

## TRANSCRIPT

**SCRC Series:** Lewis Clarke Oral Histories Project – MC 00191

**Field Notes:** Geoffrey D. McLean (compiled April 4, 2012)

**Interviewee:** GEOFFREY D. (“GEOFF”) MCLEAN

**Interviewer:** Yona R. Owens

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Geoff McLean graduated from North Carolina State University’s School, now College, of Design in 1969 with a degree in landscape architecture. Over the years he has been active in the community and the profession in many ways. He was a member of the Wake County Planning Board, he was a Board of Supervisors member for the Wake County Soil and Water Conservation District, and he was president of the North Carolina chapter of the ASLA from 1979 to 1981. Not only is Geoff a licensed landscape architect, he’s also a professional engineer. His firm, Geoffrey McLean & Co., has been in business since 1971.

YO: Okay, how would you sum up your School of Design experience?

GM: Well, it was the high point of my life. And I want to say this, too. Gil [Wheless] made this statement, that Geoffrey was doing this wild stuff. I was, as we went from third year on through fifth year, because I felt like that the School of Design was a free ride. We didn’t have to sell it to anybody, although, by the way, backing up to the drawing again, I knew the value of a, quote, architectural rendering. That’s what you sold projects with so that’s why I capitalized on it. But I felt it was a free ride with respect to pushing myself to do very, very creative work, which in my case ended up being pretty extreme.

I probably spent more time fiddling around with the buildings on our projects as I did the landscape concept, but that was my privilege at that point because I was a landscape architect and that was first. So, the buildings should be made to be part of the landscape concept. Does that make sense?

YO: Yes.

GM: So, I remember I did, I think it was in fourth year, we had Thurlow for design and he gave us a motel. It was a neat problem. If he gave us anything it wasn’t more than a boundary—no topo or anything like that, just flat. I was working over at Dave Lose’s house for a short while. It had to do with that fire because after that fire they closed up the buildings at midnight, whereas we were lucky—

YO: When you say fire, which—

GM: —to work in—the Pullen [Hall] fire.

YO: Right.

GM: When Patrick Horsbrugh was there.

YO: Not that Patrick caused the fire, but the fire occurred while Patrick Horsbrugh was speaking.  
[Laughs]

GM: That's right. [Laughs] I don't know, maybe Patrick did cause the fire.

YO: [Laughs]

GM: But that was a big event.

YO: Fiery lecture.

GM: It was a huge fire.

YO: Was it?

GM: They could see it all the way to Wendell.

YO: No!

GM: Yeah. It started fires—the wind was blowing from I guess the west and it was starting fires all the way down, you know, along Hillsborough Street downtown, from ashes falling. That year in the *Agromeck*, they had a color picture because they had a guy the whole time on a huge ladder up there with a hose, shooting water on the fire.

YO: So, after that they started closing the buildings up at night.

GM: Yeah, and we couldn't work there. There's a funny, funny story about LaMarr [Bunn] calling the dean in the middle of the night, waking him up in the middle of the night about that.

YO: Well, what is it? [Laughs]

GM: Well, I didn't remember that we had done this. I'm sure I was probably part of it although it may have been primarily LaMarr because LaMarr would do stuff like this. LaMarr had gotten it straight—he said the class had gotten it straight—with Thurlow that he was going to get permission for the campus cops not to run us out of there at midnight.

They showed up the next night to close it and said they didn't know anything about any special permission, which it turns out Thurlow hadn't followed up on it. So, LaMarr was arguing with the campus cops about closing it because we were working on a project of some kind. So, they went in the main office and the campus cops called the dean and put LaMarr on the phone and the dean told him, LaMarr, get out of there, now.

YO: [Laughs]

GM: The next day the dean told [Laughs] campus security, don't close the building or something like that.

YO: Really?

GM: But that must have been later or something, I don't know, but it was a pretty good while where we were locked out of there, and I was working—

YO: So, you were at David Lose's house.

GM: Yeah. David wanted me to come over there and work with him because I mean I was getting damn good at all the drawing. I've got another really funny story to tell you about the drawing, fourth year again. A lot of stuff happened in fourth year. I think David wanted to look over my shoulder. It suited me fine.

**05:05**

[Laughs] Well, in this motel, I took that chisel point permanent magic marker I told you about and drew this tree house. It was a throwback to the summer that we had spent going out to the West Coast and to Seattle and the Space Needle in Seattle that was built in conjunction with that world's fair. But I drew this thing, it looked like a pressed glass cake stand, very architecturally, for lack of a better word, cake stand, and the trunk of the thing looked like a tree trunk. It was pretty elaborate and Dave was saying, gol-ly. [Laughs]

I had it on my desk the next day, or the next design period, and Thurlow came in the door to begin the design class, and my desk was right where it was in that picture I emailed you, because LaMarr was real close to the door. He must have seen it on my desk the minute he walked in the door, and I swear he climbed over three desks to get to my desk. [He said,] Jesus Christ, lad! What in the world?

YO: [Laughs] That was Thurlow, right?

GM: Well, yeah, that's right. Brooks, I think, spoke to all of Thurlow's witticisms. The funniest one I remember was, Jesus Christ, lad! You got a Phi Beta Kappa key on one end of your chain and no watch on the other. [Laughs]

YO: [Laughs]

GM: He taught a lot of the technical stuff, including the contracts and specs course, which was very valuable, particularly to me because I went out on my own so early. He would be talking about something or see something that somebody was drawing—and of course he had his practice, it was mostly residential, although he did a couple of—I know he did the Gregory Poole thing which is a Matsumoto design. That was his kind of flagship project. It was a courtyard back there, because I later had to redo it. But he would say, well, I tore my ass on this one, one time. He was giving us warning, you know, how he'd made some mistake. One of the funniest things was, I think he told us one time that he went out to a site, here was this circular thing, pouring concrete out there, and the contractor was building the north arrow— [Laughs]

YO: Oh, the contractor—

GM: —like a pad— [Laughs]

YO: —was reading the north arrow—

GM: On the plan.

YO: —from the plan drawing.

GM: And he was out there building the north arrow. [Laughs]

YO: Oh gees. Well, he definitely would take you out in the field and show you these things.

GM: Yeah, he taught us—Brooks and those guys talked about—there was a professor in botany that taught their plants materials, it was systematic botany, and he would walk them all over west Raleigh and those guys knew their plant materials a lot better than we did. But he retired and Thurlow, in that landscape tech course, taught us our plant material, and we walked all over west Raleigh and he'd identify things and he knew what they all were.

YO: Right. So, in answer to the question, how would you sum up your School of Design years, I'm hearing that it was just such a multifaceted experience.

GM: Well, let me say too that one of the reasons I fell behind in my other course work is that I was just so obsessed with my design courses, the drawing course. That reading speed crippled me on my first two years of history, and then of course Lewis and then Harwell, boy, I don't know what I made on them, but it was at least "Bs", if not an "A" between one of the two. Oh, and I did mention this to you before too. You know Lewis made us draw an exam.

YO: No, tell me about that.

GM: Lewis said he had forwarded you that email.

YO: Oh, well, I've had—there's been a flurry of emails lately.

GM: Yeah, I'm sure.

YO: In addition to you and Lewis, but I'm sorry—

GM: Well, I've got a copy.

YO: —I didn't see that.

**10:02**

GM: What happened was, well, you know, I was getting good at drawing then, so we went in and I had a colonial bond sheet, which was a finer paper than the old newspaper pad sheet, and I think we probably took drawing boards in there with us, smaller drawing boards. Those colonial

bond sheets were like twenty by—eighteen by twenty-eight. I don't think they were twenty by thirty.

But anyway, magic markers, grease pencils, prismacolor pencils, and pastels. He had warned us that we were going to have to draw the test. Well, I got through mine. The test was to illustrate the three Renaissance styles, English, French and Italian. So I broke it up into three panels and had examples of each one. For example, one thing that was neat that I was really anxious to do was draw the water organ in Villa d' Este, which looked like a big Wurlitzer jukebox, you know.

YO: [Laughs]

GM: I did a real neat, quick—I had it memorized, you know, and I did a neat sketch of that on there. I was about finished with mine in the class period, but everybody else apparently was pretty far behind so Lewis said, okay, take it home with you and finish it up and bring it back next period.

So, I kept the one that I'd done on the colonial bond sheet, and took another piece of—I think the pebble finish illustration board, and redid the whole thing, cleaning up some things and whatnot, and turned that in. But to this day, I've got a folio of just miscellaneous stuff, all kind of stuff in there in addition to that portfolio—still got it, after all these years. I've still got the one that I did on colonial bond.

There's a set of things that I want to have—there's a guy that finished in PD [Product Design] that runs a business that has a huge vacuum deal for photography, you know, large format. There's some things, including that sketch by Baron of the Capital Planning Commission Plan, that I want to get scanned, but I thought because of this School of Design thing—in Lewis' course—I certainly would give you a copy of the scan and I've even thought about, if you would like to have it, giving you a copy of the original, once I get it scanned.

YO: We'll definitely talk about that after our interview time.

GM: All right.

YO: I was going to ask you, after graduation what did you do, but I know that you did some time in the Navy and you got married and then you came back to Raleigh.

GM: Let me break down that sequence as quickly as I can.

YO: Okay.

GM: I finished my course work in the summer—I'll get back to that—in the summer of, it would be my sixth year. I thought I had finished.

After Christmas, I had gotten my draft notice and had to go down to the physical, and as I told you before I don't know about other people, but, man, in eastern North Carolina if your number came up you were going. All you had to have was a pulse. Nash County is bad or worse. Boy, once I'd passed eighteen, they'd be sending me Christmas cards and birthday cards and everything else. But I was reclassified to 1-A and right behind it came this greeting, so I had to go down to the physical, but I was still eligible for what they called then a 2-S deferment, which

they gave you two terms to finish. That would have been the spring and the first session of summer school. So, that was finished and I expected to get the second draft notice July 31.

