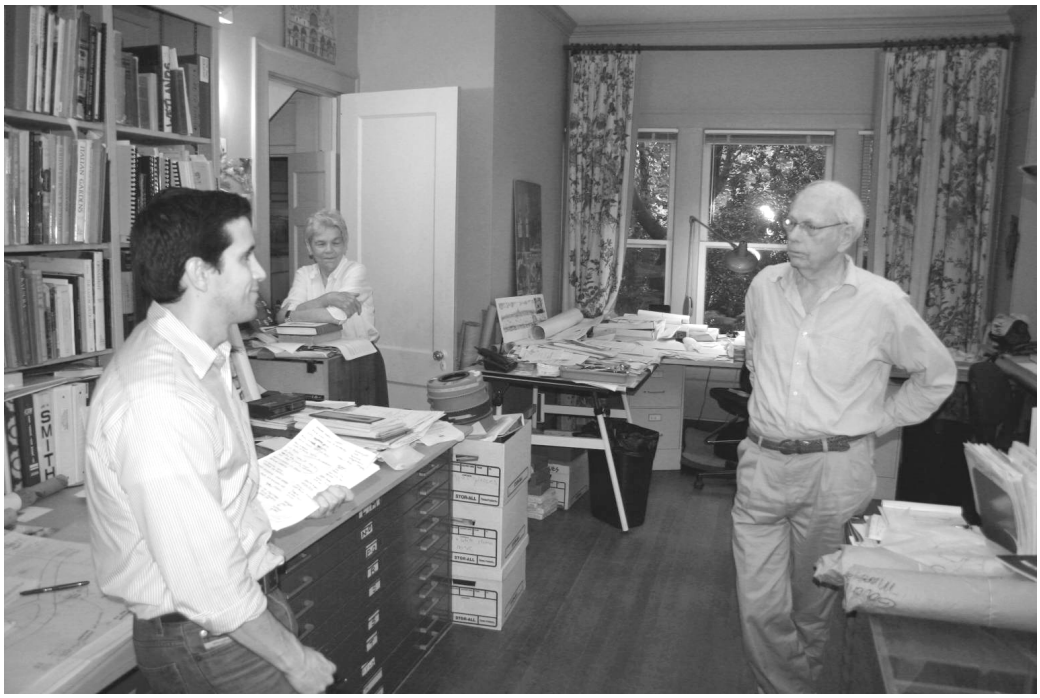
Interview with
Edward Daugherty, FASLA



Interviewed by:
Thomas Little (TL) and Jon Buono (JB), DOCOMOMO/US, Georgia Chapter
Martha Daugherty (MD)
Recorded 22 July 2005
Transcribed by Sarah Steger

TL: Well, why don't we start with you telling me a little bit about how you got your start in landscape architecture and where you went to school and who you worked for when you got started.

ED: Well I'm native born, as an infant we lived on old 10th Street.

TL: OK - It's probably Jon.

ED: Hello - I'm Edward Daugherty.

JB: Sorry I'm late.

TL: Why don't we get back on track and why don't you talk a little bit about what we started to talk about.

ED: Well, I grew up in Atlanta over on old 10th Street, then we lived on West Peachtree, there's a skyscraper on the site at 17th and Lombardy Way. My grandmother lived on Peachtree just behind us and we moved to Buckhead in 1939. And I went to North Fulton and graduated from there. It was in the county at the time so there were only 11 grades, so it was

not academic genius that got me to Georgia Tech at the age of 16, it was simply that you only went to school for 11 years instead of 12.

So I was there during the war and while I was there I had always thought I was going to be an architect and I was always drawing buildings. I was sketching existing structures and imagining some. And anyway, when I was at Tech, oddly Dick Aeck was teaching, he was on the staff. He was, I guess with family he was ineligible to serve. But anyway, there were a number of people. The first time I met **Pete Ham [name unclear]**, there was Mr. Gailey and Bush-Brown was still the head of the school. Anyway it was under arduous conditions, but I didn't like the way I saw architecture being taught because it was 'I can put any building on any site' not that that isn't the prevailing sentiment today. But anyway, I thought if I just could study landscape architecture for a year, I would become a better architect. So after I got out of the Army, I ended up at the University of Georgia in that school which was started in 1926 and it was a real crush; but there was some good work going on and some good people while I was there. One of the professors who had been at Harvard in the Graduate School but wasn't...didn't finish because he was drafted, encouraged me to apply for admission to the Graduate School without a degree because they were accepting nominal...they were accepting veterans and I was nominally a veteran, I hadn't gone anywhere but I was a veteran.

If your prior training had been in a design field, so I had two years of architecture and one year... two and a half years of architecture and one year of landscape architecture, so I went and I was there '48 to '51. And it was an especially great time. Gropius was head of architecture, Bremmer Pond (who was thought to be an old fogy) was head of landscape architecture. But he was just a very quiet productive man, but I guess the best thing that came out of that was collaborations. I mean, with Gropius' firm influence, the school of architecture/landscape architecture/city planning was under one roof. And we were forced, using the curriculum, we were forced to undertake collaborative problems once or twice a year.

And at first you know you dug your heels in and 'What do I want to be involved with all those other people?', but it really was a fabulous experience and I'm sure it dictated or predicated my work from then on. Norman Newton was probably the most informative instructor I had in landscape architecture and I don't know if you know his book 'Design on the Land'? Newton went to I think Cornell, but he grew up and flourished as a mature person in the 20s and he worked for Innocenti & Webel and those...that sort of firm. And they still exist. But they were doing mostly estates and very formalized work, but he had a good sense of order which is what got him through.

He was a wonderful critic and designer. So Norman Newton is probably as influential as anyone. Lester Collins was also there and took over actually as head of landscape architecture. He was the creator, after he left Harvard, of a sumptuous garden just north of New York City called Innisfree. It's been in the Times. If you looked at the Times recently there was an extensive article on it and he...

TL: Innisfree?

ED: Innisfree, you know the Irish. What is it - Yates who went to Innisfree? Anyway, it's a remarkable garden and it survives and it was the tete of someone with a fortune who simply wanted it protected. And so Collins who is had a great deal of interest in the Orient, was very sensitive in his work on it and it's a succession of very handsome gardens.

JB: What was the idea about regional approaches to landscape design or did it feel like there was a momentum that was building with folks like Church and Eckbo that were developing out on the West Coast versus developments or ideas that were still popular on the East Coast?

ED: Well, the East wasn't really sunk in a mire of geometry but they certainly learned, I mean, let's see, Dan Kiley had just preceded me. He was born in Cambridge and went to Harvard. He left in disgust of landscape architecture and so everybody sort of ducked when they heard Kiley's name, but he was recognized as somebody who was important. Let's see I don't know whether Jim Rose went to Harvard or not but he was beginning to appear, he was parallel, and coming on the horizon. Larry Halprin was of course very active. Tommy Church and Eckbo. But we were curious about their works when they were published, and so there were plenty of people in school who kind-of copycat some designs. But at least their accomplishments were appreciated and incorporated in everybody's learning. But that's the California regional, and then as it was translated to your situation.

