

Tillinghast Illustrated

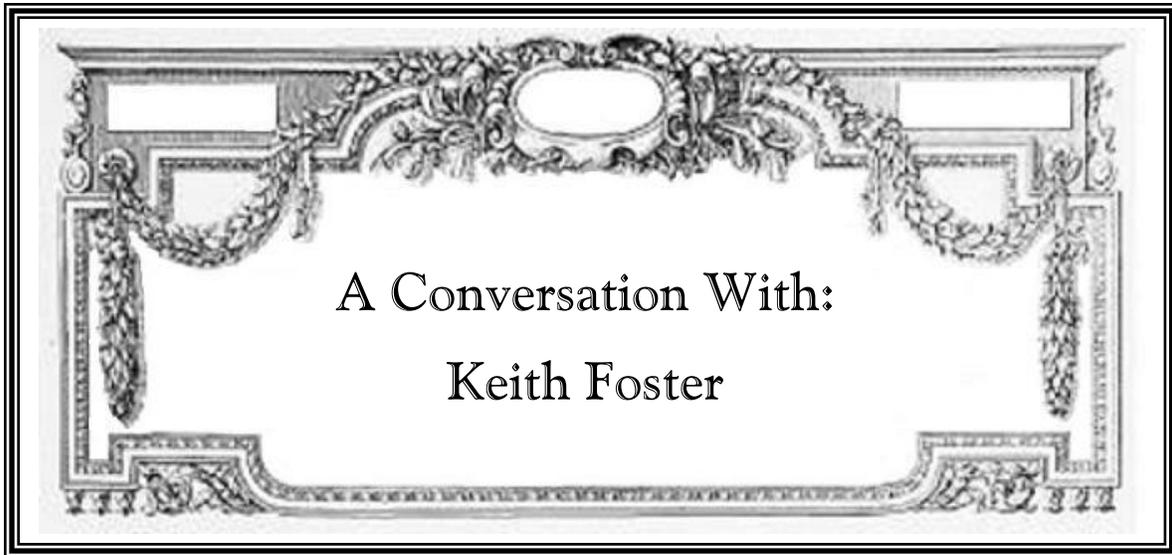
A Conversation With:
Keith Foster

News and Notes

The 'Boss' of 5 Farms

Who's In The Picture?

24 Hadley Court, Basking Ridge, NJ



If you ask the average golfer to name 5 golf course architects, the odds on Keith Foster being named would be quite high. In fact, he might be the most talented architect they've never heard of. Yet 23 times golf courses that he has practiced his craft on have hosted national championships including Southern Hills, site of this past summer's PGA Championship. Colonial, Bent Tree, Eastward Ho, Country Club of Detroit, Mission Hills and now the site of this past October's Senior Players Championship at Tilly's 5 Farms course of the Baltimore Country Club.

As quietly impressive as his resume is, his ideas, philosophies and innate humility are even more so. I hope you enjoy our conversation with Keith...

Phil Young – So let me ask you a question. How did you get the 5 Farms job?

Keith Foster – Well, what happened at 5 Farms... I had heard of 5 Farms years ago, obviously, and a year before they conducted interviews and considering different architects, I had a job and, without mentioning any names, had a gentleman call me up who happened to be a member and he asked, "Have you ever had a chance to look at 5 Farms and do you know anything about it?"

He's just a wonderful guy and we talked about the course, but I didn't really know much about it other than Tilly and his connection. Anyway, time passed and quite unexpectedly I received a call from the club and was asked to come in and meet with the club and look at the golf course. It was my understanding that, at that time, they were interviewing 4 or 5 other qualified architects, and that's how it started... I guess it was about, 5 years ago?

P – I asked the question because what fascinates me in the process is how the average golfer, and I know you'll take this the right way, they're asking, "Keith who?" It's not Crenshaw, it's not Doak, it's not Nicklaus... to them that's golf course architecture. Most people are unaware of things such as how you mention on your website that you've worked with clubs that have hosted 23 national championships, including majors. That is quite impressive and the average golfer doesn't know that...

K – Well yes, and you have to remember that, 5 years ago, if somebody had said, “Tom Doak,” very few people would have known who Tom Doak was. Tom is a wonderful, just wonderfully talented golf course architect, yet 5 years ago before Pacific Dunes, I don’t know how many people other than those in the know would have known of him, and really that’s what happens. Until you get the spotlight thrown on you, with the work that you do, you really just quietly work away on your projects.

And you’re right, I certainly take it the right way. People would say, “Keith Foster, Keith Foster who?” and in truth, that’s still the way I look at myself. Who am I? I’m no one. I have the honor to work on clubs, wonderful clubs, that, if I do my work well, it is still, “Keith Foster who?” And I like that. I like the fact that my charge is to come in and do the work as quietly as I can, as softly as I can, and it’s not about me. I’m very comfortable with that, I like that and the truth of the matter is, even though I worked at 5 Farms, it’s still “Keith Foster who” because it really should be about 5 Farms and Tilly and it shouldn’t be about me. That’s really how I approach every project. It’s about trying to honor the course, to try to honor the architecture that lay before me and to try to do the best work I can within that environment and not use such a heavy hand.