YO: Of '69.

GM: No, this would have been '67.

YO: Oh really?

GM: Yeah. I'm going to account for that extra year now.

YO: Right, right.

**15:02**

GM: I got in the Navy Reserve, which gave you one year there and then active duty. Got married in February of '68. That spring, about six weeks before graduation, I called Ann Craddock [SOD secretary] and said order my diploma. She said okay and hung up. I thought I was finished. About fifteen or twenty minutes later the dean called me back and he said, Geoffrey, you're three hours short.

YO: Oh no.

GM: He wanted me to try to take a crip correspondence course quickly, but at that point I was still—spring of '68—at that point I was still earning a living doing renderings. I did that for a whole year after I got back from Odell's office—architects, landscape architects, did some miscellaneous developers.

YO: So, you've got the pressure of the draft in front of you and now the dean's telling you [you're] three hours short.

GM: Yeah.

YO: This is not a pretty picture.

GM: That turned out to be great because I found out at the Navy Reserve unit if I could get my degree in a year they'd give me another year in the reserve unit, which as I said, I converted into going on active duty as an E-4 draftsman. But it also put me in—I had to sit and wait the whole year because the dean didn't graduate people but once a year. So, all of that is what carried me from supposed to finish in '66 to '69. So, I'm glad you asked that.

YO: Yeah. I can usually kind of anticipate a few explanations for people's duration of time, but I couldn't quite figure that one out.

GM: I finished my design courses in the five years with everybody else. In fact, Gil didn't finish that year because Gil told me—I asked him about this because I remembered it, and he—

YO: This is Gil Wheless we're talking about.

GM: Yes. He hadn't taken the college—there probably ought to be some mention of the college course we had to take. So, out of the five of us, [Laughs] three of us—LaMarr's probably the only one that really truly finished on time with respect to his age.

YO: [Laughs] Right. So, we're up to 1971. You're out of the service.

GM: Yeah. I had started doing work. I had the chance to do that landscape plan for that little Quail Corner Shopping Center. I had done a—by that time Leif Valand, who you've had some description of—

YO: Right. He was Willie York's architect.

GM: Willie brought him from New York here to do Cameron Village and all the apartments and everything else. All that was his work. Somebody else said this that he [Valand] probably worked more architects than anybody else in this town and he paid pretty well, in spite of his Norwegian temperament. He was hell on wheels, but he was also good as gold. You heard somebody describe him banging his crutches on the table and tearing the stuff up and saying start over.

YO: He had polio, is that right?

GM: He had—I remember this—he came to Raleigh very robust, played golf, and whatnot, and got one of these staph infections in his spine and it crippled him and he ended up in a wheelchair.

YO: Did he really?

GM: I won't say how and why, but he was forced to take on a young partner out of Atlanta, Nelson Benzing. I haven't heard anybody comment on that. Nelson eventually, within a few years—it was after I got back out of the Navy—took over the firm, and Wymene Valand who was politically active—

YO: Who was that now?

**19:58**

GM: Leif Valand's wife, Wymene Valand. They lived in a little house over in the subdivision part of [Cameron Village] that Leif had designed, very contemporary little house. She talked about it after Leif died, that Nelson took it over, but he owed Leif a lot of money and he bankrupted that firm in six months.

Anyway, I had done a rendering for some hotshot hotel that he was doing in Greensboro for Nelson, because Nelson was a shopping center man.

YO: How do you spell Nelson's last name?

GM: B-e-n-z-i-n-g. He never had any association with the School of Design except there were people there that went to the School of Design when he got there and I guess he hired one or two others. I know he Harry Watkins, who was a young graduate.

YO: So you did some drawings for him.

GM: Because I had an introduction with Nelson and because I was a landscape architect, he got me to do—and he did do the Quail Corner Shopping Center. I did more work while I was on active duty. All that work was for Leif himself. You remember the monstrous Cameron Brown building in North Hills?

YO: Oh yeah.

GM: You remember that big plaza out in front, had recessed steps, and a paving pattern and a fountain?

YO: I think I've seen photographs.

GM: It had a kind of a sail thing on it. It had kind of an abstracted CB.

YO: Right.

GM: I did all that plaza as well as the—I didn't do the retaining walls. Kimley-Horne did the parking plan for it. But that was for Leif. Actually it was for Bart Bartholomew, one of the architects from Rocky Mount. Bart was the perfect Marlboro Man, very furrowed face, salt and pepper hair, kind of squinty-eyed, and I always thought Bart was a pretty damn good designer. So, I had done that plan and seen it finished when I went on active duty so that gave me a pretty good connection because I knew it was all about getting work. Now, after I got back out of the Navy—Clarence Steppe, by the way, did that. There's a lot of early work that Clarence did with Lewis. Clarence got a ton of those AAN [American Association of Nurserymen] awards for Lewis.

YO: I was going to say, Clarence was a nurseryman.

GM: Yeah, Wayside Nursery out there on—

YO: He liked to call himself a plant engineer when he did installation.

GM: He actually had a degree in civil engineering from East Tennessee State, or something like that.

YO: And I think he worked on the Blue Ridge Parkway.

GM: He was Russian and crazy as hell.

YO: Was he? [Laughs]

GM: Yeah. But he had a certain touch with a lot of things. It was Henry Hammond that talked about them up in Charlottetown Mall together. Don't you remember that?

YO: Yeah, right. We're referencing Henry Hammond's interview.

GM: I'm sure Lewis probably prepared the presentation. But anyway, it was after that I sent the application to AAN. Well, that got Clarence Steppe—because I had taken a lot of pictures, a lot of black and white [pictures]. We moved some huge trees from just sharecroppers' shacks and things, out Six Forks Road that Dan had bought, Dan Austin of the Austin Development Company that owned Quail Corners, and moved them all there. If you look at those crape myrtles out there at the main entrance there's one on the left side there that's huge, like eight or nine big stems. So, I'm getting a little bit too much into my own work, but—

YO: No, I'm getting—

GM: I had some of that work before I went in the Navy.

YO: Right.

GM: And I did work for Leif Valand while I was in the Navy because I got to escape duty. I didn't tell you about that. I could lie and say I was a war hero in the Vietnam era. Hell, I spent two years for the most corrupt civilian-run outfit at Patuxent River, Maryland, didn't stand any duty, came home every weekend. Pat [his wife] stayed here of course because she was working for the dean. I'd come home, bring stuff home, and meet Leif over there on Saturday morning. Willie York was there one time because I did some work on one of their projects that Willie built.

**25:25**

YO: So, you had enough work going on, it sounds like.

GM: Well, I had my foot in the door.

YO: Right.

GM: I was discharged from Patuxent at 7 o'clock I think probably on a Monday morning and by 3 o'clock, I drove back to Raleigh and was back working in my office. I had my office over Haskins and Rice, which was real near the intersection of Oberlin and Fairview. I stayed up there for four years. Do you remember Johnson's Drugstore? You had the little Wiley's Filling Station there at the corner across from the fire station, at Fairview and Oberlin.

YO: Oh, now that's the dry cleaner's, I think. It's a little wee bitty tiny building?

GM: Yeah.

YO: Yeah, yeah, I remember that.

GM: It was a shoe shop at one time.

YO: Yeah, it was a shoe stop.

GM: Wiley's Filling Station back then. Then it was Johnson's Drugstore, which was a very popular with all the Hayes Barton crowd, you know. Then it was Haskins and Rice and there was a stairwell right next to the party wall between Johnson's that went upstairs and I had my office up there. So by 3 o'clock that afternoon—I'd taken some leave at Christmas and gotten a deal with Haskins to go ahead and secure that space upstairs and set up all my drawing tables, which always were the same thing Lewis always had as far as I know, unless he bought some expensive drafting tables—sawhorses with hollow core doors on them. When we went to computers I just pushed the parallel edge back and set each table up as a computer station.

YO: [Laughs] Right.

GM: So, I had my stuff up there ready to go and I was back working, doing something for Valand and Benzing, by 3 o'clock that afternoon, because by then—I mean that's just me, Yona. We'd gotten licensed while I was on active duty, and I'm a grandfather like everybody else our age, except LaMarr. I think LaMarr went through the whole CLARB thing and took the exam.

YO: Well, let's stop here for just a minute and talk about the licensing thing.

GM: Good idea.

YO: I know that—well, first of all there was a time when just anybody could be a landscape architect in the state of North Carolina.

GM: That's right.

YO: And there wasn't any really technical definition for what a landscape architect was. So, as I understand it, Dick Bell was one of the first ones to start screaming about that we needed a license law.

GM: If I'm not mistaken Lewis and Thurlow had tried over a few years before then—and this is important—and as it turned out—and this is getting into the politics of everything and I'm glad you asked these questions and I'm really glad I've had a chance to answer them.

YO: Me, too.

GM: The architects were the ones that were behind the door killing us. They had, I can't remember the lawyer's name, very fine man. He'd run for lieutenant governor. Lewis called his name just like that. They made him a fellow in AIA [American Institute of Architects], a lawyer.

YO: Really? [Laughs]

GM: He'd run for lieutenant governor. He was their lawyer. And there was an architect down in school planning, I think they made him a fellow, too, because he was the watchdog of what went on in the legislature in a lot of things, Marvin Johnson. Marvin something. Marvin Johnson, maybe.

So, Dick went and hired a lawyer to help get the landscape architects bill through the legislature. Well, the first thing that went out the window was the phrase "structures incidental to the landscape." Architects didn't want that in there. But the big giveaway was, it was a title act and not a practice act.

**30:05**

YO: Now, I do know that Lewis was very verbal and aggressive in pursuing a practice act.

GM: That's right.

YO: And that was not—

GM: I'll make a comment about that later on, too.