If you are practicing architecture or you are practicing landscape architecture you are solving problems where you are, and the California solution doesn't transfer to this humid climate 1000 feet or more above sea level when the origin is something at sea level, you know and desert-like conditions and so on. So obviously the program and your translation of that owner's need and budget adapted to whatever land you've got at hand is how you come up with a solution.

TL: When you did those collaborative projects with the architecture school how did those projects work?

ED: They went famously and I don't remember anybody, although there was always frustration you know working with any team. I mean within your office it must be annoying at occasions when the third guy is out there in left

field, but as I recall each of the three years I was there, they all ended up very happily. And of course they varied.

One was a great...was a new town, as I recall, and one reason it's a new town is Mr. William Holford who was English, he was the chief planner for the City of London, he came over the last year I was there. He was in residence and contributed mightily to people's understanding of planning on a broad scale for lots of people. Of course they had, you know they had begun a series of new towns, not that they weren't thought of earlier, and there has always been a fantasy town somewhere, but around the first World War there were these patterns that began to develop. But London, I mean England, had to undertake the new town planning based on either Wellin [maybe Welwyn] Garden City or what was the first one? Doesn't matter. But there are two examples of new towns - Ledgeworth, Ledgeworth. And it was on a main line just north of London and turned out not to be independent. The main line was too good a feed between suburban and so people just got on a train. Wellin Garden City was up in that general direction, was developed with a plan to include industry and so there was employment on the site. Well, during the second World War a third, one third of Britain's housing was destroyed, and that's largely because it was the industrial cities that were hurt and so they had just made a decision that they weren't going to rebuild what they had. So they started with a pattern of new towns and put together teams of architects and planners. I think they had one or two landscape architects, and developed a whole ring of them around London and then around Birmingham and Manchester and Leeds, right on up the line. I applied for a Fulbright and got it from 1951 through 52 as I was leaving Harvard, and with the premise that I was now going to see this marvelous collaboration that we thought existed and had experienced in an academic environment in Robinson Hall.

And so it was the third year of the Fulbright program and I was sent to Liverpool which was the seed of the first school of town planning in England. Sir Patrick Abercrombie was the pioneer. Anyway, it was there and in the couple months I had before I went, I had bicycled around all of the new towns of London and just to see them evolving, and some were very successful and some were very ordinary. I don't know anything about the ones in the northern part of the country, but it was a great experience and to see, you know you could put things together and make a living environment and it didn't have to be a spread out system. It could recreate villages which we never learned to do.

Anyway, that was a great experience, and of course in the process I went to look at a lot of gardens and estates and parks and so forth so all of that served me well, at least I had seen some examples of something at a scale I

had never had an opportunity to work.

JB: Was that your first trip to England or to Europe?

ED: Yes, um, hmmm.

JB: And how long were you there? For the full year?

ED: I was there about 18 months.

TL: Did you stay mostly in the British Isles?

ED: Yes, mostly I was in the British Isles, but I went to...at Christmas we went to Austria and then on down to Italy. We went to Capri, went to Herculaneum, was in Florence and Rome, I think later while I was there I went to Paris. You know Liverpool is like living in Seattle in the winter, it's dreary and wet, and so we were looking for warmth and so we went first to ski in Austria and it turned out it was too warm down there, they didn't have any snow so then we continued on into Italy.

TL: Do you remember having a wish list of things you definitely wanted to see that you had either come across in school...

ED: I really didn't, I really didn't. I was just willing to, after the enclosure of Liverpool and the English winter I was just anxious to play. I was fascinated with the Italian coast because it was totally different and you could see why so many English refugee there, or spend their winters there. It was fascinating.

JB: I'm kind of curious, getting back to the GSD, what it was like between those disciplines of landscape architecture, architecture, city and town planning and things like that. And even if you felt that city and town planning was starting to become more differentiated?

ED: Well city and town planning didn't exist at Harvard in 1948-1951. Urban planning has evolved more recently. It's not that people weren't addressing the problem, or thinking, we just didn't have a name for it. But obviously it has reached a prominence now and a specific curriculum that it didn't have then.

JB: But there seemed to be kind-of a, as you were saying, a collaborative approach to how you pursue issues of that scale. You know when you do get to a much larger scale, that there was a value for bringing the landscape architecture, it was of value to the architect, it was of value to these different kinds of mind-sets.

ED: Well, we were just literally thrown into the pot and we would make our own decisions as to how and who was going to do what. Obviously the architects were going to design the buildings and the landscape architects were going to try to find a way to make it work on the land and try to influence the architects not to build too many birthday cakes. The planners, the city planners, were more economists and really numbers people, technicians and sociologists at that time. And that was their real forte. And the

valuable thing they brought, obviously, was economic reality to the project. So that I don't recall that we made cost estimates, but they knew the realities of zoning and markets.

TL: How were the studios set up?

ED: Well there was a McKim, Mead and White building from 1901 or something like that and it was just a huge shoebox rectangle with very tall ceilings two stories and it had an entrance and a monumental false entrance. The false entrance, the shoebox turned it's side to one of the courtyards and on that courtyard was, I forgot the name of the street, anyway the street where the Fogg Museum is and the president's house and naturally every one was fenced, the whole yard was fenced, and there was this fabulous facade with this overblown monumental doorway, just huge thing, with great bronze doors that must have been 18' tall. And this wonderful gal, one of my colleagues in my class, there were only 9 students in my class, 9, there were 27 in the whole, in the three years and we were in one room almost this room square, about 30' square, what was her name? I don't know if the name Bob Zion, Robert Zion, means anything to you but he designed Paley Park in New York, he was a New Yorker, he was in my class. And Beatrice, let's see her family was in publishing, Beatrice arrived separately, they met there, she arrived separately, they subsequently married, but she came in the courtyard and was this little thing and she was reaching way up to this knocker and she was banging on the door and nobody of course came because it opened into a great hall, exhibition hall, but it really was funny.

But on it were of course all the relics, reproductions of Italian Renaissance symbols on this sort of making a backboard out of this great huge two story facade, it was really fine. McKim, Mead and White designed a building that had an end entrance and exit and then this monumental thing, so that everybody's guilty of doing false fronts, these non-functional fronts.

TL: As far as the format of how the studios were set up, were you basically just given a problem and then went off and solved the problem? Like a traditional architecture school type studio?