I like that, and I’m comfortable doing that and making presentations and representing myself that way...

P – Is 5 farms the first opportunity you’ve had to work on a Tilly course?

K – Yes, it is.

P – What was it like to work at Colonial?

K – Colonial was interesting because I had a relationship with them that started in 1997. It is such a great club and has such a wonderful pedigree to it, but in ’97 I’m 38 years old and I get called into Colonial and here I am, a 38 year old guy which fundamentally, even though I like old golf courses, most of the work I was doing when I was with Art Hills and then after, when I started my own firm in ’93, was really all new work. So Colonial called me and this was an opportunity for me to go in and look at some things on some trees and tee work. I recognized that there were a number of things done over the years that amounted to a lot of cut and pasting and like many other old wonderful golf courses, the course had changed.

I was able to quickly see the things done and what was there and I’m just very thankful that a club such as Colonial with its history and reputation would give me an opportunity to be part of that and I was glad for such an association.

Initially, when I began my work in ’98, my charge was to clean up the golf course and not change Colonial; to just try and polish it up a little bit. Infrastructure-wise they had some things that needed to be done as well.

I remember Ben Crenshaw, back in ’98, sitting down with me at a lunch meeting before we started... gosh he is so gracious, so kind, so humble, so sincere; just a wonderful, wonderful gentleman. Everyone can say so many good things about him.

He told everyone that “I know Keith will do a wonderful job,” and he was very gracious to me because, let’s face it, who the heck am I? Anyway, he said to all those

present, “The only thing that I’m going to ask you gentleman is to just not change Colonial. Colonial is Colonial, it’s a great golf course; don’t change it.” He then looked right at me and said, “And I know Keith won’t do it, he’ll do something that honors the club.”

I remember hearing him say that and walking out and thinking to myself, “Wow! How great to hear that from Ben Crenshaw!” He came in so softly and with such wise words and clearly left a mark. So my charge there was to just clean it up and not get in the way and it was wonderful to work there. Ironically, next year, now 11 years later, I’m going back in there and this time do some things and undo some others. You know, back then I didn’t have the strength to do it. Over the years my eyes have changed and I’ve gotten much, much, much sharper. I fully understand what was done there and now I’ll get the opportunity to work with Colonial and clean up some things I wish I had done back then. To go in there and do some things that I hope will honor Colonial and, once again, doesn’t leave a mark.

P – That’s an interesting phrase when you said that your “eye has gotten sharper.” I’ve always wondered how so many architects have such pre-conceived notions about design. From C.B. Macdonald’s template holes to many today having a cookie-cutter type of philosophy with hole design. Things such as always placing bunkers at specific fairway locations based solely on yardages and a course must contain a certain number of hole types. Tilly was very different in this as he looked at what the ground gave him to work with and designed around that rather than he trying to tell the ground what it should be.

So with your eyes having become “sharpened” do you ever look back and think of how you would have done things differently at some of the courses you worked at and maybe even wish that you could tweak some holes differently from what you did?

K – Well yes, I think every golf course architect, Tilly included... Let’s be honest, I think every architect, as he matures, first as a man and secondly as an architect and finally as a person; all of us working within our craft hope that, year-by-year, we become better at what we do. We become softer with our words and more focused on execution. So as we age we need to understand that what we do should have an enduring quality to it and that the work will be times, and that’s new work, renovation or whatever. The ability to do one’s work with a soft touch, a soft hand is something that is learned and takes a good bit of time and reflection to do so. There is no doubt that any project I were to do now, new or renovation, I’m confident that the work that I would execute now would be much better today than it was 10 years ago, and I would hope that I would be able to say that over the course of the next 5 or 10 years as well.

As golf course architects we all like to think that when we are 25, 30, 35 or even up to 40 that we know what we are doing but, truth be told, you don’t. You’re continuing trying to improve. If you look at the quality of someone’s work, whether it be Mackenzie, Tillinghast or whomever; you look at the top architects and when they producing their best work, none of it happened before they were 40. In fact almost all of it happened when they were between 42 and 57. That has to say something and, ironically, that continues even to today. So I believe there is a peak period and, in terms of my work, I’d have to say the same thing.

I know that right now, what I'm producing and what I'm able to see and what I'm able to appreciate is much more refined and much better than what it used to be.

P – I'm very impressed with the list of courses you've renovated because they reflect a wide range of architectural theories and philosophies. We've discussed Colonial, there's Southern Hills the site of last year's PGA Championship, Eastward Ho, the C.C. of Detroit where Arnold Palmer won the U.S. Amateur, Mission Hills... These are just some of the ones you have done. You're going from Ross to Maxwell to Tillinghast to Fowler; that's quite a lot of history to be involved with.