YO: Let me ask you this, were the landscape architects—

GM: They were licensed to call themselves landscape architects, but the conflict was there was a definition of the practice, I told you while ago, that included grading and drainage, planting plants, although the nurserymen all wanted exemption from that. They wanted to be able to do landscape plans themselves so they got an exemption from it. Grading, drainage, and soil erosion and another few incidental things like planting plans, but that was it. But at least we had those in the definition, but the fact of the matter of it was, the practice act only—excuse me, the title act—only allowed you the exclusive privilege of calling yourself a landscape architect.

YO: And was the strategy that they wanted to at least get that much out of the situation since there was so much opposition from the architects, and I think the engineers weighed in on this as well.

GM: There was no question, we weren't going to get it, because if we had gone after a practice act then the engineers would have joined the architects and between the two of them they'd have killed it. But the trick was that Dick Bell hired that architect [lawyer] and it sailed right through with having to undress in public with respect to it covering anything of any real—that "structures incidental to the landscape," that can cover a lot of ground.

YO: Yeah, that's true.

GM: That could cover whole buildings. [Laughs]

YO: So, you were grandfathered in as a licensed landscape architect.

GM: That's right.

YO: And somewhere along the line—

GM: That happened while I was on active duty.

YO: Really?

GM: It happened in the spring of '69. I may have gone on active duty by the time it actually was finalized, probably July 1, like they do, finalize everything at the last minute because I went on active duty on my birthday, which was June 28. So, we operated under a temporary permit for a year, and by the way, I reiterate that Dick sent me down to buttonhook Hector McLean, who was my—

YO: That's Dick Bell.

GM: Yeah, who was my dad's first cousin, and I was very close to him. Hector's dad, who was my grandfather's brother who was a very popular governor in the '30s, who was credited to this day for pushing the balanced budget amendment through the legislature so Hector had a real pedigree and he had a lot of power, too. So, I always said that's why I got such a low number. Dick swears that he did them as the applications came in, but there was evidence that some of it had been finagled.  
[Laughs]

YO: [Laughs]

GM: There was an old—

YO: What is your number?

GM: Twenty-one.

YO: [Laughs] Oh, goodness.

GM: And somebody tried—Charlie probably tried to remember this and I can tell you exactly, there was an old Depression-era landscape architect in Raleigh that lived out on the Quail Corners site, had a big side yard that faced Falls of the Neuse Road, the house faced Millbrook Rd. His name was Ruby Jeffrey Pearce, and by that time he was still alive but he was a very old man.

YO: Peters?

GM: Pearce.

YO: Pearce.

GM: P-e-a-r-c-e. Dick gave him license number one.

YO: No kidding?

GM: Yeah. And John Townsend was the first chairman. John had a lot to do with it, too, but he was further away in Greensboro, so I credit—and I'm sure Lewis was probably involved in it too. In fact the way my ex-wife got her job—and this is important—credit to Dean Kamphoefner. He was first and foremost an architect, but he's the one that—he looked after the landscape architects. He was a mother hen. That was part of his responsibility. He was down there in the legislature speaking before some big senate committee to describe and tell about the educational requirements for a degree in landscape architecture.

**35:17**

YO: No kidding?

GM: One little aside, I think at that time—now in third year, I know Lewis went to LSU [Louisiana State University]. He was being called by schools all around the country to help them convert four-year programs to five-year programs. If I'm not mistaken, when we started school the landscape program in the School of Design was the only five-year program in the world, probably. I know it was in this country.

The dean was fussing about not having a secretary and my ex-wife, she was a machine when it came to stenography and secretarial work and she was just as particular about small things as the dean was.

YO: Would you like to insert the story of why that position was open?

GM: Only to the extent that somebody had filled it in between the time that Lib Young left—the dean just wasn't happy and the story was he got rid of her in a heartbeat.

YO: Really?

GM: Yeah. And he was griping about not having a secretary and I told him, I said, Dean, my wife can do your work. He said, well bring her out there. By 9 o'clock that night—her mother worked on campus down at Dairy Records—the dean had gotten the chancellor out of bed, gotten it approved because of the potential nepotism thing, and called Pat by 9 o'clock that night and said she had the job.

YO: Wow.

GM: I went back and at lunchtime, I took Pat out to the dean's office so he could meet her and boy, if there was ever two peas out of the same pod it was them.

YO: Really? Was her name McLean at the time?

GM: No. Oh, yeah, yeah, still is. Winifred Hodge had been promoted up to chief secretary, but Lib Young had been both.

YO: Right.

GM: Pat came in as the dean's personal secretary. I'll tell you something funny. What's his name that succeeded the dean?

YO: McKinney?

GM: McKinney. She worked for him for a couple years, too, and then she went over to work for Rudy Pate in Holladay Hall, who was a power unto himself.

YO: That was Pat that did that?

GM: Yeah. Pat was griping about how Claude McKinney wouldn't answer his mail, he'd let it stack up on his desk, and she said the dean always said that if you didn't read it and dispose of it then, and laid it on your desk you'd just have to read it again [Laughs] later on, which was the typical German efficiency of the dean. He didn't want to have to read it twice so he went through everything the first time so he kept a clean desk. [Laughs]

YO: Oh my gosh. That was Kamphoefner.

GM: Yeah, yeah. If you didn't answer your mail and dispose of it when you got it and laid it aside until later, you'd just have to read it again. But that was a perfect description of the dean.

YO: So you maintained a pretty active part in the landscape architecture—

GM: Very active. At some point in there, some other states had pulled out of the old Southeastern Chapter [of the ASLA].

YO: Now, my understanding is North Carolina wanted to do that when they started their political fight to get their licensing act.

GM: Could be.

YO: Do you remember anything about that?

GM: I don't remember exactly when it happened. If I'm not mistaken at some point Thurlow may have been president of the Chapter and he divided up the state into three regions and I was made like the chairman of the Raleigh and East Region, right after I got back out of the Navy, because we had some big meetings, downtown in restaurants. A lot of people showed up.

So, yeah, I was involved in the leadership. I didn't join ASLA until after I got out of the Navy, but at any rate I got pushed up into—what do you call it—chairman elect, whatever—I mean president elect of the Chapter and Leland Kew, who was from Michigan, was president. He left six months early and went back to Michigan.

**40:31**

YO: He worked for LCA for awhile.

GM: Did he, Leland?

YO: Yeah.

GM: I'm not sure I knew that. He was a really swell guy. He didn't go to State, did he? I don't think he did.

YO: I don't know.

GM: I think he went to Michigan. How he ended up here I don't know, but he went back in six months, so I had to take over the chapter six months early. Right after that, the chapter extended their fiscal year six months to get on schedule with national so I ended up being president for two years and that was almost perfectly coincidental with—I'm sure you've heard it—the Sunset Law, which was a terrible, terrible witch hunt.

YO: What was that about?

GM: They were going to review all of our licenses and do away with those that didn't pass muster. It was just a big political witch hunt is what it was.

YO: Do you know who initiated it?

GM: A guy named—he was a judge later—a legislator named Willis Whichard from Durham.

YO: What was his motive?

GM: You know, why do politicians do the things they do?

YO: [Laughs]

GM: But it really put us behind the eight ball.

YO: What did you do?

GM: What happened was, it became a nationwide craze. It went from state to state to state. They had first done it in Colorado and the Colorado landscape architects had sat on their butts and didn't do anything and lost their licenses.

YO: No kidding?

GM: So, the landscape architects nationwide in this Sunset craze became targets. They hired a staff. It was run by an engineer who was not licensed but he was, I think, a graduate engineer. [Pause] What was I saying?

YO: With a graduate engineer—

GM: Oh, the staff recommended that landscape architects have their licenses pulled, that it expire. The sunset aspect of it was they would let it expire. If they didn't—the bill said that on a

certain date all the licenses were going to expire. It was a big Sunset Commission, it had two chairs. We were in sequence, the engineers, the landscape architects, the architects and surveyors were all in series so we were right together. And we went through that together.

One of the things, and this is a prelude to my deciding I had to do the engineering thing, is it was so obvious—here we were, scrambling. I was like a fire control officer for two years. Lee McLaren in Charlotte was very active. There was a handful of landscape architects that I called on. It's real funny when you got your back to the wall where you discover somebody's got connections. The co-chair of the Sunset Commission was a vice president of NCNB in Charlotte. Turns out they had a landscape architect on their staff that worked in the real estate division, so that was a big contact right there, just right out of the blue, you know.

We spent many, many, many Monday nights going to the legislature. They don't have a session on Monday—let's see, how did that work? They have a night session so they all come back and that's a good time to catch all those legislators in their office, and we spent many a night down there.

**45:10**

YO: So, this is about 1980 or so.

GM: That's right, '79, '80. If I was president from '79 to '81, it was those two years. Me, Hal McNeely, Ken Coulter from Durham, Ralph—he worked for Dick when they had that big breakup and Hal [McNeely] left. Oh, I can't think of Ralph's last name all of a sudden [Graham]. And some others intermittently, but those guys, we were down there every Monday night pressing the flesh, and one of the things I noticed—by the time we figured out what committee was next and figured out who to go see, by the time we got to their office, on the guest book sign-in thing, the engineers had already been there and gone. Man, they had it all figured out, with all that analytical thinking of theirs. Politics wasn't above that. They'd already been there and gone.

We had a hearing one time, I think it was one of the last hearings. Marshall Rousch from Gaston County was the big cheese chairman. He was a very powerful senator. It all came up about continuing education. Well, lord have mercy, we would have agreed to that in a heartbeat, and did. I think Larry Nixon was probably president of PENC [Professional Engineers of North Carolina], got up there, and he just said, we talked about it and we decided we don't want to do it. Marshall Rousch said, fine. [Laughs] I mean he just—Larry Nixon just thumbed his nose right in the chairman's face, this powerful senator, and said we ain't going to do it. Marshall Rousch said that's fine. So I realized that kind of political power that the engineers had.