ED: Yea, sure. In our class, in the room, the studio we had each of us had a drawing board so there must have been 20 desks in that room at least the size of this table, and then the 9 of us gathered with our instructor who would change actually, it wasn't always the same person, and we were given what amounted to a job description: a program, topo, visit the site if possible if they had chosen one that was nearby.

We took, well we took history of landscape architecture. And there was just one course I was just thrilled to take because it was going to be modern architecture, and I was absolutely set back when they started with the iron

bridge over the Seine in 1790, of course it was cast iron and that was of course it. I was looking for Le Corbusier, you know.

I just had a huge appreciation of things as they evolved as a **[not clear],** but then we had strong Civil Engineering, there was a wonderful man named Walt Chambers who established his own practice right there in Harvard Square, a very good man. And then a number of arts people and we had visiting artists and sculptors who came in and assigned us projects to broaden our view. Because you can't learn plant materials in New England in the winter, you know it's a challenge, winter identification is important; you need to be able to look at a tree in the dead of winter and tell what it is but it takes a little experience and exposure. So we would talk plant materials in the summer. So one summer we were there and we had 9 weeks of this course and we sat in this basement. That's right it was a 3 story building, sat in the basement of this building and this wonderful professor, this man who was raised a farmer and was a marvelous horticulturalist, and we'd learn, or were exposed to I'd say, maybe 40 plants a day and then we were supposed to know it by twisting it, biting it, breaking it, climbing it, or something or other. And every afternoon we would go out to the Arnold Arboretum or some estate. The Arnold Arboretum is owned by Harvard and it's a fabulous 1880's collection of, beginning in 1880, and the Olmsteads laid it out, there was a Professor Sargent whose name is attached to...Anyway, it was a was fabulous laboratory, a true botanical garden not a display garden, so it was pretty well rounded as an experience. And then of course we had hours and hours and hours of either engineering or design or both.

JB: Do you consider that to be your first real exposure to botany and horticulture? That course?

ED: Yes, botany and horticulture. I had taken botany at the University of Georgia the year I was there. I had taken botany in high school at North Fulton, but as a practical manner as a gardener I had grown up in a family that moved plants every day of the year. And then would move it again.

JB: So your parents were gardeners?

ED: Yes, my mother was. And my grandmother lived next door and so between them, we all drug out into the yard to do something constantly. And then I had a very interesting and influential aunt, the sister of my mother, who was extremely talented without any training and did just marvelous work and did gardens here and in the Highlands, two places that were very helpful for me.

JB: Did you ever find any conflicts, you know just from what you came leaving Atlanta going up to Boston to Cambridge and what you were learning about garden design or plant material? Or were they in sync with each other?

ED: It was in sync because fundamentally you can grow in Atlanta at 1000' above sea level anything they can grow in Boston. And then you can grow stuff all the way to Jacksonville, so the horticultural range is phenomenal here in this place. Now that isn't true of Macon, GA or Savannah. But because of the elevation and the way the Piedmont plays out...I don't know if you know this, in Wilmington, DE, that's the end of the Piedmont, then you stretch a little further. But I mean if you go over to New York you know that in New York City you can grow magnolias, southern magnolia which is hardly native, as an example, and you can certainly grow rhododendron. Well, that's a mountain plant but you can grow them both here. So we are really lucky, I mean your horticulture vocabulary is tremendous in this place.

JB: I was pretty fascinated by, Georgia State University has got a 1949 aerial atlas of Atlanta on their website, and the detail of it is pretty fantastic and I was going through it looking at some of the sites in this area of town around Buckhead and I was really amazed at how distinct the formal gardens were, and they weren't just of the really large classical houses from the 1930s, all ranges of houses had very formal backyards, and you could see the par terre directly from the aerial. You know I think if you look at those same houses today you wouldn't see any near that degree of formality.

ED: Well that's probably true. In the first place, formality was in the air, that's just the way you do things. I mean ladies used to wear white gloves and hats, they don't do that anymore. But it was a way of life and you also know that supposedly the reprieve of the timid is symmetry, you know if you can't do anything else, put a line and balance everything on it regardless of whether it relates to the home base, the home base probably really is an axis. And then in the South, most people thought they were building in classical forms, or if nothing else, whatever 'the tradition' was at least rectangles. Then also remember that yard help was available, I mean you could get yard help for 15 or 20 cents an hour. I'm talking about the depression really, and it hadn't changed much by '48 that was just the beginning of a change. I remember when everybody had private hedges, and you had a private hedge and it was sort of like wearing ribbons in your hair. You had a hedge so you could clip it, that was just being decent.

TL: Was there a tendency towards formality like that at the GSD, the Graduate School of Design?

ED: Uh-uh. Anything but. It was our challenge. I mean, you were challenged in the first place to think through a problem, not necessarily to come up with something different to be different, but just think through a problem. And while order, which I like to think is the ultimate solution, not symmetry...and there is big F Formality and little f formality, and I

think it's the form, form following function, but it's the form that evolves out of the program of the need, the site, so on and so forth. It's true we have the power with bulldozers or anything else or money to remake anything we want, but you don't achieve much other than show what you can do with bulldozers or with money. And in many cases you just simply fight the site and make the situation worse because you create different problems.

But another factor to go with the disappearance of the formal gardens is not only that it's costly and difficult, but people have options now they didn't have, they are also free to let children be, so instead of everybody dressing up little boys, dressing like little men, and little girls dressing like women, they were released from some of that so you really had yards for children rather than yards for parents say. So it's a different ballgame.

JB: So after your Fulbright, where did you go?

ED: Well I came back to Atlanta. In the summers while I was at Harvard I had worked for Eugene Martini who was a landscape architect who did most of the subdivisions, public housing, that's the PHA when PHA was in it's zenith, and then the FHA. And there were a number of subsidized housing programs that were to replenish the housing stock that had been depleted during the war, either from neglect or just unavailability of materials. You had all these veterans coming back and either if they had a family they wanted to serve it, and if they didn't they wanted to create one, so you had this huge demand and then we just became more mobile.

Up until the Second World War, you were born and raised in one place and you never, you rarely moved, you know that sort of thing. Anyway, there was a lot of turmoil. So that's what Gene was doing and a lot of landscape architects were doing that. Anyway, I worked for Gene off an on only to realize that's not what I wanted to do. We did endless FHA and PHA projects and it really was 'How many little rectangles can you put on this piece of land?'. And it was all to minimum standards which was really better than no standards, but it was boring, and you ended up with that density of completely de-naturing the site.

ED: So I didn't want to do that. And so there I was, not married and living in my parent's house. I put out my first and only ad in the Southern because they called, and began doing work. And that's what everybody does when they start. And occasionally do something else and began to do churches and small schools. A particularly big job I had was at Georgia Tech with one of the master planners of the campus, and largely I'm sure because of my father's friendship with Cherry Emerson who was then vice president of the school. Anyway, Georgia Tech was one of those all concrete campuses. And I never thought it would be

anything else, but we worked to try to undo some of that and of course it's a big institution.