K – As I hear you say that and ask the question, I smile just a little bit. I am so humbled and so thankful to have had the privilege to work at so many wonderful clubs and so many different styles. Going back, when I worked for Art Hills, and up till '96, my style was, generally speaking, new work. However, my background before Art Hills was in construction and before that in maintenance, so I've always had a stronger eye for details.

We all have gifts and we're all talented in certain ways. I had the opportunity to work at Colonial and then in '98 and '99 at Southern Hills in preparation for the U.S. Open and then from there continued to work on some other older clubs... But in 2002, '03 and '04 I started to focus my career on restoration work rather than new work so that today I'm not doing any new work. I'm actually completely immersed in existing golf courses older clubs and I actually more enjoy working in different styles of architecture as opposed to just focusing on Tilly or Ross or whomever. I like how each project is so unique and how it enables me to focus on that effort at that time and not get set in my ways as a result. It allows me the opportunity to be open, to look at what was done and to then carefully think through and then execute the work.

I really like that. I like seeing the different styles and not taking anything for granted and so everything that I'm doing really does matter and I like that aspect of it.

P – Back to 5 Farms. When you first arrived and they said, "Keith, take a look, what do you recommend? We want to bring the course back to what it was and bring that forward to what it could be even more so today. How do you look at it... what is your approach in examining a masterpiece of this caliber?"

K – What I typically do, looking at any club, is I go to the club early in the morning and have someone give me a very quick tour of it. Then I walk it once or twice on my own before going around it with the superintendent and look at it more carefully with them. By the end of the day I've probably spent 10 or 12 hours on the golf course. I'm able to now grasp it pretty well, and it's fresh in my head so that I'm not thinking about anything else. I can then speak to the club somewhat intelligently about what I think the golf course is and where I think there might be some things that are a little bit inconsistent or what things I believe need to be polished and how best to go about cleaning these up.

Clearly at 5 farms, that's really all that it was. The bunkers were a bit tired and tattered as well as the green surrounds. The tee work wasn't level in places as these things just happened over time. The practice area that Tilly envisioned is a little different from what they have right now because the game has changed and practice areas are important.

You look at all of those things and then there were a few greens that were very, very quick because back in the 20's when Tilly designed them the greens were stimping a lot different; in fact, back then, no one thought about stimp meters whereas today everyone is very aware at what the greens are rolling.

All that and the tree plantings and I could tell some of the adjustments over time, although at 5 Farms it was very, very close to Tilly's design and there were just a few things that were superfluous and so it was very easy to detect what was added stylistically and strategically. So I looked at all of that and then went through it with the committee and talked through it and then talked about how one could approach a program of polishing up such a wonderful gem.

P – When you first look at the course, do you prefer walking the course or riding it in a cart? It sounds as if you prefer walking...

K – I do, I don't think I have the intellect to do it quickly. I think I have to just get immersed in it, so what I prefer to do, if I don't understand a golf course I've never seen it to begin with, all I want is for someone to just go around with me one time. But clearly, if I'm studying a golf course I prefer to walk it and I much prefer to walk everything. If it takes me 2 or 3 laps, well then I'm just walking a lot, which is great.

P – How much yardage was added to the course?

K – Well at 5 Farms, initially the focus was on 3 greens, a little bit of minor tee work and a couple of placements of several bunkers and making them relevant for today. So the program that we did 3 or 4 years ago was really focused on that. Last year what we ended up doing was finishing up our plan for the enhancement program at 5 Farms, so going through it we probably added 200 yards to the golf course.

P – That's a very soft amount...

K – That all worked out well and equally important to that were the other tees, the primary tees, the membership tees were then laser-leveled and enhanced. There's a championship part of that course but there's also a membership play so that we cleaned up all of the tees. We made sure that the forward tees were placed where they should be, low profile so that your eye could just go over them, and then the primary placement was the membership tees and we just focused on that, making sure that we could restore the Tilly lines as well.

P – Now some of the fairway bunkers you shifted in distance forward; why was that?

K – Well of course with technology being what it is, but what was really interesting about 5 Farms was how Tilly did a masterful job of placing the bunkers at the pinnacle of brows and existing landforms. So I really couldn't push the bunkers any further out than what the landforms would naturally give me. So what we did were cross-sections to determine clearly where Tilly had it. But where we could push a bunker back, could we do so and still get the same line that he had in terms of horizon and so on. In every

instance where we could, we did that while also looking at the tee placement in terms of the yardage and try to pick that up because to keep the tees where they are and only move bunkers is somewhat one-sided because you can never push a Tilly bunker especially since he set the bunker so wonderfully to the ground. You could never push the bunkers back far enough to make them fit the ground, because the ground wouldn't allow it as he had already almost maxed out the ground that he could do, so you had to look at the tee work. So we put the tees where we could get them so that they benefited the bunkering. We have to do that for technology as the game has changed from the 20's until now, but in addition to that we just tried to make sure that we kept the bunkers to make sure that we matched what Tilly did so masterfully before.

P – So then you were able to preserve the shot angles which obviously on any Tilly course would be the most important aspect.

