of hosting national championships.[47]

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[42] Cornish and Whitten, *Architects of Golf*, p. 59.

[43] Shackelford, *Golden Age*, p. 3.

[44] *Golf Digest* has been ranking the country's 100 best courses biennially since 1965; courses are voted on by a panel of several hundred golf experts, and within the world of golf, the list is considered the definitive ranking. Courses are ranked on seven criteria: shot value, resistance to scoring, design variety, memorability, aesthetics, conditioning, and ambience.

[45] Baltusrol took its name from Baltus Roll, a previous owner of the property, who was murdered by robbers in 1831.

[46] The fifth hole followed the same routing as the present number 3 on the Upper course, but nothing else has survived from this first course.

[47] The club succeeded in attracting the USGA Men's Amateur in 1904, which resulted in further course improvements due to severe criticism following the tournament.

In 1909, the original clubhouse in a converted farmhouse burned, and the current building (Contributing), designed by Chester H. Kirk, AIA was constructed that same year.

By 1918, membership had increased to over 700, causing increasingly-crowded conditions on the fairways. The Old Course had evolved into a nationally-recognized championship course.[48] The club retained A. W. Tillinghast, with the intent that he would design a new, separate eighteen-hole course to supplement the Old Course. It was Tillinghast's idea to instead build two completely new courses, with each incorporating some features of the Old Course. Adding to the complexities of the combined course design was the club's requirement that eighteen holes of golf remain playable throughout what turned into a four-year construction period.

**A. W. Tillinghast**

Albert Warren Tillinghast was one of the foremost Golden Age American golf course architects. The definitive history of golf course design, *The Architects of Golf* (1993) by Geoffrey S. Cornish[49] and Ronald E. Whitten,[50] lists nine men as preeminent in the field before World War II, the "Golden Age" of course design. Three were Scottish (James Braid, Willie Park, Jr., and Donald Ross); two were British (Harry S. Colt and Alister Mackenzie); two born in Canada (Stanley Thompson and C. B. MacDonald); and two were American (Tillinghast and George Crump).[51]

Tillinghast was the scion of a wealthy rubber goods manufacturer in Philadelphia. He had a troublesome youth, claiming to having never finished a school he attended. He developed a passion for the game of golf and eventually became an excellent amateur contender. In 1909, a friend of his father, C. C. Worthington, suggested that perhaps Tillinghast would like to lay out a new course for him at Shawnee-on-Delaware, located in Pennsylvania on the Delaware River just north of the Delaware Water Gap.[52] Tillinghast accepted, and found his true calling in life as a golf course architect.

Over the next decade, he designed several notable courses. In Texas, he designed the Brackenridge Park municipal course; in California, the San Francisco Golf Club course. He designed several courses in Florida, and, in New Jersey, he completed courses at Shackamaxon (1916) and Somerset Hills (1917). During this period his design philosophy had not yet fully matured; at both Shackamaxon and Somerset Hills, he incorporated features like "chocolate drop" mounds and "alpinization," both of which he later dismissed as artificial and not in accord with a natural course.[53] He also incorporated replicas of famous holes in Scotland into his early courses, such as the Redan hole at Somerset Hills and the Punch Bowl hole at Shawnee. At Baltusrol, however, and the courses which followed, he tore away from this practice and strove to build only original golf holes. He came to believe that replica holes would never achieve the greatness of the originals and originality in construction would lead to great golf holes.

His reputation grew throughout the decade, and by the time the Baltusrol Board of Directors decided to hire him, he was seen as one of the more up-and-coming designers in the country, though still on the second tier,

[48] The Old Course was the site of five national championships: two US Women's Amateurs (1901, 1911); two US Opens (1904, 1915) and a US Amateur (1904).

[49] Cornish (1914–2012) was a golf course architect, author and historian; he received an honorary doctorate from the University of Massachusetts, and taught golf course design and history at the Harvard Graduate School of Design.

[50] Whitten is the golf architecture editor for *Golf Digest.*

[51] Cornish and Whitten, *Architects of Golf*, p. 175

[52] The course is extant.

[53] "Chocolate drops" refers to a row of small mounds that in form resemble giant Hershey's Kisses (which originated in 1907). "Alpinization" refers to breaking up the fairway and rough into miniature ranges of mountain and valley, a concept that appears to have been brought back from Great Britain by Tillinghast.

without the reputation of foreign-born architects such as Ross, Colt, and Mackenzie, nor the standing of Canadian-born and Scottish-educated C. B. MacDonald.

Tillinghast is celebrated as a golf course designer for advocating and designing according to two primary philosophical beliefs. The first is the concept of the "Course Beautiful," a term he may or may not have coined, but one that was central to his design philosophy.[54] He was not alone in appreciating the potential beauty of a golf course integrated into the landscape, but he made it his particular mission to preach the idea in the articles and essays he wrote for golf magazines at the same time he was designing courses according to the concept. For example, in his column titled "Our Green Committee" in *Golf Illustrated*, October 1920, he wrote: "It seems to me that he, who plans any hole for golf, should have two aims: first to produce something which will provide a true test of the game, and then consider every conceivable way to make it as beautiful as possible. He should have in mind not only the skill and brawn of golfers but their eyes as well." Said Frank Hannigan of the USGA, "Tillinghast was…the first designer who consciously set out to create golf holes that were visually attractive—thereby transforming golf course architecture into a bastard art form requiring engineering expertise mixed with 19th Century principles of landscape design."[55]

Tillinghast was not unique in his use of natural contours, but he was an influential proponent of this style. Golf architecture was coming of age in Tillinghast's day and differing design styles were being developed by several of the leading golf architects. But Tillinghast had the benefit of advancing his approach to design to a wide audience. As golf architect Rees Jones noted, "He (Tillinghast) was a great salesman. He had the power of the pen through his work with *Golf Illustrated*."[56] Tillinghast followed nature as much as possible and built unique golf holes as dictated by the natural terrain. Jones noted that "Tillinghast sought natural green sites atop hills," using the lay of the land to dictate the routing of holes, rather than resorting to moving a lot of earth to create holes.[57] On the other side of the spectrum, Charles B. MacDonald and his apprentice Seth Raynor were designing copies of the celebrated holes in Great Britain. Other designers imposed their vision on the ground, while Tillinghast adapted his designs to the location. According to Rees Jones, Tillinghast "did not find a style that he embraced and continued. Every course was individual."[58]

Tillinghast's second design principle was the notion of the strategic course, as opposed to the penal course that was in vogue previously. Perhaps his greatest contribution to golf course design was his part in the development of the modern strategic course. The Old Course at St. Andrews, the standard by which all other courses are judged, began as a penal course, in which there is only one route from the tee to the green, and a player is penalized for any deviation from that path. By 1850 St. Andrews had evolved into a strategic course that provided "direct routes with substantial rewards to the bold player while offering safer but longer routes, at the cost of a stroke or two, to the less daring."[59] However, in the British Isles as well as in the United States, during the last years of the nineteenth century, the quality of golf course design deteriorated to the point where it has been called the "Dark Ages of Golf Architecture."[60] Courses were designed without imagination; greens were oblong, round or square, and absolutely flat; bunkers were rectangular ramparts, and there was only one route from the tee to the green.