TL: Did you work on that by yourself or as a collaborative effort?

ED: No, by myself. I was the landscape architect reporting directly to their…I forget who the planner was at that time but maybe I'll think of his name, it was a slightly Italian name his uncle used to teach literature at Emory, he was an architect, local…

JB: Was that around the same time that the architecture school and that kind of **[not clear]** styles, that modern part of campus was being developed?

ED: Yes. This was in the 50s. Because when I was at Georgia Tech in architecture we were up in the third floor of the Wynn Physics building. At that time, up until that time, all of the school buildings had been done by the school staff architects, Gailey and Heffernan was the firm. And they did everything in a sort-of watered down Tudor style, the dorms over there by the expressway near the Varsity, the dining hall, and that's an indication, and they did the Physics building. Tom Bradbury came and did that giant classroom building, **[Skiles Classroom]** that sort of hangs on by it's teeth on Cherry. And I think **Preston [not clear]** did the library, is that still the library? At the end of Cherry?

TL: It is. It has the large glass curtain wall.

ED: And they began at that point, probably because of the increased load in teaching as well as the structural needs, the Board of Regents or somebody made the decision that they needed outside firms. And I don't know that it was necessarily a monopoly, that Gailey and Heffernan had, but it was convenient. And then, during the depression, there wasn't much building. And I think they did what was then the Civil Engineering building on 3rd Street, which when I went to Georgia Tech was a new building, but it was a really skimmed down Tudor, a brick box with a few arches.

Of course PM [Heffernan] was the guiding light, he was the genius, he was the architectural genius and he was head of the school of architecture for years. And he was a very, he was extremely talented and his judgments were always right on the mark. I remember serving on the Urban Design Commission with him, it was then called the Atlanta City Design commission, just after it was created, and he was on it and I remember we were looking at the scheme for the triangle behind Portman's hotel and they were getting Halprin to come and design this thing, it was a goddamn postage stamp. And the City was jamming everything in it and it was just weird in the middle of all that traffic and PM had had it, he said 'Why can't people just do something simple anymore?'. You know, he couldn't justify all of that foolishness. He was really good.

TL: I guess that's the same little triangle that is about to get redesigned again.

ED: Oh I'm sure. It's been done at least twice. So I started for myself in summer of '54, so I'd been practicing 15 years.

TL: So the Georgia Tech plan would've happened about '54?

ED: Yea, or 56', somewhere in there. It wasn't very long. And then since I was not exactly on staff but available as a consultant when there was a new building came up, for instance there was the school infirmary, and Portman designed it as I recall, I worked on it. I worked on the library because that was a significant building. And then I did, much later, I did the new Student Center which is all the way across Hemphill. I designed those walls on the left hand side and the walk and the goddamn stairs that go for a football field length, and **[not clear] and Barnes** did the building.

And one of the nicest jobs I did early on over there was for the AEPi fraternity house on the corner of now Williams and 3rd. PM had designed it, and it was a nice building, and it was walled which was really practical for a fraternity. It was walled and the courtyard of the garden was on the south side so it got good light and had nice fenestration and good heavy projecting beams to regulate the light. It was a well thought out building.

JB: Did it feel like it was a pretty small community of design folks in Atlanta? The folks you knew at Georgia Tech and coming back here to work?

ED: Oh sure. I was working for about 2 years, I worked on my mother and father's sleeping porch for the first year, which was adjacent to my bedroom. And then I decided I needed some space and I rented a room from, with, a gal, Caroline Beckman, who was wonderful and sort of crazy and we lived on East Paces Ferry between Maple and Piedmont, it's where Harry Norman's new office is going.

And right around the corner on Maple was Caroline Beckman. She was a couple of years behind me at North Fulton and anyway she was an art major and so she started to call herself a color consultant, she wasn't going to be an interior designer or decorator, she was a color consultant. She was just fabulous. So we rented one of these little basement rooms which you call a garden apartment and it barely opens out onto the green at 77 West Paces Ferry.

And next door was something called the Dogwood Arts Studio, or ceramic studio, and there were two ladies who ran the studio and they had these gals who didn't have anything else to do who would come in and mess around. Anyway, they would have an exhibition every year to make their students feel important. **[not clear]** There were no galleries in Atlanta. Believe it or not, there

were no art galleries. The only place you could exhibit was the High Museum where I had gone as a child. I beg your pardon, there was one professional gallery downtown and it was run by essentially the same people who now run the Coach House Gallery out here, it's a very select sort of thing, the audience they were aiming for.

But if you didn't like late French romantic paintings then you wouldn't find it anywhere. So here are all these art schools in Georgia, Georgia State was just beginning to get an art program together, there was a crew of artists that were frustrated, so when they had their next exhibition next door at the Dogwood we decided we would invite painters. So on a Halloween evening in '54 we had our first arts festival, and it was a fabulous draw for customers and the next year we moved to Piedmont Park. And it really became something, but when you talk about the limited number of practitioners **[not clear]**.. cohesion in the arts.

And our art museum was still in the High, in the old High Residence, whose eaves, incidentally, I have in my basement. Vincent Barnes renovated the garage and servant's quarters behind the High house and had their operas there for several years. And when they moved out, I moved in. And then when they were tearing down the High house, I told them I wanted those eaves, and I've never done anything with them. For what it's worth, if you're interested, I have some dramatic gothic carved seals.

So I had this place and then I moved down to the Henry Reed Building which was 70 stories, still owned by the hotel, not the Regency but the Westin, so I was there a number of years and Cooper, Bond, Woodbury, Skinner and Cooper were all in the building, had been forever. We used to call for Mr. Sam Cooper, who was the designer in the firm who was a rather portly man, he looked like a refrigerator. And his brother Joe was big, same frame but he just didn't have the weight. So Sam went to Australia once, probably during the war, and he just was taken with these hats with the brim up on one side, so he always wore a hat like that. So anyway, you would call down there and his secretary, if he was busy, would say 'Mr. Cooper is designing'.

So we worked on that retail credit building, I don't know when that was, it must have been in the 70s actually, Mr. Pauley would, well Cooper Bond Woodbury Skinner and Cooper did that retail credit, the Equifax building, right across from the temple. And we had Mr. Pauley, William C. Pauley who was really an outstanding landscape architect did the front of the building initially. It was really treated like a residence, I mean the plantings. Anyway, they had a tornado, local storm or something and knocked down, it just ruined the symmetry, so I was called and asked to repair this thing and so I tried to do it asymmetrically to

compensate. And I'm not responsible for that decorator row of flowers, that's the last thing I wanted. We had a hedge and ground cover and shrubs and stuff behind it. Someone since then has decided to come forward with concrete and put a row.