K – Absolutely. Like #3 which for the PGA Sr. Tour Event will become the first hole and there is a wonderful crossing bunker down the left-hand side where we were able to take the tee back some 40 yards and take the bunker on the same axis and the same horizon line and shove that back about 15 to 20 yards. We kept the same shape and retain all of that through the old aerials and ground shots that we had and so we were able to capture Tilly's feel from when he put it in the ground.

P – Tilly wrote that the most important aspect of golf course design, and what he always considered first, was the entrance to the green. Nowadays in American course design, everything is done to meet the change brought about by technology and so they are designed to meet an aerial rather than a ground game. How have his courses, and in particular 5 Farms, do you think, held up to that concept?

K – Well that's what I think is fantastic about the course. The scale of 5 Farms is very large. The fairway and the bunkering, scale-wise, are quite large. Tees are rather intimate and the greens are wonderfully situated and what is really nice about it is before doing any work on it I got all copies of Tilly's letters to the club as it related to the course and the design and I just found it really interesting that he had directed the project superintendent who was a construction guy to actually place many of the greens on existing grade, which is an incredible thing.

In today's game or maybe even 10 years ago, very few architects would consider trying to place greens at existing grade. What Tilly did in placing them in that fashion is he cut away the bunkering and the strategy off the existing green pad, which was fantastic! So by doing that he created and worked off the ground forms that led into the greens. And so at 5 farms you have all these canting angles on the approaches which are so subtle and charming. You add to that the bunkering that is cut under the green and really makes the setting so nice.

P – What's the toughest hole at 5 Farms?

K – Clearly #2 is a very tough hole, which will be #18 for the event, that's a very demanding hole. 10's really great with the pond on the left; at the time, at that yardage

with the pond, it was a very daunting hole. I think it's a fantastic hole. The 14th hole is a wonderful par-5. In today's game it's not overly long, but the crossing features and hazards, the Hell's Half-Acre, that's fantastic as well. 16 is great, but I do think that #2, with the green location and the distance we added is one of the most difficult on the course.

P – What's the most fun hole?

K – Now that I've played 5 Farms a number of times, overall it is such a charming golf course. It is the type of course that, when I play it, I can't wait to go out there and play it again and usually I do. It's unlike an Oakmont which is such a fantastic golf course, but you play it one time and you're licking your wounds and you're telling yourself I really don't want to go out there again. That's the same things that I think makes Tilly so interesting in his work.

San Francisco Golf Club, what a fantastic place that is, and it has such a different style and flair in terms of bunkering, and yet it has the same kind of qualities [as 5 Farms] where you play it and yet its so comfortable to play.

In terms of what's the most fun hole, I think the 4th hole with that green that's just up there, that's just a fantastic hole. But I could go through all of the holes... the 6th hole, the Barn Hole, that you try to carry over, I think that's fantastic. There are these wonderful elements of shots that are so great and so fun and so I couldn't pick a hole at 5 Farms. I just think that, overall, the golf course is just so much fun to play.

P – Do you think that more than a few of the seniors will try to go over the barn and try and go way, way down there as I know one of the members does?

K – I sure hope they will try and we didn't want to take that shot away, so what we ended up doing was just cleaning up the tee just a little bit. We like to encourage that shot where you have to turn the ball around it just a little bit. Now there is a member who has actually identified a spot where he tries to hit way left and it will be interesting to see if anyone tries to play that line... There's no doubt that corner shot around the barn is still a viable shot and I sure hope they hit it.

P – So who do you think is going to win?

K – Wouldn't it be awesome for Ben to win? That would be fantastic. Watson, if he won, would also be wonderful because he just is such a student of the game. Personally I don't think about who might win or what the score might be, because the score's irrelevant. I am sure whoever is going to win it is going to fall in love with the golf course...

P – That's a nice way to put it and really a good place to end it because 5 Farms is a magical place. It's been a little overlooked and a bit forgotten through the years and yet it is one of the courses that Tilly most loved and greatly enjoyed designing. He looked at it as a course that would be able to set a test for anyone then and into the future... It certainly would seem that he was right, and I think Tilly would have liked your gentle touch in honoring his work.

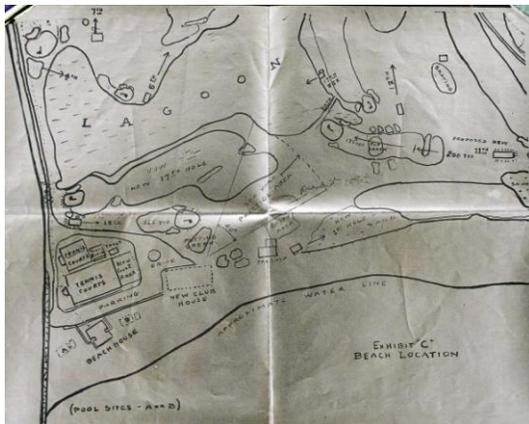


News and Notes

Recently a very exciting discovery was made by Nat Foote and Steve Ellis at the CC of Fairfield. In 1936, Tilly visited the course during his PGA course consultation tour, making a number of recommendations. Nat and Steve have been searching for some time in an effort to find more information on the work that Tilly did at the club and came across a treasure buried away in a cardboard box.