Tillinghast and his contemporaries such as Donald Ross and Charles MacDonald, all of whom studied the St. Andrews course in depth, brought to America the concept of the strategic layout, where a player must make a

[54] The term is thought to be borrowed from the City Beautiful movement.

[55] A. W. Tillinghast, A. W. (ed. by Wolffe, Trebus, and Wolffe), *Reminiscences of the Links*, TreeWolf Productions: Rockville, MD, 1998, Foreword.

[56] Rees Jones, telephone interview, 7/25/2013.

[57] Jones, *Bethpage,* p. 21. The 8th hole on the Upper course is an excellent example of this principle.

[58] Jones, interview, 7/25/2013.

[59] Cornish and Whitten, *Architects of Golf*, p. 7.

[60] Ibid., p. 17.

decision, weighing perhaps a shorter route against an increased risk of encountering a particular hazard. Several schools of strategic design evolved in the 1920s, but Tillinghast, Ross, and MacDonald had established their architectural practices and design philosophies in the previous decade, giving them authorship of the deliberatively strategic approach. Charles Blair MacDonald was constructing his pioneering masterpiece, National Golf Links of America on Long Island, NY, his first course, at exactly the same time that Tillinghast was constructing his first course, Shawnee-on-Delaware. Because the two courses were built simultaneously, the strategic and sophisticated Shawnee can be considered fully Tillinghast's creation, and not a copy of or reaction to MacDonald's design.[61]

Baltusrol gave Tillinghast the opportunity to demonstrate his Course Beautiful and strategic design ideas on a property that included the extremes of gently undulating stretches of former fields and the rolling base of Baltusrol Mountain. The reputation and prestige of Baltusrol Golf Club, which had hosted the Men's US Open in 1903 and 1915, the Men's Amateur Championship in 1904, and the Women's Amateur Championship in 1901 and 1911, provided Tillinghast with a commission of national prominence. Tillinghast gave the better part of four years of his career in original design, which lasted only twenty-seven years, to the design and construction of Baltusrol. It was at Baltusrol where Tillinghast demonstrated his innovative approach to strategic course design in a nationally-recognized venue. Here, Tillinghast unveiled his philosophy of tee placement, breaking from his counterparts by providing large and varied tee grounds that allowed for maximizing the variety of tee shot strategies. Tillinghast broke from his contemporaries, who generally designed small or single tee grounds, by creating large and multiple tees, which allowed the hole to be started with a different strategic approach depending on the location of the markers. Wrote Tillinghast, "The merit of any hole is not judged by its length, but rather by its interest and its variety as elective play is apparent. It isn't how far, but how good!"[62] The difference in course design was noted in contemporary publications. A book produced in 1927, *Golf Holes They Talk About*, which depicts in pen and ink drawings some of the more notable holes for courses in the greater New York area, depicts the 4th hole at Baltusrol's Lower Course. Significant in the depiction is the large, U-shaped teeing area, which allows for the hole to be played differently (and thus more strategically) depending on the placement of the tee markers. More typical of the holes depicted in the book are those that are more penal in nature, with bunkers and traps, mounds and water, ready to catch any errant shot. Noted is "Westchester Biltmore's new 5th hole on the West Course…with a trap for every shot but the right one."[63] Tillinghast felt that on a hole "with a teeing ground of ample proportions, the location of the markers may measurably change the character of play in light of prevailing conditions at different times."[64] A penal course dictated only one way to play a hole.

Cornish and Whitten include Tillinghast among the select "virtuoso" golf course designers of the Golden Era. They divided golf course designers into three categories: Functional, Accomplished, and Virtuoso. Functional designers created courses "for everyman," with easily reachable objectives and relatively few problems. A large percentage of courses and designers fell into this category; many of the designers were not professionals and may have laid out only one or two courses. Accomplished designers strove to design courses with shot values that would test good golfers but would not overwhelm most golfers. The courses might have two or three signature holes that defined the course identity. Most of the professional golf course designers of the pre-WWII era fell into this category. The final category, the Virtuoso designer, produced outstanding courses, courses that placed shot values on each stroke (not just tee shots or approaches). They designed strategic courses, often employing deception or misdirection. Some were proponents of letting nature dictate the design of the course while others sought to improve upon nature. The short list of Virtuoso designers put together by Cornish and Whitten were James Braid (worked solely in Great Britain), Willie Park, Jr. (worked primarily in Great Britain),

[61] Daniel Wexler, *Lost Links; Forgotten treasures of Golf's Golden Age*, Clock Tower Press: Chelsea, MI, 2003, p. 81.
[62] Shackleford, *Lines of Charm,* pp. 59-60.
[63] Frank Hopkins, *Golf Holes They Talk About*, Redfield-Kendrick-Odell Co, Inc.: NY, p. 71.
[64] Cornish and Whitten, *Architects of Golf*, p. 78.

Harry S. Colt (also, mostly in Great Britain but worldwide), George Crump (whose short career was defined by Pine Valley), Charles B. MacDonald (born in Canada, and the dean of early designers in the US), Alister McKenzie (English, whose most noted course is Augusta National), Donald Ross (easily the most prolific of all the Golden Age designers, but perhaps not the most intimately involved designer), Stanley Thompson (Canadian, who worked some in the US), and A. W. Tillinghast.[65] These nine men represent a miniscule percentage of golf course designers before WWII, and their best works influenced and inspired generations of designers who followed.

**Tillinghast's Oeuvre**

Tillinghast eventually worked on hundreds of courses, making many alterations to existing courses through his work for the Professional Golfers Association of America (PGA). However, in his career as an architect of original designs, between 1909 and 1936, he is credited with the full design of approximately eighty-six courses. Of these, fourteen were nine-hole courses, and three apparently were designed but never built.[66] Two more which have been attributed to Tillinghast appear to have been designed by others.[67] Another sixteen are no longer extant. Of the remaining fifty-one courses, at least eighteen have lost integrity to varying degrees, by redesign, or the loss of a number of individual holes.