We worked on the temple, both in its lawn front and then Cecil and Rocky did the Sunday School or the education addition at the back. When we worked on that there wasn't much land, and next door there had been a distinguished lady, a decorator, furnisher, antique dealer named Porter who had a house on the high ground and we formed these walls to hold it up. And there was a two resident, Peachtree Road was a bunch of lots, and Miss Porter's was slightly higher. And we developed a parking lot up there and managed to save some mature trees.

TL: Those walls are still there, right?

ED: The walls are still there. And we put trees there, and fortunately they're still there. They were threatened a while ago with the widening of the street. Come in, come in.

The first stuff I did in **[not clear]** office was residential. Argonne Forest, you go down here, go west to the first light and go down Habersham, and get to the bottom of the hill and there is sort of a Y and Habersham continues off veering to the right and then there's Argonne. Argonne goes up to Arden Road, which is one of the oldest roads in the city, it follows the ridge. You know anytime you see a road on a ridge you know that's old. And just over it was a private estate and I've forgotten the name of the thing but they owned that land all the way from Arden to West Paces Ferry. Their entrance was on West Paces Ferry, the stone urns are still there.

Anyway, after the Second World War, that land was subdivided and if I'm not mistaken Eugene Martini did the subdivision and so all of that stuff came on the market, nice rolling fairly generous lots. Remember, that this area was not in the city until 1954, the city limits stopped at Collier Road. It was I guess after being annexed that it was broken up. And so I had a couple of houses in there that were just opportune and suddenly on the market. And they were nothing, just nice one story pleasant houses all of which are getting modified now. But that was the kind-of stuff initially.

And then I guess the first really public thing, after Georgia Tech, probably as a result of it, was the Alexander Coliseum which Dick Aeck designed, you know on 10th Street the great dome, the basketball dome. And I really enjoyed getting to know Dick. I had known him socially through our family… but that was interesting and I guess the first, other than the Tech campus, which turned a cheek up and fit in and started to think a little bit, as a single project that was the first big project I had.

TL: Were you brought in from the beginning to assist with the plan?

ED: Yes, I've been lucky in that in that I guess I not only was available, but I probably made enough noise. Architects began to see that that was going to make sense to think about those things, such as circulation and drainage, and lighting and so on at the same time.

TL: Can you talk a little bit about how the profession itself evolved in Atlanta through the 50s and 60s? Bigger firms, etc.?

ED: Generally landscape architecture firms are not really big, I mean you can be bigger than one and two; I have one young man who works for me daily. But most firms are small. But yes, the larger firms came into being. Mr. Pauley's office, which was the oldest practitioner in town, probably had about 5 people I remember. And an occasional...

JB: What was his name?

ED: William C. Pauley, he came to Atlanta in 1913, he was not from here. I'm assuming he was from Indiana; he either went to Purdue or Mass State, I've forgotten, one or the other. But he was a trained landscape architect and his work initially was residential and institutional, which is what the profession generally was before the war, the Second World War. And he did a lot of work in Buckhead and Druid Hills, which was developing simultaneously. About that time, a number of people had been run out or discouraged in the profession because there was less and less work. There was a man named Clarence Baughman, who I think left town when he married well, that made sense. Moved to Louisiana to mind his plantation, he was very capable. But a lot of the architects had been making an effort to solve their site problems notably Shepley. Incidentally do you all have access to Tunnell's pieces on Shepley as a site planner?

TL: Haven't looked at that, no.

ED: It's really a good book. It examines the houses principally in Atlanta and their different dispositions on the site and how he didn't just design a house, he was aware of how it sat on the land. There was an interesting example of three houses he designed for the Patterson's back on the... Anyway the mortuary family, and the house was just filthy from time to time and there was one on Habersham, one on Northside and there's another one up over here on Andrews. Where he adapted in each time the house slightly and developed an engaging site plan for each. Anyway, that's an interesting book.

As far as the practice, yes, I would say the thing I observed was just the kind of practice that I saw in Eugene Martini's office. There was another man named H. Boyer Marx, who incidentally lived next door to Edith Henderson who was a very competent. She's incompetent now; she's not available, landscape architect. She was the first...well I don't know...Anyway when the

first public housing project in America was built, at Techwood, she was the landscape architect for that firm, for that project for Techwood Homes, and then for Howell Homes which backed up to it facing onto Hemphill. She was really good, she worked at, she went to something called the Lowthorpe School and it was in Massachusetts, in Lowthorpe Massachusetts, and the reason she went there is women were not accepted at Harvard period, and so the staff at Harvard could simply get on the train and go out to Lowthorpe. And they would lecture to these ladies and come back and teach the men at Harvard. She was born and raised in Ansley Park and she wrote for years on the Atlanta Journal garden section, at least once a week, she was very good.

But most everybody else were people like Eugene Martini, H. Boyer Marx and Willard Byrd, who were doing housing and subdivisions. And then as time went on, Willard branched out into golf courses, and resort communities and his firm survives, I'm not sure Willard's alive but the firm still does that kind of work. Martini's gone and that kind-of practice is gone. Boyer's gone. But I would say that was the big focus when I was beginning my practice but I was driving a different route. And Mr. Pauley complemented me by coming and asking me to come and work for him, which I really appreciated, but I just really couldn't do, because he had a heavy hand, he did very good work it was very strong, but I always felt somewhat constricted by his work. You always knew that you would be a part of landscape that had strength to it. But everybody, when they could, dabbled in estates if they were available.

TL: You did Peachtree Presbyterian too, didn't you?

ED: And the likes of... You had shopping centers as the automobile became more available. So that was what we did. I did, in time, a number of branches for the Trust Company, Abreu and Robeson - now extinct. There was one up there in Buckhead on Peachtree, it was one of the later ones on Pharr Road, there's one in the West End, I must have done a dozen branches.

JB: So they had a strong relationship with Trust Company - in terms of being their architects for designing the branches?

ED: You might say family-owned, there was a very close economic issue. And then with C&S, now extinct, Bank of America was competing, and I did about a dozen banks for them. And each one varied and each one was different, but that was an interesting, I mean just to sort of play this tune differently each time really was interesting. It wasn't like doing Toddle Houses or McDonald's, they all have automobile dynamic but one of the most interesting C&S was done by Ken Johnson, the only Ken Johnson?

JB: Was this the one on Moreland? I mean, no...

TL: Moreland Plaza across from...