Here is just a taste of what they found, for They discovered the original 13-page report for a complete renovation of the entire course including a dramatic re-routing and clubhouse changes and dated April 26, 1939. In addition, with it was a copy of a portion of a course drawing outlining these changes.

Until this discovery, no one knew that he came back east and examined the club after his relocation to California in September of 1937. A detailed report of the discovery and its importance will be in a future issue.



Green Committee of The Country Club of Fairfield
Mr. D. S. Starring, Chairman

Gentlemen:

In fulfilling the contract I made with Mr. R. T. Vanderbilt I have the following report to make.

Primarily I came from California to Fairfield at this time to give my personal advice in accomplishing several improvements notably among which was the building of a new 4th green. While it has been disappointing to me that this new green, which I consider a most distinguished one, is not possible at this time owing to circumstances, I have gone over the ground thoroughly with Fred Meneger and find that the preliminary sketches, that I sent, check accurately with the existing conditions. However I have made an accurate working model for the building of this green at whatever time it is convenient for you to do so.

Already we have recontoured the 3rd green to my entire satisfaction and while there will be certain modifications in the final bunkering of this hole (for which I have prepared a sketch) the new pit and the closing of the old one may be accomplished at such a time as you may deem it advisable.

In my critical survey of the course I am very pleased to note that many of the suggestions which I made while on the F. G. A. survey, have been observed and your Club Manager informs me that in every instance these suggestions have resulted in the betterment of playing conditions and helped considerably in economic maintenance. But it must be borne in mind that the recommendations that I made on my previous visit were confined to

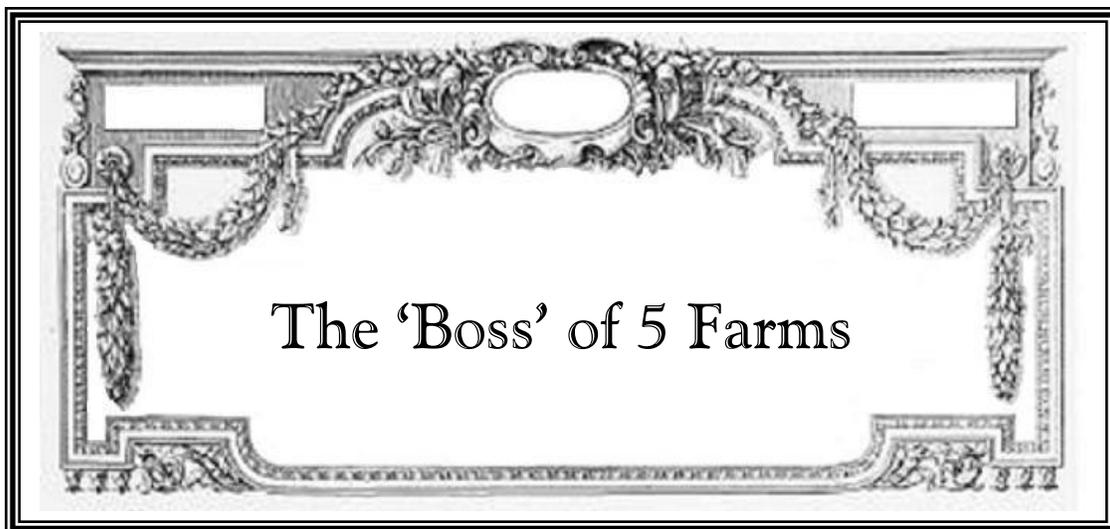
This plan provides altogether for the building of five entirely new greens and consequently the entire reconstruction cost when the new clubhouse may be built will not only be comparatively moderate but of such a character as to greatly elevate the standard of your course, really producing an exceptionally fine one which I would consider highly outstanding.

Very truly yours,

(Signed) A.W. Tillinghast

A. W. Tillinghast, Golf Course Architect
554 Sierra Vista Ave.
Pasadena, California

April 26th, 1939



I can picture the advertisement in Golf Illustrated now.

Another for the Book

Baltimore CC at 5 Farms
Timonium, Maryland

The Constellation Energy
Senior Players
Championship

October 1-7, 2007

This is the FORTIETH occasion for a
national championship to be played
over a course designed by

A. M. Tilly's hand.

Tilly enjoyed national championships of the game no matter the type. From the US Open to the Public Links to the Junior Amateurs, contested by men or women, he took great pride whenever one of his courses was recognized worthy enough to be the host.

This year he would be have been very proud of his 5 Farms design hosting a national championship for the 40th time [for a list of these 40 email philwritesbooks@aol.com] one has been held on one of his courses. He loved watching the great players compete and yet it was the competition more than the competitor that he enjoyed the most. He would have been satisfied with both the outcome and how his design held up to the challenge presented by the finest senior golfers in the world.