In the meantime, because of projects I had had from the first day I got back I was running into things that had to have an engineer's seal on them. The first really big one that I luckily squeaked by was rebuilding that dam at Eastgate Park. I mean, it goes all the way up to federal law that any work on it—I mean you can't look at a dam cross-eyed without getting an engineer's seal on it, and I luckily had hired an old fraternity brother of mine that had graduated Broughton High School with LaMarr. He'd gotten a Ph.D. in soil science, come back to Raleigh, and was working for Page Fisher who was teaching materials engineering in the civil engineering department and was running a firm that Page had started called, Geotechnical Engineering. I had hired John Brewer to do the soil mechanics on the thing.

YO: John who?

GM: John Brewer.

YO: Brewer.

GM: Yeah. He was an engineer.

YO: Right.

GM: So, that really saved me. Now, I had done all the alignment and the grades and everything else, did all the hydrology and all the hydraulics, when in actual fact all that stuff was supposed to be done by an engineer.

But I had gotten John involved to do the soil mechanics and to do the soil inspection of the keyway of the dam because we got turned in. Somebody in city hall raised a question. This young guy that was assistant dam safety officer turned out to be a real butthead. I heard some terrible stories about some things he did later. He was from the mountains.

I went down after we got turned in—there were three exemptions from dam safety. One was, fifteen foot high from the toe of the dam to the water level, fifteen feet of vertical difference, ten acre feet of storage, and something like twenty-five hundred dollars of construction. Well, shoot, you got exempt from any one of those and it would exempt you from the whole damn safety law. They changed that later. You've got to be exempt from—I mean, you've got to meet all three of those conditions. But it was really close to a ten-acre field and it was higher than the fifteen feet.

#### **50:21**

So, this guy called me and I went down and picked him up. He was in the old Public Health Building. Picked him up and took him out to Eastgate Park to look at the dam. By that time I think we'd had the construction drawings done, which were beautiful, one of the few sets of construction drawings I saved. I had a real hotshot landscape architect—he was younger than we were—working for me, a drafting machine.

YO: What was his name?

GM: Joe Allen. He was from Newton.

YO: So you took John—

GM: Took this engineer out there and the first thing he did when he got in my car was to pull this big bag of Beechnut chewing tobacco out of his pocket and stuck about half of it in his mouth and when we got out at the dam, he was spitting tobacco juice all over everything.

YO: [Laughs]

GM: But I had called John and told him to meet us because I was scared to death of him. I mean here we'd done all this work and all of a sudden, you know, for city hall to be told Geoffrey McLean ain't licensed to do that thing. John—[Laughs] I'm trying to think of that guy's name. John met us out there. He was standing on the dam. John wasn't afraid of anybody. I mean he was a Ph.D., he'd been to some federal training thing on dam construction, and [Laughs] we

walked out there on the dam and I said, John, this is whatever the guy's name was. John looked at him and said, how you doing, what's your name? I mean just really like who the hell are you. So, he never pursued it. But that was the first big thing I ran—now I had also gotten John to do the steel reinforcing in some pretty big inlet structure and an outlet structure. We had a primary spillway that was like a forty-eight inch pipe in a concrete crib.

YO: Oh dear.

GM: So, it was a pretty good size installation.

YO: So, you're starting to run into needing to be an engineer, is what I'm hearing.

GM: Tell you a funny story. Do you remember interviewing Susan Suggs?

YO: Mm hmm.

GM: Susan Suggs was working for me that summer.

YO: Really?

GM: As a student. Susan is smart as hell. She never said this on her interview. Her dad was Charlie Suggs, one of the biggest hotshot Ag engineers in Ag Engineering.

YO: Really?

GM: Had a lot of patents. Susan got his math ability. Well, I had Wayne Baker working me, now he's still licensed. He got way out of landscape architecture. I understand he just retired recently. He was a big projects manager for the City. He managed the whole Convention Center thing, for example.

YO: Oh, that's where that name's familiar.

GM: He had done two or one years in engineering and then switched to landscape architecture, big boy, and of course he had had, I think through 201 calculus, maybe 202. Well, I got some real good advice from Bill Bigger and Lou Agnew who had the office out at Dick Bell's office building for awhile and worked on a lot of Dick's stuff for him. When we did Quail Corners they had their office there.

So, I asked them about a dam because I was working on the master plan for Eastgate Park and they said get a copy of *Design of Small Dams*. Well, it's a government publication, U.S. Bureau of Reclamation, beautiful book, glossy, heavy paper pages, stitch bound, gold leaf frontice plate on it, or whatever. Got it for eight dollars flat from the Government Printing Office and it is the bible on earth filled dams, and there's some big, big earth filled dams in this world, too. In other words if isn't a Hoover Dam-type concrete arch dam, it's an earth filled dam. It had the A to Z. I'm sure there were engineers that—

**55:26**

—this happened in the early part of the twentieth century when the Bureau of Reclamation was building all those dams out on the Colorado River that funneled all the water to Los Angeles and San Francisco and San Diego and all those cities out there. I'm sure there are graphs in there that some engineer during the Depression spent his entire career on, developing the empirical data for graphs for things like a morning glory spillway. It had a whole section of specs in the back.

YO: So, you got the book.

GM: I'd had 102 calculus, which was differential derivatives, and just touched on simple integration before you spent the whole semester of 201 just doing every imaginable form of integration. So, I was looking at this book and it had this integral in there. Well, shoot, that was ten or eleven, twelve, years after I'd had 102. Wayne was working in the back and I said, Wayne, how much calculus did you have? He said, through 201, and this little voice popped up. It was Susan. Susan said I had differential equations.

YO: [Laughs]

GM: [Laughs] I thought—[Laughs] I thought Wayne was going to fall out on the floor. [Laughs]

YO: [Laughs] Oh, bless her heart. That's great.

GM: Yeah. [Laughs] It really was.

YO: And this was when we still didn't have a whole lot of women doing anything in this field. We were still kind of a sparse representation.

GM: Well, they were coming out of the woodwork. But I'll tell you one thing now, Susan is her own person. But she's very, very smart, extremely smart.

YO: Yeah, you can tell. So, you had all those—

GM: She's a sweet gal.

YO: She is.

GM: She's a sweet gal and she came back to work for me later after that summer. Then I found out on the interview that she worked for Lewis. She must have gone to work for Lewis after she worked for me.

YO: I don't think many people didn't work here. [Laughs]

GM: I know.

YO: It's very difficult to find a bunch that did not.

GM: I would have worked for Lewis more, and I need to tell you this about the situation with those two semesters. Charlie told me I wasn't going to have a job there that summer. Lewis right quickly tried to call—I think it was probably Robert Royston on the West Coast and get me a job out there.

I had been out there to the West Coast that summer after first year on that long, long trip and I was hung up on the West Coast. I loved it. There was a lot higher percentage of landscape architecture going on out there than there was here except around Raleigh because Raleigh was just in a sphere of influence, and it extended further than Raleigh, but it was everywhere out in California.

YO: Well, he didn't get you the job or you didn't go, but you stayed here.

GM: Well, he tried to get me that job. In the meantime, Dick [Moore] got a flyer from the state of Maryland about a job up there in Annapolis working for the state forest and parks division. I went up there and got that job and that was one of the best summers I ever had in my life. Annapolis was such a neat place.

YO: Oh yeah, it is wonderful. But that was when you were in school, but we've graduated you now. We're out of the Navy and we're—

GM: We're getting to the end of the '70s, which is when I really—it was about 1980—what else was it that—

YO: You've the licensing done and you're about to step down as president of the North Carolina chapter of ASLA and you've got your company organized, and the big question is why did you suddenly go—

GM: It wasn't sudden. It was built up.

YO: It was?

GM: Because I didn't want to have to go back to school. I was self employed, but it just became apparent to me—and here we were, still with a practice act, and we'd barely survive the Sunset Commission.

**1:00:04**

YO: The title act, right.

GM: Yeah. What did I say?

YO: Practice.

GM: Still had a title act. We didn't get a practice act until the late '90s, wasn't it, or early 2000s.

YO: It's not been very long ago. So, you're still under the title act.

GM: Yeah, and by the way, here's how this happened. I had a childhood friend probably most of the landscape architects know, Rooney Malcolm, who had become the hydrology guru in civil engineering. Rooney was four years older than I was. He was my first patrol leader in Troop 7 in Rocky Mount, but his younger brother was a classmate of mine.

I first laid eyes on Rooney when he was Ansel's big brother, didn't live far away from us over on the eastern side of town, over there playing with Ansel one Saturday morning. But Rooney—long story about that—but anyway, Rooney had become the hydrology guru, the first really one that tackled hydrology.

Interestingly enough, after I started going back to school, I told some old crusty engineer that I was going back to school and taking engineering courses and hoped to get licensed or something. He said, oh yeah? Well, what are you interested in? I said storm water. He said well, there ain't no money in it. He wouldn't say that if he was still alive today, with all the soil erosion and all the water quality everything.

But in the meantime, this hard ass—pardon my French—down in dam safety—I had a very unusual outlet works. It was a repeat of the inlet box, had one side closed up, which made it like an inverted siphon. Now, I had two reasons for doing that, and here's a little bit of me being pretty creative and pretty smart. One thing, it threw the water right straight up in the air so in flood flows or real high flows, you didn't have the water cannon effect of a forty-eight inch pipe flowing under pressure.

YO: That's pretty intense.

GM: The other thing was it closed up the pipe so kids wouldn't go crawling into it. And I put an apron around it that spiraled and went out the rip rap channel and on the perspective I did for the thing between the master plan and that first phase I called it the Mad Hatter's teacup. Lewis would love that.

YO: [Laughs]

GM: I had names for all the different things that I could. So, this guy had been a student of Rooney's and he took him my plans and showed them to him because he didn't know how to route that configuration on the primary spillway. So, Rooney got to see those beautiful plans. I told you about how beautifully drawn they were. They were drawn on Mylar with just straight graphic. You couldn't make nearly as sharp and crisp a line with those Mylar leads as you could with just plain old—and Joe, he'd get out down into the thing so much he'd end up with graphite all over him.