The field of thirty-four extant courses believed to retain reasonable integrity includes ten unaltered courses which are generally considered to comprise the core of Tillinghast's design legacy (Baltusrol and Winged Foot are each composed of two of courses). These courses make up the list of Tillinghast's ten best courses on the golf website of *Sports Illustrated*. In addition, most of these courses appear repeatedly on *Golf Digest's* biennial list of the 100 best courses in the United States. In alphabetical order, with their *Golf Digest* 2013-2014 ranking, they are:

- Baltimore Country Club Five Farms East, Baltimore, MD,
  not ranked in 2013-2014;
- Baltusrol Golf Club Upper and Lower Courses (36 holes),
  Lower, #35, ranked for all 49 years; Upper, #59, newly ranked;
- Bethpage State Park Black Course, Farmingdale, NY
  #42, ranked for 26 years;
- Quaker Ridge Golf Club, Scarsdale, NY,
  #69, ranked for 46 years;
- Ridgewood Country Club (27 holes), Paramus, NJ,
  #89, 2009-2010, not ranked in 2013-2014;
- San Francisco Golf Club, San Francisco, CA,
  #32, ranked for 44 years;
- Somerset Hills Country Club, Bernardsville, NJ,
  #95, ranked for all 49 years;
- Winged Foot Golf Club, West and East Courses (36 holes), Mamaroneck, NY,
  West, #8, ranked for all 49 years; East, #76, ranked for 30 years.

[65] Cornish and Whitten, *Architects of Golf*, pp. 169-176.

[66] Bailey Park Country Club, Mt. Vernon, NY; Poxono Country Club, Shawnee-On-Delaware, PA, and Davis Shores Country Club, St. Augustine FL.

[67] North Shore Country Club, Glen Head, NY, was designed by Charles MacDonald and Seth Raynor according to club's website, and Saxon Woods, Scarsdale, NY (owned by Westchester County) was designed by Tom Winton in 1931, according to the club's website.

Cornish and Whitten's list of Tillinghast's best-known courses in *The Architects of Golf* is essentially the same, with the addition of Brook Hollow Country Club in Texas and the subtraction of Quaker Ridge and Somerset Hills.[68]

Of these, there is a general consensus in the golf world among historians and course analysts that three can be considered Tillinghast's masterpieces: Baltusrol, Bethpage Black, and Winged Foot. One measure of the importance of the three courses is the number of national championships each has hosted—Tillinghast's Baltusrol has hosted 10 USGA championships, including five US Opens and two US Women's Opens, plus one PGA championship (and will host the 2016 PGA championship, as well); Winged Foot has also held 10 USGA championships (including five US Opens) and one PGA championship; Bethpage Black has hosted 2 US Opens, and is one of the few public courses chosen to host an Open. What distinguishes Baltusrol from all other golf courses, including Tillinghast's most noted designs, is that that the Upper and Lower courses have each hosted the U.S. Men's Open, the US Women's Open, and the US Men's Amateur Championship. Conversely, at Tillinghast's only other extant 36-hole design, Winged Foot, the East course has never hosted a US Open or a Men's US Amateur; it has hosted two US Women's Opens. Baltusrol is the only golf course property in the United States that has two extant US Open courses. Another means of gauging the respect for these three courses has been derived from the websites of the remaining twenty-seven presumed unaltered courses. Almost every one of these mentions that their club's course was designed by Tillinghast, and ten identify Tillinghast through the premier courses with which he is associated. Ten mention Baltusrol, ten cite Winged Foot, and four name Bethpage Black.[69]

All three of these Tillinghast masterworks have individual merits as courses and as championship venues. To rank one above the other two regarding quality of design must come down to a subjective opinion. Perhaps it can be seen as a tribute to all three that their respective strengths and characteristics are still being debated by golf writers and professional players more than three quarters of a century later. Each course has its own attributes, and while any of them can be credited as a masterpiece of course design, there are distinct differences between them. "He (Tillinghast) refused to get in a rut. Thus, the complexes at Winged Foot and Baltusrol, both in the New York Metropolitan zone, are not at all alike—except that they are a joy to play and to observe."[70] Tillinghast provided designs that fit the landscape in which he worked, and did not try to mold the land to a preconceived notion of what a course should look like. Thus, when tasked with designing a championship course on Long Island, Tillinghast utilized the natural aspects of the large island to create something different. The Black Course at Bethpage (Tillinghast designed three courses there in 1936) featured "massive sand areas…not otherwise characteristic of Tillinghast."[71] Rees Jones also noted that the Black Course "is noticeably more penal than Tillinghast's usual designs."[72] Bethpage Black was Tillinghast's swan song—the last course he designed in its entirety before closing his private practice and becoming a consultant for the PGA.

Winged Foot, like Baltusrol, consists of two 18-hole courses; it was designed with the completion of Baltusrol, begun in 1922 and opened in 1923. It is the closest competitor to Baltusrol for being considered Tillinghast's most representative work, although there are striking differences between the two complexes. Tillinghast was known for not using a cookie-cutter approach to course design. Former USGA Executive Director Frank Hannigan noted in 1974 that: "Tillinghast's primary assets were his roving mind, rich imagination, and sense of

[68] Cornish and Whitten, *Architects of Golf*, p. 66.

[69] In addition, one club, Fenway Golf Club in Scarsdale, mentions two "nearby courses," Winged Foot and Quaker Ridge. Other courses that receive one mention each are Alpine Country Club, Alpine, NJ; Oak Hills Country Club in San Antonio, TX; and Pine Valley, NJ (on which Tillinghast consulted with his friend George Crump).

[70] A. W. Tillinghast, (Wolffe and Trebus, eds.), *Reminiscences of the Links*, TreeWolf Publications: Rockville, MD, 1998, Foreword.

[71] Jones, *Bethpage*, p. 9.