“For me, playing a golf course like this is a chess match. It’s not go out and fire at all of the pins and make a bunch of birdies. You have to make your birdies where you can and you realize you’re going to have to make a couple of good putts for pars here and there.”

Loren Roberts, the “Boss of the Moss”

From day one the course would prove challenging for these great seniors... and that was before the fog would move in. On Thursday morning the opening round would get delayed twice for more than two hours, setting back schedules and delaying what would become a continuous stream of frustrated player’s attempts to make a par on the brutally difficult 496-yard par-4 finishing hole.

Still, despite the fog, delays and the 18th, five players managed to record 3-under scores of 70. Mark Wiebe was one of the five. Having grown up near San Diego, fog was a condition he grew up with while learning to play the game. It certainly could be seen in his attitude.

Originally scheduled to begin his championship play at 8:10 in the morning, he wouldn’t tee off until nearly 10. “We all just kind of wanted to go play. But it was pretty thick. Are we supposed to have fog tomorrow? I grew up in the San Diego area. We used to have fog all the time. It’s better for football than it is for golf.”

Unfortunately, some of the players felt as if they would have preferred playing with the pigskin. Gil Morgan came to 18 with a chance to claim the lead and left with a triple-bogey. The hole was so challenging that only Lonnie Nielson who would finish with an even par score of 70 would find a way to birdie the final hole.

As Dr. Morgan later said, “I thought I played pretty well, especially on the back nine, but I let it get away on one hole.” Standing at 4-under par after 17 holes, he stood on the 18th tee shaking his head in anger at himself. “I hooked it and it almost went out of bounds, that’s all I can say. It just completely ruined a round.” He was not the only player to see his round ruined on 18.

Mark Wiebe felt that his, “Bogey on 18 was disappointing because I had such a good drive there. I didn’t hit a very good putt.” Unlike all but 4 others, he would leave the green tied for the 1st round lead.

Among those tied with him, Loren Roberts felt his age through the fog and delays. “The older you get, the more you have to stand around, the tougher it is to keep your back going.” Still, he finished with seven straight pars to take a share of the lead. Scott Hoch, R.W. Eaks, Walter Hall and Wiebe.

Of the 52 players who began play, only Nick Price, who finished at 2-under par, would play bogey free. Birdies were available as past major championship winners Curtis Strange and Craig Stadler showed, each recording 6 during their rounds. Unfortunately Strange would make 7 bogeys while Stadler would make 5 and also a double-bogey.

Even with the sun shining brightly in the afternoon, Tilly’s design won round one.

Day two saw little early morning fog and no delays, but the day saw little sun. Still, even though there was moisture in the air, the players seemed re-energized and took up Tilly's challenge once again.

With a new day came new results and final hole finishes brought even brought smiles to a few faces. Scott Hoch who was tied for the lead after the 1st round, sank a 25-foot roller coaster of a putt to record one of the five birdies on 18 this day. With a smile lighting his face, he said, "It's a tough hole. It's surprising [making birdie], and it feels good to do it." Still, despite the fine finish, it was problems with the putter that left Hoch shaking his head and thinking about what might have been.

In fact he actually thought he had missed the putt. "When it got about two feet from the hole I thought, man, here's another one I'm going to leave just short," something he had done repeatedly throughout his round.

Playing during mostly damp and cloudy conditions, he felt that the greens stayed heavy with moisture the entire day. "I guess it's because there's a little moisture in the air and the sun has not come out to dry them out like yesterday afternoon. Today I just couldn't quite get it to the hole, but I hit enough good shots and recovered from the not-so-good shots to still have a good round."

It may have been the result of leaving it short of the hole on 17 that caused him to strike it a bit more firm. He said about his putt on 18 that, "On the hole before I had about the same putt, maybe 5 feet farther. It just died short of the hole dead in the middle."

First round co-leader, Loren Roberts, almost lost control of his round on the very first hole. Unlike Hoch, his putter never failed him as one would expect from the man his fellow pros have called "The Boss of the Moss" for years now. He would leave himself a tough 10-foot putt for par after a mediocre bunker shot. Despite a poor tee shot and recovery into the sand, he made the putt, and it inspired his play for the rest of the day.

"I think that settled me down or spurred me on or something, because I really played solid the rest of the day... A lot of it is about momentum and attitude." And it showed. He would go on to birdie 5, 6 and 15, before hitting the shot of the day, a majestic three-iron that stopped a scant two-feet from the hole. He sank the short putt for another birdie and a second round score of 66. He was now two shots ahead of Hoch and had separated himself from most of the field.

Despite his fine play, Roberts was concentrating on the task at hand and the two rounds on the weekend that would decide who would win this final senior major of the year. "Halfway through it doesn't matter," he said when asked about his lead. "I think the only time it matters is when you make that turn on Sunday and you're on the 10th hole."