YO: That's Joe—

GM: Joe Allen. He just focused in on things and man, by the time he finished detailing something he had—like the trash racks on the inlet works and the outlet works, he had expanded views of the boat assemblies and everything. [Laughs]

YO: Good heavens.

GM: Yeah. But he had taken it, so Rooney had seen my work. I'd gotten back in touch with him because they were getting ready to have a big fiftieth anniversary for the Boy Scout troop and our old scoutmaster down in Rocky Mount.

The reason the landscape architects probably knew him is Rooney went around teaching these storm water seminars all over the place and it didn't bother him. In fact at that time Rooney had begun to recruit non-engineers into the master's program in civil around this storm water thing. He had this whole little sequence.

YO: Now, was he at State?

**1:04:43**

GM: Yeah, H. Rooney Malcolm, Jr., great big guy. So, somewhere in a telephone conversation Rooney says, say, why don't you come take my urban storm water management course? Well, shoot, that was a graduate level course, but you know how the professors have a graduate level course in just their specialty. I said, Rooney, I haven't had all the math background to do that. He said, aw, don't worry about that. I'll get you through all that. I took it pass/fail and I did really well in it. By that time, we were having that terrible recession when—what's Mr. Hollywood's name?

YO: Reagan.

GM: Reagan went in, terrible recession. I had intended to take that course and just kind of be able to put it with my credentials and keep on trucking because I knew what it was going to be like. You had to have a certain amount of minimum requirements to get into a master's program, including all those math courses, calculus courses, three calculus semesters. It's a classic engineering sequence.

I think they just had it at twelve, three four-hour courses and then differential equations was three. Differential equations, I mean you can't do that without calculus. Now, the first thing I did was I went back—I said I might as well go ahead and bite the bullet. I didn't have any work. I signed up, went back and took 102 all over again, took all four of those calculus courses and then started taking—I took a combined—this was maybe a little bit of a mistake, but it saved me a semester. They had a combined statics and dynamics course that they taught for like industrial engineers and electrical engineers. So, I took that and then went on and kept on taking it, and I ended up taking—where I really wanted to be, and there was some conflict between Rooney and Dr. Michael Leming, but Danny Bowden and I—Danny was going back to school.

YO: That's Danny who?

GM: Bowden. He's head of storm water in public works down here now. He was going back to school, too. He had a Wake Tech degree in engineering, just a country boy from Johnston Co. but very smart guy, very likeable.

So, I found out that Dr. Leming was going to take his graduate level open channel hydraulics, which was his big deal and it's a whole lot more sophisticated than it sounds. [Laughs] But also the procedures in that course are the key to doing flood studies. And by the way, I had started doing those, probably around '79, because when I finished Rooney's course I bought my first computer and I started writing my own equations, my own programs, to do the

standard step method of water surface profiles, flood profiles, like are required for the hundred-year flood. Now your hydrology precedes that, but that's usually done in the FEMA stuff and any time you want to make a modification basically what you do is just take one of the values along the stream, but put it through HEC [Hydrologic Engineering Center, Davis, CA], too and—

YO: But doing that by hand is like total tedium.

GM: Oh, lord. Over the centuries engineers have figured up short cuts of ways to do things, but good lord, it's still—you can do a flood study with a slide rule and retire.

YO: From the time that you decided to start taking courses towards an engineering degree, how long was it before you completed it?

GM: Ten years. Then I got two and a half years of purgatory time by the Engineers Board because I'd been self employed all those years.

YO: Oh no.

GM: But I was able to qualify some of my work along the way including a lot of that city work because I did a lot of parks work for the City.

YO: For the city of Raleigh?

GM: That needs to be mentioned. Frank Evans had come to Raleigh I think in the late '60s. He was a—what's his name—Robert Moses Depression-era parks and recreation man.

YO: [Laughs]

GM: That's important.

YO: It is.

GM: I asked Lewis and never got an email back, asked him if he knew who Gilmore Clarke was.

**1:10:02**

YO: We have some Gilmore Clarke papers in our collection, if I'm not mistaken.

GM: Well, Gilmore Clarke was Robert Moses' second in command of his big public works power structure which started under Al Smith, building all those parks in New York State, including the beaches during the Depression, on WPA.

YO: Right.

GM: He was a Fellow in American Society of Landscape Architects and he was the biggest power broker in New York up until Nelson Rockefeller when the New York World's Fair came along somehow or another. If I'm not mistaken, he was living in Gracie Mansion.

YO: I think that there is a good recollection of that period in the book called, *Gotham*.

GM: I've got that book. I never have read it.

YO: It's a phenomenal book.

GM: By the way, that Sailors' Snug Harbor, we used to [go racing?] near Sailors' Snug Harbor up there above Lewis and Carteret County. That project was a two hundred year old privately endowed trust that was all integrated in the history of New York and is in that book, *Gotham*.

YO: Right.

GM: I lost my eyesight before I got the book. But the book about Moses, which was real long, was called *The Power Broker*.

YO: Well, I know that—

GM: And Gilmore Clarke was his second in command. The first in command was a surveyor named Shapiro, but Gilmore Clarke was second in command. He was a landscape architect and he's the one that hired all the—when the Depression hit and this WPA was beginning to be talked about under Roosevelt, Robert Moses and his staff went out and hired all these professionals out of the bread lines in Manhattan and put them to work drawing plans because that was a requirement, that you had to have your plans done.

So, when the stuff started finally getting funded they had the plans done—Jones Beach, all those other beaches, all the parkways, all the public works, the lakes with the water that's channeled all the way down to New York City, the drinking water, and everything else. He was a very, very powerful man.

YO: And his connection—now, let's go back to his connection to the work that you started doing in Raleigh.

GM: Frank Evans.

YO: Right.

GM: He was a park builder and for that ten years—I mean, Lewis had some work, because I think Dick Patton was doing work out of Lewis's office on the parks. But he had all the landscape architectural firms in Raleigh working. So, it was a big watering hole for us. He retired sometime in the early '80s.

But Frank, when I say he was an old Robert Moses-era that became an important connection between landscape architecture and all the parks and recreation people. Frank Evans, you know what he called architects? Building architects. He wanted landscape architects to do all his master plans and whatnot.

YO: What were some projects that you worked on?

GM: Oh, I made a pile of money on a senior league—it's a full major league-size baseball field in Optimist Park. By the way, when he first got down here, State had an RPA program and there was an older man over there that initially Bill Carper, who was—

YO: Okay, I need to ask you what RPA is. I don't know what that is.

GM: Recreation and Parks Administration.

YO: Oh, okay.

GM: That was a program when we were in school where they put all the jocks from West Virginia and Pennsylvania that played football. But they had a guy over there that called himself a park planner and Bill Carper had hired him to do some parks. One of them was the combination of Optimist Field and the adjacent high school, combination master plan. I made a pile of money off that baseball field. This guy had located this baseball field on a twenty-five percent slope.

**1:15:20**

YO: Uh oh.

GM: And they in turn had gone and gotten some of that—they got money—what was it called—something and water program where they funded purchase of park land and improvements, one of the federal programs. They had gone and gotten eighty thousand dollars [which] was a lot of money at that time.

YO: Did you say eighty thousand?

GM: Yeah, to build that ball field, and they were stuck with the fact that it couldn't be moved once they'd gotten the money to build it where it was shown on that plan.

YO: Uh oh. [Laughs]

GM: And guess what?

YO: What?

GM: We had a faulty geotechnical report that the City of Raleigh paid for. Clancy and Theys got the job. Bill Buffalo—

YO: Clancy and Theys.

GM: Yeah. Dick Clancy, after the first contractor who was a Johnston County grading contractor and did a bang up job on that dam and all the construction that went with it—Dick Clancy started getting work of mine, bidding it and getting all of it. So, Bill Buffalo was their grading

contractor. He'd gotten out there with a—he'd hardly scratched the surface and there was rock. They had some terrific price for your unit price schedule for contingency for rock. You know where you might have to move a yard or two or something like that, might be twenty-five or thirty dollars a yard back then, probably a whole lot more than that now.

Ended up it was going to be real expensive to get that rock out of there. Well, after we ran into it, I mean he was starting up at the top of this twenty-five percent grade and he was hitting rock. He went on and uncovered it because I had a big show and tell out there one day and got everybody in city hall in the engineering department Bill Buffalo because I had upped the definition of rock in my specs, that it had to be a full yard as opposed to a half yard because a lot of architects had been burned badly on that definition of a half a yard that you could move with a back hoe.

I had it in my specs it had to be a full yard that you could not move with a D8 Caterpillar dozer, with a ripper. Well, Bill had a ripper. It wasn't real up-to-date but he had one. He uncovered it and it looked like this great big gray whale. It was solid rock, way up at the top of this grade. I had everybody up there to watch Bill take his ripper and try to— [Laughs] he couldn't even hardly scratch that big humongous rock. But they refigured. They came way down, based on about how much it was going to cost, they came way down in price and the City bought into it. We got a huge change order and my fee went up with that change order—

YO: And where is this field?

GM: —and I bought a new sailboat with that money.

YO: [Laughs] You did?

GM: I sure did. I bought a San Juan 24, which is a racing machine. That's why I got so hung up in racing down below New Bern.

YO: Where's the field? Is it still in existence?

GM: Yeah.

YO: Which one is it?

GM: I can't remember the name of the drive or the subdivision. If you go find Optimist Park—it's out in North Hills.

YO: Oh, okay.

GM: You go out there, it's somewhere immediately past the gray water tank out there on the left going out on Six Forks and you turn down and go to the entrance of Optimist Park. There's an entrance further down.

Oh, and by the way, I did this in another park too. Instead of relying on just bleachers, grandstand-type seating, I had a bank there [and] I put in amphitheatre-type seating.

YO: Oh, how nice.

**1:19:58**

GM: Put a neater one on Green Road Park, same thing, which is really nice, with little retaining walls and wooden seats, and I had to curve around the back of the backstop, you know. So, that was neat. We're getting an awful long way from Lewis Clarke.