[72] Ibid., p. 9

aesthetics. He believed in variety, the converse of the appalling modern trick of imposing on the property one or more gimmicks linked to the architect, e.g. railroad ties or "collection" bunkers. He did not say 'this is all about me.' Thus, Winged Foot is not recognizable as having been crafted by the same man who turned out Baltusrol."[73] Tillinghast's design mission was different for Winged Foot than it was for Baltusrol. In his history of Winged Foot, historian Douglas LaRue Smith noted that it was Tillinghast's reputation, and his nationality that colored the club's choice of a designer: "As they looked around for their own architect, they had certain choices and could even have gone abroad, but they opted instead for a great American golf course designed by an American. And now they found their man—one who could bring the dream into reality. After considering several possibilities, they made their choice: Albert Warren Tillinghast of Philadelphia. 'Give us a man-sized course,' they said to him. Tillinghast's response was a Herculean achievement."[74] "When he was approached in 1921 by those early Winged Footers, A.W. Tillinghast was 46 years old and had good credentials. He had by that time designed Shawnee Country Club (1911); Essex County Country Club in New Jersey; Winged Foot's neighbor, the excellent Quaker Ridge (1916), and he had recently redesigned the famous Baltusrol Golf Club in New Jersey (1918), producing two new outstanding eighteen-hole courses."[75] Winged Foot should be judged on its own merits as a golf venue; its existence only serves to reinforce the fact that A. W. Tillinghast was a master golf architect whose designs have been recognized as superior over a long span of time. It can, however, be argued that Tillinghast would not have won the commission to design two courses at Winged Foot without having successfully created the two championship courses at Baltusrol.

Baltusrol's ultimate significance to Tillinghast's life's work, and the reason it can be acknowledged as the most representative of his designs, rests on two major points. The first is the crucial position it held in his career. When approached by Baltusrol's Board of Directors, he was not a leading golf course architect; his name did not rank with those of Ross or MacDonald. Despite this, he had achieved a confidence in his own skills and philosophy that allowed him to reject their request for a second course to supplement their nationally-regarded championship Old Course and to propose instead the demolition of the Old Course and the construction of two new courses, reusing only remnants of the Old Course. Tillinghast had been constructing courses for a decade at that point, and was hitting his stride as a mature professional, secure in his abilities. His "clear mandate was for championship layouts."[76] With Baltusrol hosting the US Amateur in 1926 and then ten more national championships over the next 90 years, the courses have proved that Tillinghast met his mandate.

Tillinghast's construction at Baltusrol evolved over the years between 1918 and 1922, and his reputation grew along with the courses. He succeeded in fulfilling his promise to the Baltusrol board that he would construct two courses, both of which were better than the previous Old Course. His simultaneous construction of two eighteen-hole courses was a turning point not only in his career, but in the way clubs approached multiple course construction: before Baltusrol, there is no known two-course undertaking where both courses were designed and built at the same time. In the three years following completion of Baltusrol's Upper and Lower, Tillinghast was asked to design double courses for Winged Foot, the Philadelphia Cricket Club, and the Baltimore Country Club at Five Farms: without Baltusrol, there would not have been a Winged Foot, or eventually a Bethpage.

Not only did the completion of Baltusrol demonstrate the feasibility of building two courses simultaneously, the success of the course designs also made Tillinghast's career. Following the opening in 1922, Tillinghast was regarded by many as the leading golf course designer in the country. In fact, in the August 1922 issue of *Golf Illustrated*, Tillinghast was featured in a full-page illustration sitting in a field looking over design plans. In the byline to the sketch, he was hailed as the "Dean of American Born Architects." In his own advertisements, for

[73] Shackleford, *Lines of Charm*, p. 66.
[74] Douglas LaRue Smith, *Winged Foot Story*, 1984.
[75] Ibid.
[76] Jones, *Bethpage*, p. 7.

years following, he styled himself as "The Creator of Baltusrol;" in his own mind, it was obviously his greatest achievement. It was the instant and outstanding success of his work at Baltusrol that made possible the following prolific decade of design. Said former USGA Director Hannigan of Tillinghast: "He was the first architect who marketed himself."[77] And it was his design of Baltusrol which drove his marketing; the course's success and reputation served only to solidify his own success and reputation.

Secondly, Baltusrol has a select position among Tillinghast's masterpieces because of the amount of close personal involvement he had with the actual construction, directing the sculpting of contours for fairways and greens by direct instruction to the crew. His hands-on involvement was required first by the complexity of the undertaking, building two courses while keeping 18 holes open for play. The playable course was constantly changing as work progressed on the two courses; Tillinghast felt that management of the construction could not be left to subordinates.

Also important, was Tillinghast's awareness of what a successful outcome would mean to his future career. His temerity in telling the Baltusrol Board of Directors that he could design two new courses that would be better than the existing championship Old Course provided him a challenge he knew would make or break his reputation. There was no detail of bunker design or green slope that could be overlooked. He spent days on site directing the grading of greens contours, in contrast to his practice on later courses where he sometimes sent plasticine models of greens to the construction contractor to copy. With his rapidly-developing popularity as a designer at the end of the Baltusrol construction period, it is unlikely that he ever again had the luxury of spending the equivalent amount of time at a site. Furthermore, Tillinghast continued to be involved at Baltusrol long after the completion of the courses in 1922. As late as the 1930s, he was involved in the process of installing an irrigation system.

As of 2013, there are three other golf courses that have been designated National Historic Landmarks. Merion Golf Club, East and West Course and Oakmont Country Club Historic District, both in Pennsylvania, were designated in 1989. The Pinehurst Historic District, designated in 1996, contains Donald Ross' masterwork, Pinehurst Number Two. Each of these courses has a similar pedigree to Baltusrol, although in terms of design, they are dissimilar. Oakmont, a storied course outside of Pittsburgh, is considered the prime example of the penal design philosophy. Designed by Henry Fownes, it is noted for its sheer number and variety of bunkers, including the famous "church pews" that dominate the landscape. The East Course at Merion, designed by Hugh I. Wilson, is a noted host of many championships, with a reputation as a demanding test of shot making. Not a long course, Merion requires accuracy over length and touch over brute power. Pinehurst Number Two, one of a cluster of Donald Ross designed courses in the North Carolina resort community, is recognized for its variety of challenging holes and its prodigious length. These three courses represent the seminal works of their respective designers, although Fownes and Wilson did not design much more than their masterworks. Baltusrol represents the seminal work of A. W. Tillinghast.