ED: He now lives in Madison Georgia and I just ran into him the other day down at Panera. Ken was an independent character; he did one of the neatest houses that would meet your interest down here on East Pine Valley, off of Argonne. No wait a minute, at that point it's West Pine Valley, but if you go out here down Habersham and you get down to the fork, and Habersham keeps turning away to the right, you go up Argonne and when you get to the first street on your right it's the end of East Pine Valley you go in about one block and bear left and it's West climbing up to Argonne, the second or third house on the left. If you look at it you will die, it's a 1950s absolutely wonderful. Stone is cantilevered, raised up, it's on slope, it's a terrible site but he really responded beautifully and it has this stone panel that just seems to float and then there are sashes of glass. And the entrance is off of the drive, and then there's a real rectangular recess in the bedrooms and the windows face to the left, which is south, with a lot of glass into a little valley and a modest little stream and the woodlands. It's a wonderful house and the really neat thing about it is someone has recently bought it who is crazy about 1950s furniture and he's got a collection of it and he hired Ken to come back about three years ago to expand the house to the rear, which probably was a mistake since it butted into the hillside. But it was a complement because the same architect was able to make the continuing addition, but you ought to get to see that place, it is really nice.

TL: Love to. When you talk about these modern residences and these bank branches, it sounds like you had an opportunity to not only do very traditional residential, but you had an opportunity to do modern residential and modern commercial.

ED: Sure. Well I didn't willingly, knowingly do much commercial. I learned very quickly that the client didn't give a damn, so neither did I. But for instance this Ken Johnson C&S bank add-on, it's called the Wieuca Branch; it's on Roswell Road 100 yards north of Wieuca. Again it was in effect a stone walled building and he put the banking windows so the tellers were facing in to the lobby into the banking business, had their backs to a plate glass wall to the south and outside behind them was this garden, a strip all of 15' wide which I was then asked to fill up. And it had an 8' wall behind it so it was like, it was a three part scheme, you had a rectangle, which was the banking room with the offices turned their back to a block wall with a clerestory and glass looking into the center, then you had the banking room so to speak in the middle and you could enter from the street or enter from the parking lot which of course was the entrance, and then you had the tellers lined up, but the customer was always looking past the pretty teller into this nice sunlit space. And here was this nice wall and then we had lots of

stringy trees and stuff and..., it was really a clever solution because it was so urbane I mean there was a filling station next door on one side and a fast-food something on the other, so he had to create his own environment. It was just like PM Heffernan's ADPi house at Georgia Tech; it created its own setting.

JB: It's still standing?

ED: The building is standing. They've ruined all the planting, that was you know, 20 or 30 years ago, so if they hadn't died they'd have done something different. They poked a big ATM out front so that took away. But it's a nice nice building. There's one on Northside near Georgia Tech where Northside drive curves and crosses Marietta, and I think Aeck's office did that one. It had a metal salvage yard and the railroad behind it, so it too had a little problem. But it was an interesting solution. There are about...are a number of those, about 12 C&S and about 8 Trust Company. Dick Aeck did the C&S at North Avenue and West Peachtree, which you may remember, was a cylinder, then they used to joke that that was what came in the box across the street, and he really enjoyed that building. And I think he enjoyed, more than any offices, the fact that he had the structural and mechanical core together and then everything else was cantilevered. And it was fascinating to watch that thing get built.

TL: You know they demolished it the same way?

ED: They had to. It was all suspended from a crown. It was an extraordinary building. And then they had Menaboni do the wall paintings in the entrance lobby on street level. I was asking you, before Jon came, if you knew **Wilma and Wilkey, Hurd Wilkey [not clear]** the younger who just died 6 or 8 years ago. But his father was really flamboyant in a way and he did some pretty dynamic and sometimes not altogether successful things, but he's somebody y'all really ought to look at, because he's a hero of expansion.

JB: I only know of his residences, his house in particular.

ED: I think his son took it over, I believe.

JB: Yea, I'm not sure who owns it.

ED: On Nancy Creek.

JB: It's on Nancy Creek?

ED: Uh huh, yea.

TL: Why don't we talk a little bit about how you got involved with Alexander residence?

ED: Well I had to have been working with Cecil you know on a number of projects.

TL: What firm would that have been at that time?

ED: That was in Rothschild's.

TL: OK.

ED: And I don't really know how that came about. It was just that he must have decided that I might be a pretty good candidate to work on a job. I don't even remember him doing other houses. If I scratched my head and looked in my archives it's conceivable I might come up with something.

TL: You don't associate his name with residential work very much.

ED: No. But his connections in the city were with commercial interests. For instance, he would help Massell, but you couldn't do much for the Massell's they've always been built cheaply. I think he did some work for them. Let's see, who did the Peachtree 7th building, wasn't that a Massell building? It's now lofts, it's that yellow brick.

TL: That's Stevens and Wilkinson wasn't it?

ED: Was it?

TL: Peachtree and 7th across from the Starbucks?

ED: Yea, right right.

TL: Was that Stevens and Wilkinson?

JB: Actually I don't know.

TL: I think it was. It's across from where the hotel was that they demolished for the Spire. I could be wrong.

ED: DHA's federal offices, DHA was in there for years.

JB: You talking about the federal offices?

ED: The US government hired more space in the City of Atlanta than anybody else.

JB: Because Alexander, they did do that building.

TL: They did do that?

JB: Yea, they did do that building.

ED: I thought so.

JB: That was actually their first big commission. I'm not always very good on the addresses on cross streets.

TL: I'm not either.

JB: Yea, that's it.

ED: I thought it was them.

TL: I understand that Cecil initially wanted the court; he calls it the court, the courtyard to be open because there was an existing oak tree.

ED: Now wait a minute. What project is this?

TL: Cecil's house.

ED: Oh, his house. Oh, you're back to his house.

TL: Sorry.

ED: No, I don't remember that.

TL: That was very early in the process I think.

ED: Yea, it would have also been unrealistic. I never discussed that with him because by that time he'd given that up. But you couldn't have had a tree and then castrated it. Because the floor level, the center of the floor anyway was probably 2 or 3 feet out of the ground and then you would have had footings all the way around the thing. You couldn't have saved the tree. Still, it's a nice concept. He settled for what amounted to a birdhouse in the trees. Because if you'd saved it, all you would see when you were in it was trunks. So that was an interesting project.

TL: Did you select the plantings for the court as well?

ED: I did, and in fact with the help of a botanist, a wonderfully eccentric man, my wife would remember. He really knew tropicals, because that's what you have to grow indoors, you know. It's not like the Ford Foundation in New York where you create another environment. They both had to live in this environment. That was interesting, I'm sure we can somewhere find the drawings and the plant list. We went to a great deal of trouble to work the finish, establish the finish, on those lally columns or tubular steel columns, and they worked hard at brushing them. I don't know if they were old to begin with, you know, so slightly rusted and then worked to pull it off and then they got it to a sheen in some places, and then applied some sort of lacquer to it. They used to have a nice depth to them and they just weren't plain clean steel columns. So they were really pleased with that. And then we had a flagstone floor, a north Georgia flagstone floor running through it. And other than that, outdoors it was an ordinary project, in the sense you were working out of doors and you had certain efforts for screening and trying to use native plants on the top of that dry hill. And they weren't gardeners so it had to be something that would take care of itself.