YO: Well, we're getting ready to wrap up here and move back in that direction.

GM: All right.

YO: What kinds of projects attracted you over the years and why?

GM: I had good opportunities through the '70s, particularly the parks work because using the work in Raleigh as a base, I did park work all over eastern North Carolina, including all the way down at Sea Level, because Sailors' Snug Harbor, when Dan Taylor died—that's a whole other story—they bought Dan Taylor's property down there, which was a huge amount of acreage. Leo Kraszeski the director, whose actual title was "governor," leased some acreage down there to the county for a dollar, you know, for a hundred years, or something like that. I actually took Frank down there. I got that job through the county.

YO: That was Frank—

GM: Frank Evans.

YO: Oh, okay.

GM: That parks and recreation director.

YO: Right, right.

GM: Took him down there one time with me. I also did the site plan for that—there's a very, very unusual, very expensive pool out at Optimist Park that was designed by an engineer up in New York who was a friend of Frank's, a guy named Milton Costello, that had some very, very unusual features for a swimming pool. It was really top-of-the-line. But I didn't do much more than the grading plan for that, you know. But I was doing park work, did a little park for the town of Wallace. It just went on and on and on.

YO: Why did that kind of work attract you?

GM: That's a good question and it's an important question. I felt like public parks offered the maximum amount of opportunity for freedom in design. It wasn't so eaten up with codes and lord knows everything else, you know? I did some really creative things, so that's why that work was so important. I pursued it and then got so I did a lot of—I did an awful lot of site plans for architects, too. These weren't necessarily the best projects, but sometimes I got projects from architects simply because they knew they could get me to do the renderings.

YO: Oh. [Laughs]

GM: The other medium that I perfected was watercolor, but I did them with ink line, usually a brown ink line, with just a speedball pen.

But after I started back to school—oh, I had something happen politically in Raleigh. I had work that I got, it was a big job, that somebody that you've already interviewed got, and I had gotten the city staff recommendation to get the job and a councilman pulled it into his committee and sat on it until the smoke had cleared and gave it to somebody else.

When that happened I said, man. At least half my work was parks and recreation work and that was just a—that was a bad sign to me. I never did anymore real park work for the City because not long after that Frank retired and what's-his-name came along and I haven't done a thing down there for parks and recreation.

I started doing some street storm drainage retrofitting in downtown Raleigh for this kid, Danny Bowden, who in the meantime had gotten his degree and gotten licensed. I did want to clarify one thing. I did not get a second degree. I got enough hours in the basic courses and I just kept taking them. What I did is I applied to take the EIT. It's now called the EI Exam. You've got to take two exams to become an engineer. The EI Exam is the one you take right after you get out of school. It's the hardest one, by far. The PE Exam is just a good ol' boy exam. Damn if I didn't pass the first time.

**1:25:20**

YO: Congratulations.

GM: They let me take it, and I had sent in all the records of time that I was putting forth that qualified as engineering, like all that city work. When it went out of the master planning phase then I got put under central engineering, which was Tommy Thomas, for everything else, for review of all the working drawings, all the construction drawings through construction.

So, I had all that done and I figured they had let me take the EIT on the basis of that, so I immediately applied to take the PE Exam and, boy, I got this letter back that said, please come up and tell us how you did all this engineering as a landscape architect. It scared the hell out of me.

YO: I guess.

GM: But Tommy Thomas—when he retired he was chief engineer—when he retired in mid '80s he and I began to work together. We became associates and we were doing sewer and water extensions up in Franklin County.

By the way, about that time too I picked up an industrial client who was a real wizard. He had absolutely no aesthetic feeling, but businesswise he was a wizard. He was a Raleigh manufacturer that got into real estate, buying plants for himself, and went up in Franklin County and bought a sixty-five-acre leftover parcel that I did a pretty nice industrial park plan for.

Because of his antipathy for having to pay architects he ended up—I think he—I don't know how he got his plans, but he did, and it had to do with engineering because that's the way the state code reads with respect to buildings. But he'd get plans and he built all but maybe one big building in the whole park himself, developed it himself and sold it, or rented it, was leasing it, and I did all the site plans in that industrial park.

But with respect to the ideal projects, the real high profile projects, they began to diminish. Now I am still a landscape architect first but—by the way, at the hearing, Tommy wrote a letter and said that I'd done all of that City of Raleigh work under his "responsible charge"—that's the big buzzword—and they blinked when they got that letter from Tommy. So, I had a hearing, I went up there, and I thought I'd get credit for the military, for being a draftsman.

YO: Right. [Laughs]

GM: I didn't finish that story. I went to work up there for the most corrupt civilian outfit in the whole Navy, that I called the Navy's wine, women and song branch.

YO: [Laughs]

GM: It hid out under the title of a school for stewards, but also a school for all the club managers.

YO: Oh no.

GM: So I ended up spending two years drawing additions and renovations to clubs and galleys.

YO: So, this is the work that you thought the engineers would give you credit for?

GM: They didn't give me a dime's worth of credit for it.

YO: [Laughs] I think you should be thankful they gave you any credit at all. [Laughs]

GM: I ended up—well, through the whole '80s I was doing flood studies by the ton to supplement my design work.

YO: Right.

**1:29:55**

GM: Because nobody, none of the engineers, wanted to do flood studies. The way I found out that and got bullheaded about that is I did the plans for the Capital Area Soccer League down there on Perry Creek Road, and that property went right down into the confluence of Perry Creek and the Neuse River. It falls in a flood plain.

YO: Right.

GM: That's a very savvy political job because all the politicians in Raleigh, the legislators and everybody else, [their] kids played soccer.

YO: Right.

GM: We were scheduled to break ground and I went down to get the soil erosion permit and I had one of the two big full sized soccer fields down in that flood plain. The county engineer was Henry Wells and he was nice about it, but he said you're going to have to do a flood study for that field down in the flood plain, and I just told him—he had his little HP-67 programmable there and he said, it's not too hard, but I just didn't have time. They had a schedule for a construction battalion on their summer project for the National Guard to show up there with tons of bulldozers and, as I say, that's very political.

YO: Right.

GM: But I just went back and took that lower field off the plans and we were going to do most of everything else, all the other fields. There were thirty-four fields down at that thing, or something.

YO: Good heavens.

GM: Yeah. But I told myself then, that ain't never going to happen to me again. And I set about starting to study all the procedures and equations and everything that you had to set up in a computer program and wrote those programs on a little HP-85, which was my first computer. A year later, I sent off and got a mainframe copy of it in FORTRAN from HEC, the Corps of Engineers Hyrdologic Engineering Center out in California, put it on the TUCC computer and ran it from a commercial account from the state computer building. You know what TUCC was?

YO: Yeah.

GM: Triangle Universities Computer Center.

YO: Right. That's in the way, way back machine.

GM: I mean, it was on one of these big reels. It was that big.

YO: I was going to say. Some of our listeners will not have the slightest idea what we've just discussed.

GM: I know, I know. [Laughs] And later this kid Danny Bowden, the City sent him up to a school in Pennsylvania they have at Penn State. First he went up to the school to learn how to do HEC-2. He came back with it on a—what was it, five and a quarter-inch disk?

YO: Floppy disk.

GM: Yeah, floppy disk, and he gave me a copy of that.

YO: Wow.

GM: But for a year or so I ran it off of TUCC—

YO: [Laughs]

GM: —and I'd go over there to submit it, and run it on cards, you know.

YO: [Laughs] Right.

GM: So, you had to submit a whole box of computer cards. I'd go over there and it would start raining and lightening and, damn, it would shut down and I'd have to go back the next morning and get it.

YO: Oh, my heavens. Well, let me ask you this, should today's landscape architecture students anticipate needing dual professional degrees during their careers, and I'm asking that because we've had at least one of our interviewees [who] took a degree in sociology and a degree in landscape architecture, and then we had some—

GM: Well, I knew—that was Randy.

YO: Randy Hester.

GM: Yeah, Randy the Bolshevik.

YO: [Laughs] Well, okay.

GM: [Laughs]

YO: But I hear the landscape architects that are, you know, successful in their careers and looking back and I hear them say things like, you really need to have this particular skill to be, whatever. So, are we looking at a time when the students just need to say, okay, I'm going to have to—in addition to five years I got to go—

GM: The people our age feel like unless you take the curriculum that we had to—by the way, when we got to school Dick Moore started reducing it some in hours. It was a hundred and ninety-six semester hours, and like I said that little old descript drawing wasn't so little. [Laughs] The amount of work we had to do we only got two hours per semester credit for.

**1:35:00**

YO: Right.

GM: We were the only ones that didn't have to get permission to take more than I think it was twenty-one hours a semester, because we had one semester at least that was either twenty-one or twenty-two hours. But the people our age, I mean we had courses like geology and ecology. That was Art Cooper. That was Art Cooper. People didn't even know what ecology meant in North Carolina until Art Cooper showed up. The people on the West Coast did. Dick Moore came and that course was implemented. The only thing at State then that had anything to do with ecology was plant ecology, which was just old field succession for the farmers and the foresters. That was a tough—I took that one twice [Laughs] and was glad to get out of it the second time, but I

learned an awful lot and applied that ecology to the Sailors' Snug Harbor project because a big part of the site was marsh.

YO: Right. So are we looking at students going into more than one field at a time?

GM: Here's an alternative. I don't think the landscape architects will want to do it, and I don't think the engineers would be willing to do it, but seeing as they've done away with the undergraduate degree at State you might see if you couldn't get the engineers somehow to go along with either the School of Design or Engineering giving a bachelor of science in landscape architecture.

Now in that curriculum—and Lewis is the one that—by the way, I heard—Lewis can verify this. I've never asked him about it, but I heard way back that the dean's three degrees were patterned after the Bauhaus curriculum. Interesting. And you'd have to check that out to verify it, but that's what I heard early on.