**Baltusrol's Exemplification of Tillinghast's Philosophy**

Tillinghast utilized, for the most part, what nature presented. At Baltusrol, he worked parts of an existing championship course into a design that was at once his own, but also a reflection of the natural surroundings in which he worked. He did not seek to create stunning, if artificial, masterpieces; he sought to enhance the natural beauty of a given piece of land and to wrought out a course that would be of interest to all levels of golfer, but that would hold the interest of the best level of golfer. He wrote that "a round of golf should present 18 inspirations—not necessarily thrills, for spectacular holes may be sadly overdone."[78] With the total of thirty-six holes, and the varied topography of the relatively flat Lower course and the hilly Upper course, Baltusrol

[77] Shackleford, *Lines of Charm*, p. 65.
[78] Shackleford, *Lines of Charm*, p. 67.

presents a rich and varied sampling of Tillinghast's approach to design, and excellent examples illustrating the design concepts he espoused. No single hole is "spectacular," but the culmination of the 36-hole complex is a spectacular rendering of Tillinghast's design philosophy.

For example, Tillinghast thought that teeing grounds should be large, in order to provide a choice of locations, to suit various weather conditions and lend variety, rather than the small, rigid tees generally in use at the time. Tillinghast himself considered the large, horseshoe-shaped teeing ground on 4 Lower to be a good illustration of this design philosophy.[79] He also arranged the tees off to the side of the previous green, to allow for potential expansion backwards, creating a longer hole.

Another design premise was to make the view of the green appear different when seen from the right side of the fairway versus the left. He thought holes so designed added interest and were more natural. The approach to the green on 15 Lower exhibits this feature: from the right side, the approach into the green and the line of flight are open to full view. However, from the left side of the fairway, the guarding bunkers block the line to the green and make the shot more difficult.[80] This reflects his philosophy of strategic golf; Rees Jones, in his summary of Tillinghast's philosophy, noted that "another of his great strengths was in giving the golfer options, particularly on approach shots…the player may choose to fly the ball in or…use grassy ramps to run it in."[81] From the left side of the fairway, the route may be shorter, but the player has to clear the traps with his approach shot, or he may play the safer route down the right side of the fairway, with an open shot at the green, but a longer distance to hit.

A third design principle is extending the line of play across oblique lines rather than locating hazards at right angles. The thirteenth hole on the Lower is one of the best-known examples of Tillinghast's expression of this tenet. A creek runs the length of the right side of the fairway in an oblique path between the tee and the green. A drive that carries the right side of the creek has a farther carry to safety but is rewarded with a shorter approach to the green. The safer play to the left has a shorter carry over the creek but is left with a longer shot to the green.[82]

Bunkers and traps are another key component of how Tillinghast created a strategic hole. He would incorporate such hazards into locations that provided a high risk/reward ratio. By deliberately flirting with a fairway bunker, a player might be rewarded by a more accessible approach to the green. Or by arranging traps near the green itself in a manner that made it more advantageous for a player to play a longer approach shot, he could discourage a player from taking the shortest route to the green. Hole #11 on the lower course is a dogleg left, with trees down the left side rough. A tee shot that hugs the treeline inside of the dogleg presents an open shot to the green, where the safer tee shot to the right side of the fairway leaves an approach to the green that must carry a bunker. While later in his career he lamented the indiscriminate and often penal use of bunkers, Tillinghast utilized them to present the golfer with options. He also put a lot of effort into their design. When discussing Tillinghast, Rees Jones remarked that "he is recognized as one of the greatest ever builders of creative, sculptured bunkers." [83] Tillinghast wanted golf to be a symphony: "When it is realized that a truly fine round of golf represents the accurate fitting together of shots that bear a distinct relationship to each other, with the green opening up to the best advantage after placed drives, then the game will be a true test…"[84] Carefully

[79] A. W. Tillinghast, "New Types At Poxomo," *Golf Illustrated*, November 1926, p. 18.
[80] A. W. Tillinghast, "Our Green Committee Page," *Golf Illustrated*, August 1918, p. 30.
[81] Jones, *Bethpage*, p. 9.
[82] A. W. Tillinghast, *Golf Illustrated,* April 1932, p. 33.
[83] Jones, *Bethpage*, p. 9.
[84] Shackleford, *Lines of Charm*, p. 89.

placed bunkers and traps provided the golfer an opportunity to think his way around the course, and Baltusrol is considered a thinking man's course.

Baltusrol features examples of many more of Tillinghast's design principles, such as the proper use of water hazards (4 Lower),[85] the optimum use of specimen trees (3 Lower),[86] the contrary-to-rule fade-away green (10 Lower),[87] the long one-shotter (12 Lower),[88] the dog leg and the elbow (11 Lower and 14 Lower),[89] and making sand traps appear natural (16 Lower).[90] One of his favorite design nuances was to construct "skyline" greens, which are sharply defined against the sky with no nearby object by which distance can be judged, making the location of the green ambiguous. The fifth hole of the Lower is an excellent example: the green, with a false front, was built beyond the slope of an elevated ridge, and visual judgment of distance for the shot to the green is hard.[91]

Finally, though the hosting of national championships is not a criterion in itself for national significance, the selection of a course to host a tournament is a reflection of the quality of the course. Though the course characteristics are not the only criterion that is considered when the locations are selected, the superiority of the course is a prerequisite for consideration. It is a tribute to Baltusrol's pre-eminence among courses designed by Tillinghast that, since the dual courses opened in 1922, it has been selected to host a national tournament in every decade since, a record that can be matched by no other Tillinghast course. In the conduct of many of Baltusrol's national championships there have been many firsts which contributed to the growth and popularity of golf as a spectator sport. For example, the 1954 US Open was the first to be to be televised nationally and to be roped from tee to green for gallery viewing. The 1980 US Open was the first to see corporate hospitality tents. In addition, new attendance records have been set on Tillinghast's Baltusrol for just about every championship starting with the 1926 US Amateur. As Harry S. Colt, another Golden Age golf course architect, noted, "The true test of a course: Is it going to last?"[92] Baltusrol has lasted.