For Roberts, Sunday afternoon and the 10th hole was still a long way off. As he had on Friday, he began the third round inauspiciously. Unlike Friday's inspiring recovery, this day he would go on to bogey his opening hole. In fact he also bogeyed the third hole and found himself once more tied for the lead, this time with Tom Watson, one of only three players who would record sub-par rounds for each of the first three days. He would shoot another superb score with a 68 and finish at five-under for the championship.

This was a day when the hills in this quiet suburb of Baltimore echoed with cheers, each one announcing that Maryland's adopted son, Fred Funk, was doing something very special.

Fred both having been born here and having spent a number from 1982-88 as the golf coach at the nearby University of Maryland was clearly the crowd favorite whenever he

stepped onto the course. In fact, so many in the galleries following his play were Maryland alumni, friends and family, that it almost appeared to be the Fred Funk Classic; and he was playing as if it was. He made three birdies on the back nine to shoot the low round of the day with a 66.

“I hit exceptionally well off the tee today. If I can do that tomorrow, that’s what I need to do.” Talking about the wonderful support being showered on him, he said that, “My goal this week was to try to get to the last group Sunday and have an opportunity to feed off that...”

He would need to because despite his poor start, Loren Roberts steadied himself and would go on to record his own third straight sub-par round. “To get through the front nine at even par, when I really didn’t hit it all that good, it kind of gave me a little bit of a lift,” he said. “Really, my whole round was 10 through 15.” On 10 he made an 8-foot putt for birdie and then another 8-footer on the par-three 11th to match. He would par 12 before earning his title once more as “Boss of the Moss” by sinking a 10-footer this time for another bird.

Even with all of the cheers and support, Fred Funk recognized just how difficult a task it would be to overtake Roberts on Sunday. After stating what his week’s goal was, he recognized this, saying, “But you’ve got to play really well more than likely, the way Loren’s playing.”

Ever the optimist, Fred was looking forward to the final round with a positive frame of mind. “Hopefully I can do exactly what I did today off the tee and give myself opportunities to make some putts and put the heat on [him] early. If I don’t do that and he gets off to a fast start, it’s see you later. It’s a hard course to catch up on because it’s a hard course to make a lot of birdies on.”

Roberts, meanwhile, was taking nothing for granted. “I’m just going to go out and play golf. That’s what I’ve been doing for the first three days. I expect it to be a lot of fun with Fred and Tom Watson on top of that.”

Suspense this Sunday didn’t last very long as Loren Roberts played a near-perfect round. After opening with a par, he birdied the next four holes. Even those chasing him realized early on that this was his day.

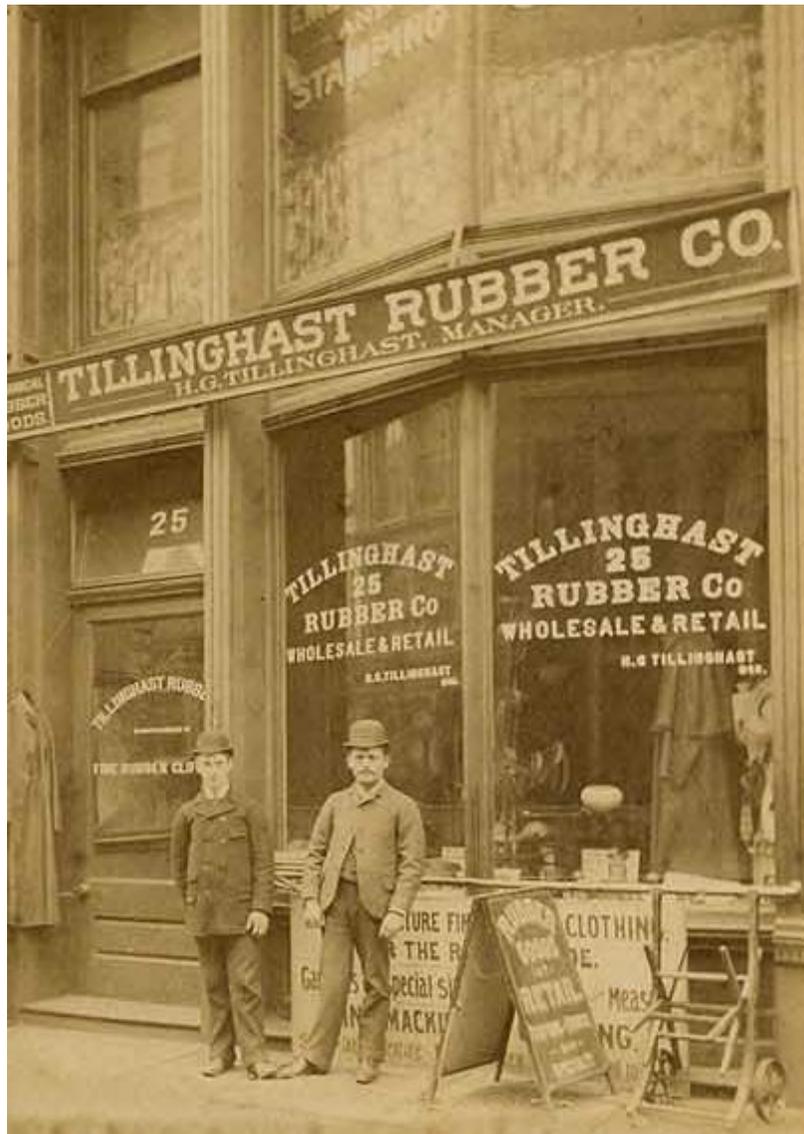
“He just closed the door early in the round, and locked it with that birdie on No. 9,” Tom Watson said. “You could tell today he was on with his irons. “The ball was right in the middle of the clubface, every shot. Drivers, irons, I could see the handwriting on the wall early in the round.”