But some of those programs that I spoke of being four-year programs when we were in school that Lewis was going and consulting with, some of those schools gave a bachelor of science in landscape architecture. But I would think that even in that some of the courses other than the basic minimum amount of engineering courses that a landscape architect should have to take, such as what we took, should have to be the freehand drawing and something that is either right next to or some of the basic design stuff, like what we had in first year. But that would be an alternative.

YO: I haven't heard anybody suggest that. That sounds like something worth considering.

GM: Yeah. And then here's where that would be helpful. If it was a bachelor of science degree and a kid decided for whatever reason, it might be the availability of work at the time, such as the time we're living in right now, if he decided he wanted to go the engineering route, he'd have to work an extra four years, but he could take the engineering exams with that bachelor of science degree.

YO: With all this change in curriculum and offerings, I have to remind everybody that A&T has a landscape architecture program that's been around since the School of Design was formed, just about.

GM: Right.

YO: Is the landscape architecture profession in trouble?

GM: I don't think there's any doubt—I'm going to answer this, and let's use this as a chance for you to ask me what the future of landscape architecture is.

YO: Okay, what do you think the future of landscape is?

GM: I think it's in terrible trouble.

YO: [Laughs] Oh, God. Okay.

GM: I think the architects have been their number one enemy from the beginning, and still are, because you've got to remember that the architects and the engineers are just fighting all the time on the turf warfare thing. Let's back up one time. There's one other point I wanted to make. Did you go to Carol Franklin's lecture?

YO: No.  
**1:39:57**

GM: Gil and LaMarr met me over at Village Draft House before that lecture and I went over there with them, the first time I'd even been on the School of Design grounds in, God, I can't even tell you when.

YO: It's real different, isn't it?

GM: Oh yeah. Well, I knew about everything that had been done through the years because some of it, like the Kamphoefner Building, it's been done a long time, but it's been still a good number of years.

The first thing she said—Gil and I were sitting by each other and LaMarr was sitting down in front of us—she looked around at the audience, or whatever you call the people she was lecturing to, and she looked right straight at Gil and I and she said, well, I can tell you this, the profession of landscape architecture is going to be taken over by women. I said to myself, you better be careful what you wish for because you might get it.

There are certain things that women can do that it's easier for them to get by with in landscape architecture than it is for men, for obvious reasons, but there's still that aspect of landscape architecture that's a good ol' boy game, and Yona, I don't want to insult anybody, but it's my observation—you've been in the Navy you probably at least know some semblance of what I'm talking about, that I just don't think women basically understand the good ol' boy game. They're not mean enough. They're not predatory enough. They're not greedy enough. You know they say, in respect to the architects and the engineers, keep your friends close and keep your enemies closer. I think that—

I want to make that point. I certainly don't want to insult you or any other woman. As a matter of fact, I had a bunch of girls working for me. You know men on average on stuff like really heavy weight charretting and whatnot, they work more intensely than women, but then they just get sorry as hell and get up and leave and want to go drink beer or something. Women will sit there. They're a whole lot more consistent. I had Susan. God, I can't even remember how many other girls I had working for me. Teresa Hawkins, who's been in business for herself in Charlotte, she left me and went to work for Jerry.

YO: That's Jerry Turner?

GM: Mm hmm. She has had her—in fact she got a master's degree. She got her undergraduate degree over in horticulture, sharp girl. God, Susan—who else was there? Oh, Pam. I can't remember Pam's name. I had to run her off. She overstayed her welcome. She wanted to go to work for Lewis. So she came to work for me and made it clear that if she landed a job in Lewis'

office she was gone. Well, a year later she was still there and I'd only figured on having her there for six weeks and it finally got to the point where I said you got to go.

YO: [Laughs] Right.

GM: She was a girl from the North and a little bit haughty and thought she was a little better than she was. She was a decent designer.

YO: So, Geoff, are you saying that women—

GM: Oh, Dana Bartelt—

YO: Oh yeah.

GM: —worked for me. Do you know about Dana?

YO: I know her name.

GM: Dana is a landscape architect graduate. She's the one that's running that Prague Institute over there for the School of Design, for NC State.

YO: Right, right.

GM: Dana, now Dana had some talent. She was an Army brat, but her mother was Czech and she had some of that Slavic sensitivity about her. She had some talent. I think she came to work for me before she started school.

YO: Really?

GM: She was working part time. But you know what she had on her résumé? She had worked in London under Dame Sylvia Crowe.

**1:45:00**

YO: Oh, good heavens. [Laughs]

GM: So, man, I knew who she was, you know. That lit me up.

YO: Right. Well, let me go back to Carol's remark. Do you want to leave the impression that you think women are destroying the landscape architecture profession?

GM: No. I don't think they can do it by themselves, okay?

YO: [Laughs] Okay.

GM: Now, I'll make that distinction clear. When the lecture was over Gil even, the first comment out of his mouth was, well there's no doubt that she's a woman. And I want to tell you this, too. Her work was good, but I didn't think it was real heavyweight work. The last thing she

showed, she showed the most beautiful, I think it was a residence or something, some reasonably exclusive job, kind of a marsh landscape that she'd done. I'd have to look at it again to see exactly what it was. The way it was lit it was absolutely beautiful, but you know, it was Zen all over again. Zen is nothing, but just copying nature. The Zen gardens— and by the way, something very important, Lewis covered the Oriental gardens in his history lecture. I don't think we had a damn thing from the Egyptians through Europe. I know we didn't have any—I don't think Lewis covered this either, didn't have any pre-Columbian history.

Most important to me in the years and what I made the point about studying and being really taken with Indian stuff when I was a kid is nobody—I think America has missed the opportunity to integrate specifically the southwest Indian art and habitats—I'm talking about the cliff dwellers—into the history of landscape architecture in this country.

You've got to remember that by name the name, "landscape architect," is an American name. All the gardens in Europe and whatnot, Capability Brown and all those people, they were architects. Landscape architecture, as far as I know Frederick Law Olmsted was the first person to use the title "landscape architect," and it's on the plans for Central Park, if I'm not mistaken, his plans for Central Park.

YO: And if we take that as the start of, quote, landscape architecture in the United States I'm not surprised that we have holes in our history at this point.

GM: That's right, because look at the way we treated the Indians. I mean, they were savages. Who would have thought—I mean the whole premise of architectural history in terms of modern history in this country was that everything was copied out of Europe, from Biltmore, French provincial. Olmsted is the one that planned that whole thing, and—what was his name—Hunt. Richard Morris Hunt was the architect. But Frank Lloyd Wright and probably Louis Sullivan and what's-his-name, Richardson, they began to do an original American architecture.

Harwell Harris—this is very important and very important to Lewis. Lewis, with his charm, has been able to just get the really highflying jobs, listening to who worked on what and whatnot, and I knew a lot of that work was going on all through the '70s and '80s even though I didn't have much contact with Lewis at all in those years. Only probably at ASLA meetings or something like that I'd see him.

In answer to your question, and there are a couple other little things I want to pass on along the way, about the—I don't know if it could ever be swung. It would take a lot of political savvy. I don't think Malecha would want to do it and I'm not sure anybody in civil or any other engineering would want to do it, but that deal about getting a BS in landscape architecture is a thought. It's a four-year degree. And mechanical, all the different fields of engineering have some little beginning course in first year that is just kind of an introductory course to their specialty. Other than that the main courses in engineering in your freshman year are all the same, calculus, chemistry. That's the big ball buster in freshman year.

**1:50:43**

YO: Right.

GM: Calculus is right behind it too.

YO: [Laughs]

GM: And then the tough one in second year, I think, is physics, the flunk out courses.

YO: Yeah, that's true.

GM: And here again, I reiterate, we could say, okay, just first semester physics, but not second semester.

YO: The students, I don't know what their responses are over there to the demise of the undergraduate program, but the plus on this change is supposed to be the enhancements that have been made on the master's program.

GM: Well, that doesn't cut it, I don't think. I mean that's not what we had. Yona, you've got to start right in there with the drawing and whatnot. You can't bypass that stuff. There's a young landscape architect and his wife that lived in the condo, still own it, next door to me up until about November. They bought a house out on—anyway, he's a five-year landscape architect. I've got one of those old drawings I did in that pencil drawing set, probably did it in third year. I've thought about sending this to Lewis. Oh, by the way, the original is down in the Raleigh History Museum.

YO: Ah.

GM: It's the Morgan Street and Hillsborough Street railroad underpasses, looking from West Hargett Street and it catches everybody's attention.

YO: [Laughs]

GM: Everybody loves that drawing because the tracks converged—that's historical and I won't get into it. That drawing is now historical—it was drawn in '64—because both bridges have been—you have to see it to see the character of it, and what was real important when we were in school was shade and shadow, with architects. Now it's just some class of synthetic panel and no shade and shadow, no modeling.

YO: It is a different style, that's for sure.

GM: And all these little storage buildings. The tracks converge and go through that underpass—

YO: And that's hanging where?

GM: —both of them and you can see the second underpass through the first one.

YO: Wow. And that's hanging where?

GM: It's down at the Raleigh History Museum. The last time I saw it, it was down in the basement. I offered them the original of that right after I moved to my condo and they accepted it in their permanent collection. I've got all the papers and everything else.

YO: Oh, that's nice, very nice.

GM: It's not on the main floor. The last time I saw it, it was down in a—they've got a room down there that we're using more as a meeting room, like a lecture room, that kind of thing, and they were working towards amplifying the use of that room and that's where the drawing was. They've put it somewhere else now. I just warned them please don't let anybody steal it.

YO: That's right.

GM: That set that I had done, I probably gave some away. I sold one that I got back after about twenty years.

YO: I'll be darned.

GM: A woman that was dying of melanoma called me and said she wanted me to have it back. She didn't want it to end up in a yard sale. And some were stolen.

YO: Oh no.