**Contemporary Views of Tillinghast and Baltusrol**

Tillinghast was nearly forgotten by the golfing public by the 1970s. His courses were still acclaimed—Baltusrol and Winged Foot continued to be frequent hosts to major tournaments, but as a designer his star had somewhat faded. Frank Hannigan's 1974 *Golf Journal* article that coincided with the USGA holding four of its championships on Tillinghast-designed courses, helped reintroduce the golfing public to this once-renowned designer.[93] A growing appreciation for the courses of the Golden Age emerged, and with it an appreciation of the talents of the men who designed them. There has been a call for even more recognition of these men. In May 2013, *Golf Digest* editor Jerry Tarde called for the International Golf Hall of Fame to induct A. W. Tillinghast in the next class. Noting that Donald Ross, Alister Mackenzie, Robert Trent Jones, and even Pete Dye are inductees, Tarde writes of Tillinghast: "Really, he's not in? It's an embarrassment to the Hall of Fame

[85] A. W. Tillinghast, "New Types At Poxomo," *Golf Illustrated,* November 1926, p. 18.
[86] A. W. Tillinghast, "Our Green Committee Page," *Golf Illustrated,* October 1920, p. 42
[87] A. W. Tillinghast, *Golf Illustrated*, June 1933.
[88] A. W. Tillinghast, "The Long One-Shotter," *The Professional Golfer of America,* July 1937, p. 18.
[89] A. W. Tillinghast, "Our Golf Committee Page," *Golf Illustrated,* April 1919, p. 32 and "Modern Golf Chars," *The Golf Course,* April 1916, pp. 1 & 43.
[90] A. W. Tillinghast, "Golf Course Design and Upkeep," *Golf Illustrated,* December 1931, p. 28.
[91] A. W. Tillinghast, "Trees on the Golf Course," *Golf Illustrated*, February 1931, p. 24.
[92] Shackleford, *Lines of Charm*, p.17.
[93] The four championships and their courses are: US Open – Winged Foot; US Amateur – Ridgewood; US Junior Amateur – Brooklawn; Curtis Cup – San Francisco Golf Club.

that the builder of Winged Foot, Baltusrol, Quaker Ridge, and San Francisco Golf isn't there."[94] Tarde's contention is that the builders had as much influence on how golf is played as the teachers and players.

People close to the game recognize Tillinghast's important role as a course designer and as one who influenced the profession of golf course architecture. Former USGA president Sandy Tatum described Tillinghast as "…a certifiable genius. You always know when you're on a Tillinghast course without being told. You stand on the tee feeling stimulated by what's ahead and not in the least visited with the sort of hysteria you might feel on some other unfamiliar course. With Tillinghast you can only anticipate a pleasurable experience."[95] Golf architect Rees Jones opined that Tillinghast is his favorite designer because he had a philosophy that was not doctrinal. Every course was individual, but the commonality was that he was the best at designing shot options into his courses. Jones remarked that he thought one thing Tillinghast did better than every other designer was to understand the importance of angles of approach to the green, and how the slope of the green relates to those angles.[96] Speaking specifically of Baltusrol, Jones waxed eloquently of his love for the course: "It just has an aura about it. It is beautiful; it is inspiring. It has stood the test of time like few golf courses can."[97] In 2012, Jones accompanied a group of international golf course architects on a tour of a number of Tillinghast's courses, including Winged Foot, Bethpage, and Baltusrol. The consensus among these designers was that Baltusrol was the best. When comparing Winged Foot to Baltusrol, Jones noted that Tillinghast had recently completed a complete makeover of an already recognized championship course at Baltusrol, and that the Winged Foot committee charged Tillinghast with creating a championship course that would challenge the best golfers in the world. Jones, paraphrasing an old saying, said that Baltusrol is "not a church for Easter Sunday; it is a church for every Sunday," meaning that unlike Winged Foot, which is hard for a low handicap player and near impossible for an average player, Baltusrol is playable by any level of golfer, and offers a fair test to all.[98] Winged Foot is a more punishing course, with steeply sloped greens with little or no room to run a ball up. Baltusrol has more subtlety in its greens, its approaches, and its bunkering. Winged Foot has undergone extensive makeover, including new and reshaped bunkers and rebuilt greens. In comparing the two complexes, Winged Foot and Baltusrol, Jones notes that the difference is between Baltusrol's greens which were "built by feel, not technology," as Winged Foot's new greens were.

## Conclusion

"He (Tillinghast) was a superb, not a good or a very good, but a superb golf course architect."[99] Baltusrol is the course that made such a statement plausible. The Upper and Lower courses of Baltusrol Golf Club comprise one of the undisputed masterpieces of A. W. Tillinghast, possibly the leading American golf course architect of the Golden Age of golf course design. Baltusrol was already a nationally-recognized, premier golf club when Tillinghast was retained to redesign and expand the existing Old Course into two new courses. The Upper and the Lower courses, on two very different types of terrain, showcase the ability of Tillinghast to adapt to the natural conditions to create courses that were aesthetically pleasing as well as outstanding tests for golfers at all levels of ability. The completion of the Baltusrol courses immediately propelled Tillinghast to the pinnacle of his profession, making him the most sought-after designer in the United States and enabling him to go on to produce major course designs throughout the country for the next decade and a half. Tillinghast's hands-on approach to his creation at Baltusrol makes it a direct expression of his philosophy of blending course features

[94] Jerry Tarde, "Editor's Letter: The Case for Builders," *Golf Digest* online (May 2013): https://www.golfdigest.com/story/jerry-tarde-on-world-golf-hall-of-fame, accessed 7/25/2013

[95] Ron Fimrite, "A Mad Master," *Sports Illustrated*, online (August 25, 1997) https://vault.si.com/vault/1997/08/25/a-mad-master-aw-tillinghast-the-architect-of-winged-foot-was-known-for-his-outstanding-courses-and-outlandish-lifestyle, accessed 7/24/2013.

[96] Jones, interview 2013.

[97] Ibid.

[98] Jones, interview.

[99] Frank Hannigan, *Golf Journal*, May 1974.

with the natural setting (the Course Beautiful) and of strategic design. For almost a century, Baltusrol Golf Club has respected and maintained Tillinghast's courses, preserving them, together, as the seminal work of a master architect.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
X Previously Listed in the National Register. NR# 05000374
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey: #
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
X Other (Specify Repository): Baltusrol Golf Club Archives, US Golf Association Museum

## 10. GEOGRAPHICAL DATA

Acreage of Property: 474 acres

| UTM References: | Zone | Easting | Northing |
|---|---|---|---|
| A | 18 | 556520 | 4506700 |
| B | 18 | 557240 | 4506050 |
| C | 18 | 556600 | 4504740 |
| D | 18 | 556580 | 4504740 |
| E | 18 | 555410 | 4504960 |
| F | 18 | 555210 | 4505110 |

Verbal Boundary Description: The boundaries of Baltusrol Golf Club are equivalent to Block 1605 Lot 1 on the Springfield, New Jersey, tax map.

Boundary Justification: The proposed district boundaries are the legal boundaries of Baltusrol Golf Club. The boundaries include the entire parcel of land leased and later purchased from Louis Keller (with the exception of 45 acres on the west side at the top of Baltusrol Mountain that were subsequently sold by Baltusrol Golf Club), as well as eleven additional parcels, ranging in size from 2.427 acres to 50.746 acres, purchased about 1918 with the assistance of Louis Keller, who had obtained rights and options. The tax parcel noted is the property associated with Baltusrol Golf Club and includes the historic courses and ancillary structures.