TL: Yea.

ED: And then I liked planning those terraces and getting those steps in there, it's sort of like sticking out your lip. There's more projections of the house and those terraces falling down, we even had a sort of urban badminton court, seems to me below those stairs, but they were supposed to be places for gatherings, maybe it was just for the children to play.

TL: There was a big field that is kind-of far back on the side where the previous owner would park, valet park cars when they had parties there.

ED: When you are climbing a pinnacle like that they'd better look for such a place.

TL: Right.

ED: Well I had, I had a lot of...I believe even prior to Cecil's house was this wonderful house Finch and Barnes had done up in Dalton, GA for a doctor and his wife and I'm trying to remember the names, but it was really a great house. It was just as dis-

tinct in its own way as Cecil's was. It was just a series of rectangles, but it was so nicely put together and it opened out with a western view towards Rocky Face, to the west and now of course you're rewarded with I-75. But this was, let me see, it had to be 40 years ago.

JB: The interstate wasn't running through there.

ED: Oh no no no, uh uh. The whole purpose of being on this ridge was sort of like people in Birmingham moving up onto Red Mountain and then the next mountain, and so on, but they moved out of Dalton and up onto this ridge which, until that time, again, Dalton was a village. And I think the industry, the carpet industry was just coming into being so there wasn't a lot of vitality so they were brave as people to go up, but with cars and steep hills you could get there, and anyway they bought this ridge site and it was really stimulating. That's a nice house that you all ought to look at. Finch and Barnes, it would be interesting how many projects they had in Dalton, it shouldn't be too hard to find.

TL: So you would be interested in meeting the man who bought the Alexander residence?

ED: Yes, yea.

TL: He would probably be interested to meet you too. He's fascinated with the history of the house, so…

ED: Well, for a while, my former associate Rick Anderson was working for an interim buyer, maybe this is the one who would park those cars.

TL: That's the one who had the big parties.

ED: Yea, ok. And he worked with them and I guess that's when they changed the drive.

TL: They split the property and sold the adjacent parcel so when it was initially built you know you would look out and you didn't see anything, but now when you're up in that court you can see the house through the vegetation over here. Not quite as isolated.

ED: Well I was, you were asking me, telling me you wanted to know about architects I had worked with, and I just made a list the other day, it was: Dick Aeck, William and Wilkey, Alexander and Rothschild, Ken Johnson, Henri Jova when he left **Abreu?** And the round bank was one of his early projects as I recall, and then there's Finch and Barnes, and then Edwards and Portman, I think when John did the infirmary at Tech it was under the aegis of Edwards and Portman. Do you all know the work of Henry Norris? He was not exactly a maverick but he was adaptable but he was also a child of the depression and he learned when to yield, so with his clients he would do all kinds of stuff.

TL: The name sounds real familiar.

ED: Henry Norris. He aspired to really do dramatic work and one dramatic thing he did that is now demolished, but there must some record of it, is off of Wesley Road, West Wesley, near Margaret Mitchell, anyway there was a liquor dealer named Renslor [not clear], I think they're still here but they're in real estate now, and damn if Henry didn't go up on this mountain top, everybody had to have a mountaintop, king of the mountain, and he took Frank Lloyd Wright's box to use, the Johnson and Johnson thing, and made a series of these marching around this ridge. And they were all joined and it was remarkable and ridiculous.

JB: Officially it kind-of reminds me of the pavilion that Aeck did out at...oh what's the garden? It's um...it's the Robin Lake Beach Pavilion at Callaway Gardens.

TL: Is that house gone now?

ED: Yea, uh huh. And they subdivided.

JB: It was a house?

ED: It was a residence, yes.

JB: But he was a liquor storeowner.

ED: He just made his money selling liquor. And then do you know Hall and Niles? Morris Hall and Peter Niles? They were later, but Morris was the elder of the two. Morris Hall. And they did, oh dear, they did a number of schools. Isn't there a Sammy Coan or Cone school, high school? Peter was the designer of the firm, Morris was a competent businessman and a good pedestrian offset, but Peter was the real designer. And he likes massive things. Very crisp. In fact they did the work on the Northside, what was then Northside High School. That school has had three architects, the original form, and then Paul and Norris as I recall and then most recently I forgot who did this last thing, you know that football pod that's on there, oh Lord Aeck and Sargent, OK. Lord Aeck and Sargent put the facade along Northside, that's it, with the cables and columns. If I'm not mistaken, Peter did that aluminum-clad football on the side, which is a kind-of a meeting room, I believe he did. Anyway, that sort of very crisp sort of stuff he liked. But you might look up the Coan High School, it's a black high school somewhere that I've seen, it seems to me I worked with them on that thing. Not on Northside. But those are literally just a few names, I mean we are talking about 50 years, and there was stuff we did...I used to work in New Orleans, in Montgomery, did you know the firm of Shell Smith and Adams? They were the biggest architectural firm in Alabama.

TL: Have you ever been to the club, up at, that private club that's up next to the **?Vulcan?**

ED: In Birmingham?

TL: In Birmingham. That's a pretty fabulous place. You ever been there? You need to find a way to go have dinner there; they still have the dance floor with the big

band playing. It was built in the 40s and 50s and they've done some pretty good additions to it, and it's in great condition. Anyway...changing the subject, sorry.

ED: That's all right. But Shell Smith and Adams did some distinguished work. They did a chapel down at Tuskegee, they did a chain of hospitals for the United Mine Workers in Kentucky, no actually this was the mineworkers funding, it wasn't Hill Burton.

TL: Did you ever do any work with Robert and Company?

ED: I worked on the Civic Center, which was late in the day so to speak, for your interests. And that's gone through some fancy styling, or some changing of management and changing the skin. But it was mostly a tree scheme, there had been a large elementary school there, in fact it was the place where all public school students went for their art lessons, and they were trying to have something happen to it. It was sitting on the edge of what had been called 'Buttermilk Bottom', and that whole area was teared out and the city had them condemn it, and put the Civic Center right there. And so it was really largely a tree scheme, and I've forgotten...

TL: Did you ever hear of the Christ the King, remember that? [tape skips here]

ED: ..., he designed it, that was his protégé. And his name begins with...they've got rosters down there, you could find out. Well, let me show you something that I have, after talking to you. I have these photographs. I don't make photographs anymore, I have them made. (skips) If you're going up the side, this is a joint driveway between this house and this one and we got in around the back in the car. It's a skinny lot, no more than 20' and so you'd arrive here and so the task is to how to get to the rest of the yard and so he redesigned this house and he put a door here and you go past it...(discussing the photos pointing at things)...and you go through this pinch and you go around to the other side and there was this a negro who ran the, they had a fountain in there, and to operate it you had a little moving panel on a spring that when you walked by, he would push the panel and flip the button and by the time you got to the back the fountain was on. And this was when you got around the bend there was a just a tree and there was a gorgeous white oak, and this is peach tree. There had been a garage, the driveway used to come all the way in here and where that wall is, supported the garage. The whole idea, the enchanting thing, was there was a tiny little backyard and how you can get privacy.