GM: By the way, this drawing was in the *Windhover*, can't remember what year, the little English department publication. Robert Chartier, the boy I mentioned that drew so well, when we got to school was the art editor for the little English department, *Windhover*, publication, and he took three of those drawings, including this underpass drawing. The underpass drawing got published and I got it back. Somebody stole the other two while they were over—

**1:55:06**

YO: Well, somebody's happy with them, I'm sure.

GM: Well, I don't know.

YO: [Laughs] Well, Geoff, what is the one important thing to know about Lewis Clarke?

GM: I'm going to couple that. I didn't want to get too much into my own work because Lewis really wasn't involved with any of that and I just worked for him for those two vacations, but you know everything I do reflects what Lewis taught us. I mean, I can't do anything as a landscape architect that would be devoid of what Lewis taught us.

I've been absolutely amazed thinking about all this stuff and reviewing all of it myself, which has been real refreshing to me, to be back in contact. And there have been circumstances with respect to my blindness and this thing I told you, I think I emailed you about, with the situation with my parents. It's a terrible tragedy. So, I've been out of contact with everybody for twenty years.

YO: Right.

GM: So, it hasn't been just the landscape architects. But it's been so refreshing to go back because, like I say, despite the engineering, I'm first and last a landscape architect. I want to say

that with respect to my—oh, by the way, one little important point, I dropped out of ASLA I think about '89 because through the '80s this terrible fight broke out within ASLA between planning and design. Just like that Cape Fear project, “regions to Dixie cups,” I mean to me I was doing both, you know? That was what landscape architecture was with me. But that changed a lot when Lewis left. When Dick Wilkinson took over as department head I was getting students working for me that—I had one guy—they wanted to make policy, and I got word back that Dick Wilkinson was telling them, in five years there's going to be no such thing as a private practice in landscape architecture. He wanted everybody to go to work for planning departments and public jobs and make policy.

I had a kid come in and wanted a job and the first thing I asked him, I said, well how much drafting have you had?” He said, oh, none of that. I don't want to do that. I want to make policy. I said, well, I'm sorry. We don't do that around here. I would like to have kicked him out the second floor window.

So, that's one reason I got out of ASLA. I got tired of the back and forth fighting about planning versus design and construction. I joined PENC, that was political and it was a good thing. It's a good group. But they're the political branch in North Carolina and they get arm in arm with DOT, all the engineers in DOT, and they help DOT lobby for the money to build the projects they want so they get the jobs when they get the funding. So, that's one of those revolving door situations. But I'll say that I feel like the song in *Evita* where she says, “Don't cry for me, Argentina,” because I never have left you, you know. [Laughs]

YO: Right. [Laughs]

GM: I want to say don't cry for me, landscape architecture, because I never have left you. [Laughs] With Lewis and the future, I think that—we're too old. We don't have as much money as—oh, let me give you a comparison. You asked me about my seal number, twenty-one. You know what my professional engineer's license number is? Eighteen thousand five hundred and twenty.

YO: I was going to say thousands. [Laughs]

**1:59:45**

GM: And the numbers now are up over thirty thousand. Now, about half of those are out of state, but that means you're talking about somewhere in the vicinity of fifteen thousand or more engineers because they're all licensed together. That's one of their strengths, is no matter what kind of engineer you are you're a PE and then you specialize in whatever field and there are ethics that cover that.

I would love to die knowing that landscape architecture was going to survive, thrive. One other important thing, I have come to the conclusion that landscape architecture is the mother art. In fourth year I had Joe Cox for painting. Joe was a heck of a nice guy. Everybody loved him, everybody loved his work. He was a little too 2-dimensional for me, but one day he made this statement. He said the fine arts people consider architecture and landscape architecture as applied arts. I was pretty insulted and I knew he didn't mean a whole lot by it, but I was really insulted and after thinking about that, I mean you can call painting an applied art because you're applying paint to canvas.

YO: [Laughs]

GM: But you know you think about it, we got the bigger canvas. We got the whole world. That's our canvas. That's our medium. If you go back to the evolution of civilization, civilization is built on agricultural surplus.

There's a tie-in somewhere, and it's really hard for me to pin down, but there's a tie-in somewhere between agriculture and landscape architecture. So, I would love to die knowing. I think a lot of it's going to have to be—a lot of it, Yona, is just money, and that's what Lewis could do. He could target it and would get the big money projects. So, you've got to be able to do that.

My answer to where we are right now is look at the state the country's in right now. Look at the state of the economy. I didn't tell you this. Since I lost my eyesight and quit working, I spend at least half of every weekday sitting there staring at the computer, watching the stock market, and it's become like having to play like a riverboat gambler.

YO: That's like self-inflicted pain, isn't it, to do something like that? [Laughs]

GM: I had thought about—I am writing—I haven't told Lewis this yet. I don't know if it's anything I'll ever finish, but a few years ago, and it happened when I started getting my sight back that I didn't have to use all these things to see with, I'm writing a professional memoir about landscape architecture, not about engineering.

YO: Good.

GM: And I think I've got a lot of things to say, and I have come to the conclusion, and the end of my thesis in that is that landscape architecture is the mother art. Now, I'll tell you this, one thing the architects are real good at is politicking. Boy, they show up at the martini parties and schmooze the politicians and that kind of thing. Engineers are not good at that. They want to go back in some back room and play cards and drink moonshine out of a Mason jar.

YO: Oh heavens. [Laughs] What do landscape architects want to do?

GM: I tell you what, I found out during Sunset we learned damn fast what the name of the game was. We didn't get "sunsetted."

YO: That's right.

GM: We adapted very fast, and it was amazing to me. As I expressed about the VP at NCNB, it's amazing who knows somebody somewhere along the way and that's what counts. I tell you you are the best politicians, is the surveyors. You know why? Everybody, a surveyor did the map in their deed.

YO: Base map, right. [Laughs]

GM: Oh yeah, I know him! I know who he is! He did my boundary on my deed. And they're good ol' boy politicians, too.

YO: Right. [Laughs]

GM: More often than anybody else they're problem solvers, even more so, I think, than engineers, because they get stuck with what happens when something ain't coming out right.

YO: Like the state line right now, right?

**2:05:00**

GM: Yeah. [Laughs]

YO: [Laughs] That's in jeopardy. Well, Geoff, you have given—

GM: I want to say this with respect to the future and whether or not—this is the last thing I wanted to say. Where it's going in the future, I'll ask you the question in response. When is the next Lewis Clarke going to come along?

YO: Somebody else's lifetime, I guess.

GM: I'm not sure there's ever going to be another Lewis Clarke come along. Of course that's tied to the times, but with respect to my lifetime when I look at all the things that—you know Lewis really touched me at the party.

YO: And we're talking about his eighty-fifth birthday party that's recently been held.

GM: Right. Bill, the lawyer, Bill—

YO: Pinna.

GM: Pinna and some others were standing around, and he said, the worst thing about teaching was seeing my students graduate and leave. Boy. That really just struck me. I mean that shut me up.

YO: He just loved teaching. He just loved it.

GM: He loved his students, and he had a proprietary interest in seeing us stay to keep teaching us. He said he hated to see us graduate and leave, in other words go out there by ourselves without him looking over our shoulder and saying, now do this, this way, and do this, you know, and keep telling us. And of course I found out how smart he is, my lord have mercy, about the deal about him having his twenty-sixth birthday here in Raleigh.

YO: Yeah, he was young when he got here.

GM: Hal Price had told me that, because Hal had, I think, been early and flunked out and then—

YO: Then come back.

GM: —gone in the service and got married and had a child when he came back to school. But he said Lewis was only twenty-six years old when he first started teaching here. Now, remember that. I emailed him and that's when I got that email response that I sent you a copy of.

YO: Right.

GM: And if you look at that, if everybody that's interested in studying Lewis Clarke looks at that, he was beyond being a whiz kid.

YO: He was remarkable. Well, Geoff, you have given some insight to things that I hadn't heard from anybody else and that's been very entertaining. That's all the questions I have. Do you have anything else you'd like to add?

GM: There are probably a number of things that I missed, but I think I've said an awful lot.

YO: Okay. Well, I appreciate you taking this time out.

GM: I will reiterate with respect to that—oh, I was going to tell you, this kid next door, I sent him a copy of that perspective that I was telling you about. I've also got a watercolor of it still in my condo. It's framed and I haven't had it scanned. I sent him a copy of that because it's sort of like my trademark as far as drawings, you know.

YO: Yeah, right.

GM: He emailed me back and he said, we never did any three dimensional drawings in school. He's got the new five-year degree.

YO: Right. Well, I think it's—

GM: And I guess it would probably be another session of this interview, but there's a whole thing involved about computerization of drawing.

YO: Yeah. That's been—I think that's peaked and people are starting to realize that when you get somebody that cannot do a sketch on site it's bad.

GM: Here's what I think is going to happen, Yona.

YO: What?

GM: I think they're going to keep perfecting that software and perfecting that software to the point that you're going to be able to take a digitizer, take a watercolor brush or a broad stroke pencil like I was talking about, and just draw it freehand and it'll go through a couple levels of production and the construction drawings will be spit out on the other end.

YO: Well, us connoisseurs will know the difference, won't we? [Laughs]

GM: And what's going to happen—I mean that's the way things are going.

YO: Yeah.

GM: It started with CADD and then they had the Eagle Point and the overlay software that does the engineering or whatever, the design stuff but on an engineering—design to an engineer is sizing a beam.

YO: Yeah.

**2:10:00**

GM: So, I mean it'll adjust all the dimensions. You just do it close to what you think you want and it'll check the codes and all this and do all the engineering and everything else and spit out the drawings on the other end and radio the Caterpillar. This was done by NC State, probably ten years ago. It was on TV. They operated a 'dozer in Australia from NC State campus.

YO: No kidding? Wow.

GM: Yeah, by satellite.

YO: Amazing.

GM: So, where the design is going to be then, if they got it to start drawing freehand, you can't get away from that freehand drawing.

YO: I don't think so either. It's coming back. Okay, Geoff, thank you so much.

GM: Thank you.

Transcriber: Deborah Mitchum

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