## 11. FORM PREPARED BY

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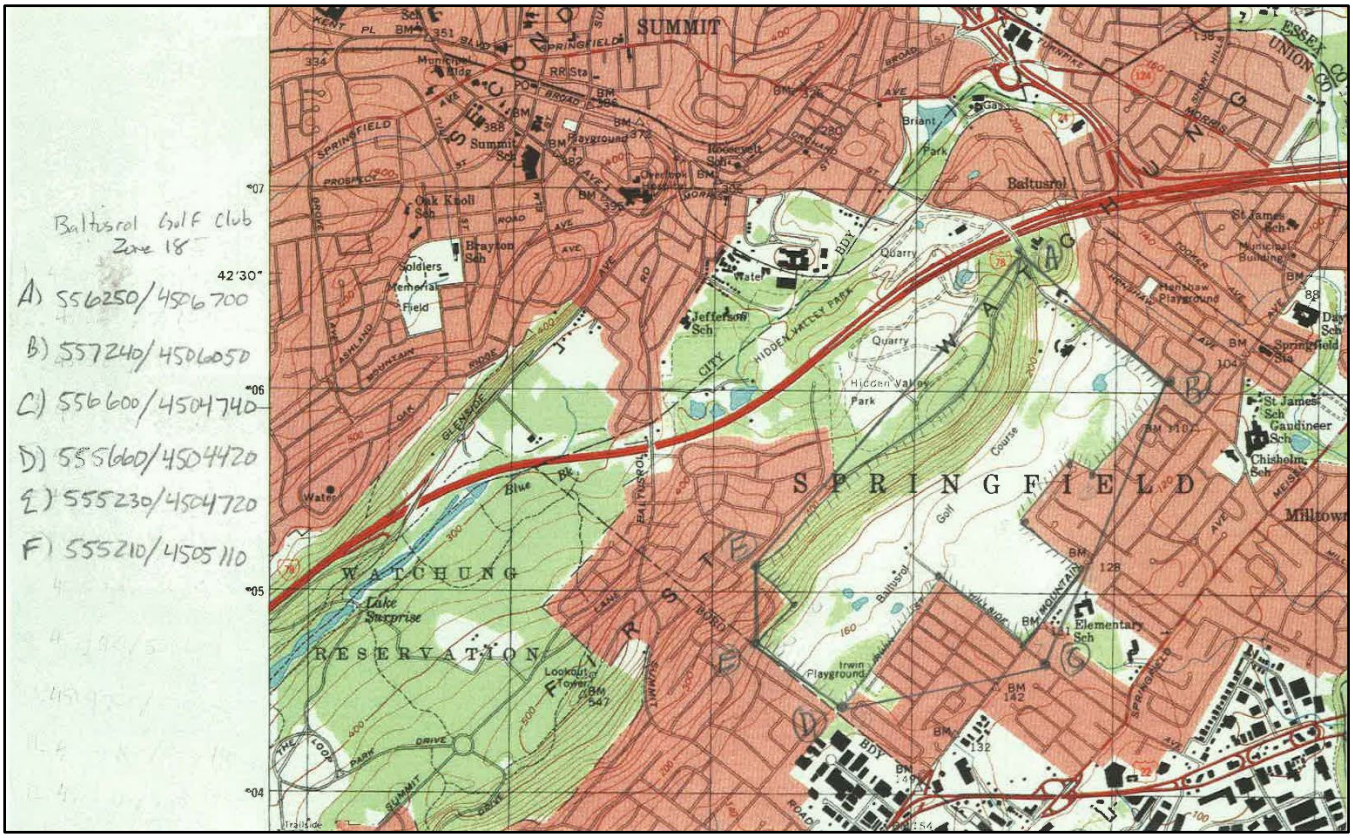
Telephone: 856-451-1779

Date: 17 January 2008

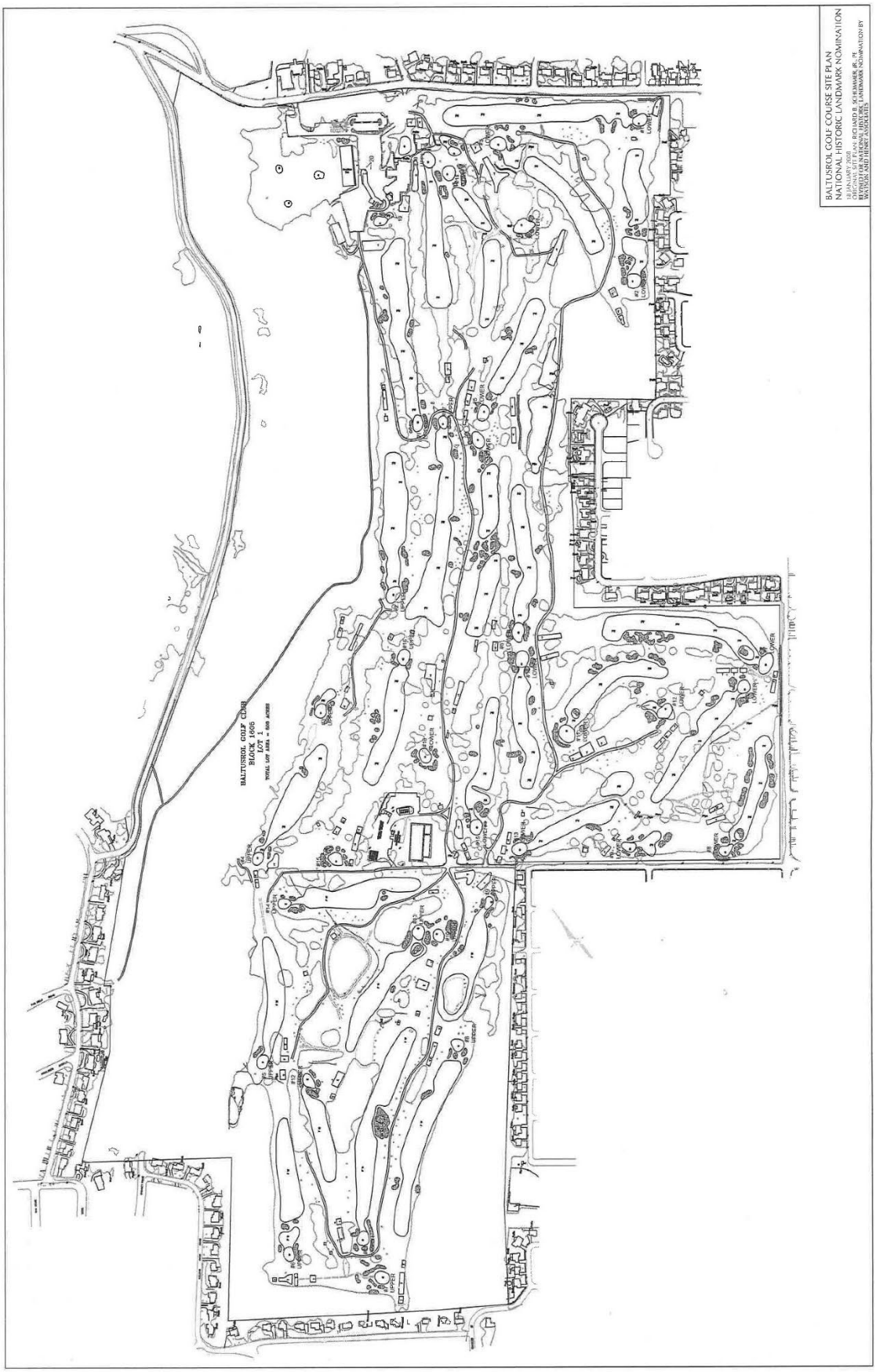
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NATIONAL HISTORIC LANDMARK
August 25, 2014