Yet even with Watson conceding the championship to Roberts after the 9th hole birdie, Fred Funk still made a valiant effort to close the gap. He would birdie 10 and 12, but a disastrous double bogey on 13 followed by an even more disappointing bogey on 14 ended any slim hopes he had of rewarding all those following him and cheering him on.

His final round 67 gave Roberts a total of 267, some 13 shots under par and a six-shot margin of victory over Tom Watson.

This win meant a great deal to Roberts as it avenged last years fourth round collapse in this same major championship. That is why he felt that for him, “Personally, I really exorcised some demons today. To come here today and start out with a three-shot lead and get the job done, that goes a long way for me in being able to get over a little bit of a hurdle that I had from last year... This one might be the sweetest for me.”

Tilly certainly would have been pleased with the Boss of the Moss.



Recently, an Association member came across this old cabinet card photograph. Of course the name of the company, Tillinghast Rubber Co. jumped out at him, as well as the two gentlemen standing in front of the store. Could that possibly be a young A.W. Tillinghast? If not, then who, and who might the other gentleman be?

Is there anyway to identify them?

Of course any fan of Tilly's would automatically want to believe that this is Tilly and his father B.C. Tillinghast. After all, didn't B.C. employ Tilly in his Rubber Goods Company after he failed out of a number of schools? Let's take a very careful look at the details to be found in the photograph though before we reach any conclusions.



The photograph to the left was the only one known to exist of B.C. Tillinghast's Philadelphia rubber goods store. In comparing the details of both some interesting things can be discovered.

The first is that this is obviously a very different store than what is seen in the other picture. Not only is it much smaller, but it also has a different number on the front window, 100.

Now family records confirm that B.C. founded the Tillinghast Rubber Goods Company in 1874, shortly before he married Lavinia Worrel and a year before Tilly was born. B.C. had gotten quite ill, contracting tuberculosis according to some and was forced to resign his commission and leave the U.S. Naval Academy. Still, he was so well regarded that he was

invited to all class reunions despite never having graduated.

He opened his store at 1030 Market Street in Philadelphia. The business was a great success and B.C. found himself expanding, opening another location at 14 South Second Street. This is the one in the photo above. The number "100" on the front window of the other store refers to the unit number within the building located at 14 South Second.

The store shown in this newly discovered photograph may very well be the original store or even a third site. It might even have been one of the stores moved to a larger location. Yet whether it is of the original or another, of great interest is what is written on both the sign and the front window.

"H.G. Tillinghast, Manager."

Who is this H.G. Tillinghast whose name appears as the manager on BOTH windows?

In the census records of 1880, We learn that Benjamin Collins Tillinghast was 29 years old and his occupation was "Rubber Goods Dealer." It also lists his older brother, 33 year old Henry G. Tillinghast



whose occupation is listed as a store salesman. So B.C. employed his older brother. That must have led to some interesting family get-togethers!



Who then are the two gentlemen shown in the Photograph to the left, and how can it be proved?

The easier of the two to identify is the young man who is unquestionably Albert Warren Tillinghast. He is about 15 or 16 years old at this time.

The close-up of Tilly below is taken from a larger photograph of him sitting as part of his youth soccer team.

In both pictures there are a number of features such as the ears, nose, chin line and bridge of his brow. This is Tilly and what is exciting is they are contemporary in Time. It was at this



age that his parents were faced with the challenge of a rebellious son who was part of a group of hooligans that called themselves the Kelly Street Gang. B.C. was able to straighten him out through working him in the family business and teaching him to play a game that he himself had recently taken up, possibly as a result of his business successes. He gave his son the gift of golf.

But is this really B.C. in the photograph? Yes it is.

When B.C. opened his business he had been quite ill for a long time. He was gaunt



(see photo to left) and yet did not slow him down. He must have had many fine qualities, one of which must have been that he was a hard worker.

It is also obvious that life with Lavinia must have been quite agreeable. This can be seen in the photograph to the right, taken in 1880, just 5 years after the one on the left.



Again, a close comparison to the new photograph shows that both men have the same ears, chins and neck line (Tilly inherited his sharper chin from Lavinia), nose and brow bridge and even wore the same glasses. Yes, this is a remarkable find and hints at the lifestyle that the young Tilly enjoyed and how his father's business success, despite the disadvantage of severe illness, would allow for us today to revel in the art of Tilly's golf course designs.