JB: When you did residences like this, did you get to choose furnishings?

ED: I don't remember doing that. I'm sure that was Moreland. Moreland was really a very sophisticated guy. And while there is a contrast between that and that,

that may have been husband and wife, but I'm sure this is Moreland's doing. Moreland was really something else, they did remarkable work.

TL: Who did the photography for you?

ED: It will probably say on the back. I don't remember. But he was local. It will probably be on one of these others, but I think I have all of them [checking photos for names].

ED: This is Pace Academy and the house you see the edge of it, this is of the Ogden family and it's only one room deep. And this wall existed and there was a swimming pool here and by the time I was asked to get involved here, they had this building and they had a gymnasium over there, there was classroom on one side and a gymnasium on the other, and that was it. There's a tree fence and playing fields further down in the back, but they wanted to get rid of this pool, because it was a menace, and they also wanted to get connection from one side to the other. So we eliminated some stairs that went through the middle and then took out the pool and built the plaza and made this covered walkway so you could go from one side to the other. So the stone columns on the backside and these are big 12x12 wood columns on this side, and that was a nice setting.

JB: That's a fantastic setting of trees. And I guess it made sense to keep this in front close to where the pool was.

ED: Oh of course. Well, in the first place this wall was here and I don't know, I imagine I guess now that I think of it, that wall was there, it was a very elaborate garden down into the rear and then ultimately to the creek. And of course the gardens would flourish and be destroyed for school purposes and then thin out, some would say trying to take over the neighborhood.

JB: Do you only have these images, these prints? Do you have any others?

ED: I don't think so. I may have the negatives and the originals somewhere but God knows.

JB: Do you think someday we could copy them?

ED: Oh sure.

JB: That would be great.

ED: I don't know that they're of any value.

JB: Absolutely.

TL: We'll have to do that.

ED: If you could advise me on something, the first 17 years of my work we gleaned through to find stuff that we thought was valuable, and sent some to the historical society, and you know they're doing that. I was just talking to Stacy this morning, she was here and we were going over the drawer and matching drawings, and I've got 79 boxes each with 12 drawers in it, in Iron Mountain Storage and I would

like to close that out. I mean eventually, I and they are coming to an end, and I've got to do something with that.

JB: Well, I'm sure the history center...I know, I think they are taking over a lot of other companies files...

ED: Yea, they were. I think so.

TL: Well Stacy is at would really appreciate having copies of these and your drawings.

ED: This is Avon, out on the perimeter; it is now a Baptist church. It sits at the perimeter at 285 and this of course was taken right after it was built and now all this is right-of-way and time(?). But not Louis Kahn but Albert Kahn, out of Detroit or wherever, and who was noted for automobile factories, was engaged to do this and Rocky recommended me to them, they were looking for a local landscape architect... here's the plan...tranquility up in the wooded hall, especially here...but essentially it's a warehouse, we would deliver orders for packages and they would go out on these things, and this access is also off of whatever this road is over here. Anyway, this was the dramatic entrance, and so it had a, if you want to call it Italian and formal then do so, but it is a very strong form. But you can see we tried to, this is intentional to leave these ties to hold this mass to the building that is two football fields enclosed.

TL: And this landscape is not intact at all anymore?

ED: Oh it's there.

TL: It is?

ED: As far as I know it's still there. I don't know I haven't been out...

TL: So literally the Baptist church is inside this building.

ED: Oh yes, literally inside. This is the same one downtown. The first Baptist that started with this, of course they are now gone. Totally. So there was this pine poking in through here and here was this high hill and the wall was sort of a greeting to bring you in and also was a chance to put up a sign that said 'Avon'. The rising ground totally hides the loading dock from the front and you come around here and then the office, the receptionist building is here, and there is a flat garden here and a pond over here, a nice little pool here. And these oaks of course are new, we planted them but they are sizable now, at least last time I saw them and this is from the rooster's body, and Kahn had a favorite lady sculptor whose work had been purchased for this place, very simple, strong solution, really nice. Then on the main floor, going down a stair to the employee cafeteria which was really lush and wonderful was, there was this low swale which we had to deal with, and I think there were thought to be springs but the high is not too far away, but anyway.

MD: Hello? What's going on?

ED: We're still talking, come talk. So anyway, so the changes to the

swamp, we formed this and built a berm, a dam. And this was the focus, so that you have something as a transition from the stairs and the cafeteria down below. And the drive went up the sideline to the back and the employee entrance was from a huge parking lot in the back. But it was nice. And this was the employee's entrance. And the terrace view from the restaurant up there. There were thousands of daffodils in through here, and this was all **illiagnus** - Which was encouraged to grow 8 or 9 feet high so that even when you were here, any car passing down there would disappear. I showed you the variety from the tiny little bitty spaces that it's really fun to make something out of.

With Dick Aeck we worked on his Lockheed Research Center which is quite strong. Very close to campus. And then with PM Heffernan and Savini, Savini was the architect at Georgia Tech who was their planner, not in the school of architecture but the campus planner. Dave Savini.

JB: Was he ever based in Savannah? Or he's always been in Atlanta?

ED: I think he's only in Atlanta; he was born and raised here. And he's the one whose uncle taught Alexander how to draw. But, let's see, you've got from small, medium and large and then you've got these references to commercial, lots of banks, and then we did a lot of churches. And we did All Saints, and then we did the master plan for the Cathedral of St Phillip in 1984, which changed a lot of things for them. I had nothing to do with this latest addition up here. But we civilized and made accessible the building, they've screwed it up now with this new entrance from Peachtree, now you can't see the front door. We had a totally different scheme than what they've got now.

TL: You worked on Peachtree Presbyterian too, didn't you?

ED: Yea.

TL: Yeah, you know Barbara...

ED: No no no, wait a minute, Peachtree out on Roswell road?

TL: No, the one that's next to the High Museum.

ED: The First Presbyterian, yes, I worked in there.

TL: Barbara's actually doing some more master planning for them, Barbara Black.

ED: Oh good. Well most recently we did the two courtyards, one of which was made into a quote 'memorial garden' and they are placing their ashes and they are connected. And one is off of a reception room so there is an in and out component and then you can get to the burial if you have a burial where you can come and go through and you can have the burial and you can come back and have a reception or a wake, but it's nice. They've been good clients.

(tape ends)