Baltusrol Golf Club
Zone 18
A) 556250/4506700
B) 557240/4506050
C) 556600/4504740
D) 555660/4504420
E) 555230/4504720
F) 555210/4505110
42°30'
SUMMIT
SPRINGFIELD
WATCHUNG
RESERVATION
Lake Surprise
Baltusrol
Quarry
Jefferson Sch
Oak Knoll Sch
Brayton Sch
Soldiers Memorial Field
Hidden Valley Park
Irwin Playground
Elementary Sch
St James Sch
Gaudineer Sch
Chisholm Sch
Millburn
Lookout Tower
BM 547
BM 142
BM 132
Water
Blue
Golf Course

USGS Map




NHL Site Plan and Boundary

Photograph Log:

All photographs taken by James Lum, Communications Manager, Baltusrol Golf Club, August 2013.

1) Clubhouse from behind green for #4 Lower, looking across both 18th greens, facing northeast.
2) Looking down #1 Lower from tee, facing south.
3) #2 Lower, looking across bunkers to green, facing southwest.
4) Looking across creek and pond to green for #4 Lower, facing southwest.
5) "Skyline green" for #5 Lower. Facing west.
6) #13 Lower green. Facing west.
7) Green for #16 Lower. Facing west.
8) View to #17 Lower green. Facing east-northeast.
9) Approach to #18 Lower. Facing northeast.
10) Looking across #18 Lower green, past #18 Upper green to clubhouse. Facing north.
11) Looking down toward the green from the tee box of #1 Upper. Facing west.
12) View from the tee for #5 Upper. Facing west.
13) #7 Upper from tee. Facing south.
14) Small pond on #9 Upper. Facing east.
15) Approach to small green at #14 Upper. Facing north.
16) Green at #15 Upper. Facing south.
17) Approach to #16 Upper. Facing east-southeast.
18) Clubhouse from #18 Upper fairway. Facing east-northeast.
19) Clubhouse from driveway, showing porte-cochere. Facing southeast.
20) Grill room in west wing of clubhouse. Facing west.
21) Foyer of Clubhouse. Facing south from main entry.
22) Trophy Room. Facing west.
23) Entry gate at Shunpike Road. Facing west.
24) Carriage House (Non-contributing). Facing west-northwest.



Photo # 1 -Looking north across #4 Lower green to Clubhouse.



Photo # 2 - Hole #1 Lower from tee.



Photo #3 - Green for hole #2 Lower, depicting placement and design of bunkers.



Photo #4 - Hole #4 Lower, the signature hole for the Lower course.



Photo # 5 - A “skyline green,” an elevated green that diminishes perspective (#5 Lower).



Photo # 6 - Island bunker at #13 Lower; the Island may be left un-mowed for tournament play.



Photo # 7 - Tillinghast often utilized very subtle undulations in his greens (#16 Lower).



Photo # 8 - The key to a strategic course is offering the golfer options. Here, the widest landing area of #17 lower does not offer the best approach to the green, bringing bunkers into play.



Photo # 9 - By incorporating water hazards, Tillinghast had another option for shaping the strategic aspect of the course. On the Lower 18th, the drive that flirts with the hazard on the left rewards the player with a better opening to the elevated green.



Photo # 10 - Both the Lower and Upper courses finish in front of the Clubhouse. This shot looks across the green for #18 Lower, #18 Upper is just behind, guarded by bunkers.



Photo # 11 - The Upper Course starts just west of the Clubhouse. The Upper utilizes the more radical changes in topography to its full extent. This is hole #1.



Photo # 12 - Fairways are rarely level on the Upper Course. Some slope side to side, while others are uphill or downhill. Here, hole #5 Upper travels downhill and also involves sidehill lies.



Photo # 13 - Shorter holes utilize bunkers to both highlight the green and to confuse the golfer. The bunker nearest the tee creates an optical illusion; there is actually a large open area between it and the green for #7 Upper.



Photo # 14 - Some water hazards aren't in play for more accomplished golfers, but Tillinghast designed courses to be a test for all levels of player (#9 Upper).



Photo # 15- Tillinghast solved a long-standing drainage problem for the green at #14 Upper by building a new one. Completed in time for the 1936 US Open, the small green is 20 yards to the left of the original.



Photo # 16 - Elevated greens, such as the one on #15 Upper, require more accuracy for short shots.



Photo # 17 - Specimen trees, like the one on the right on #16 Upper, help define the strategic direction of play.



Photo # 18 - The 18th on the Upper leads directly to the Clubhouse.



Photo # 19 - The clubhouse is a sprawling, Tudor Revival with many amenities, including rooms and apartments, as well as locker rooms, meeting rooms, and dining facilities.



Photo # 20 - The Grill Room in the west wing features the names of all tournament winners, from club champions to US Open winners, painted in gold on the dark paneling.



Photo # 21 - The foyer.




Photo # 22 - The Trophy Room has memorabilia from a century of championship play.



Photo # 23 - The entry gates on Shunpike Road.



Photo # 24 - The carriage house, while an original feature, has been greatly expanded in recent years and is noncontributing.