

TRANSCRIPT

SCRC Series: Lewis Clarke Oral Histories Project – MC 00191

Field Notes: Sally Schauman (compiled November 24, 2008)

Interviewee: SALLY SCHAUMAN

Interviewer: Yona R. Owens

Interview Date: Wednesday, November 12, 2008

Location: Durham, North Carolina

Born in Pennsylvania, Schauman was raised in Florida. Her undergraduate degree is in science education from Duke University. She graduated from the North Carolina State University School (now College) of Design in 1967, and has a master's in Resource Conservation from the University of Michigan. Schauman worked for Lewis Clarke Associates (LCA) in 1967 and 1968. After she left LCA, she taught at Michigan, worked for the Soil Conservation Service, and eventually was chair of the landscape department at the University of Washington. She has contributed articles and chapters to several books and was part of the first multidisciplinary study of the interrelated impacts on riparian corridors in suburban settings. In 1987, Schauman was inducted as a Fellow of the American Society of Landscape Architects (ASLA).

YO: This is an oral history interview with Sally Schauman on November the twelfth, 2008 at her home in Durham, North Carolina. Actually, we're next door to her home in Durham, North Carolina, and I'd like to start off with our standard first question. Tell me a little about where you're from and how you got interested in landscape architecture.

SS: Well, I was born in Pennsylvania and raised practically in Florida because my father was a high school principal and we were there every summer and Christmas. My mother's family lived there and still does live there, what's left of them, and my mother and father are both buried in Florida. So, when it came time to go to school the short story is that I came to Duke. There's a story there, but this is about Lewis and not me.

So, I came to Duke and I didn't know what I was going to major in. My senior year, there were eight women and we decided to take what seemed to us a fun course. We took a course in horticulture and it wasn't a standard course of horticulture where one learned plants and species, but it was taught by Bill Culberson [William Louis Culberson] who has since died, but his last position before he retired, he was director of the Sarah P. Duke Gardens. And he was actually a botanist who specialized in whatever it's called where you study lichen and moss, but he taught this class. It was the first year he taught and they had him teaching this class about taking care of plants.

So, we walked around in the spring time and he would show us—we were all so tired of writing term papers and doing all this heavy duty Duke thinking stuff—he would show us how to prune plants and we pruned plants. We went to Mary Biddle Duke Trent Semans' [Mary Duke Biddle Trent Semans] house and looked at all of her espalier magnolias and I thought gosh, this is interesting and he talked about landscape architecture and I thought gosh, that's interesting. Early on, when I was in high school, I had thought about architecture and I had a guidance counselor who said—patted me on the head and said—oh, no, no that's a profession that just

guys go into. So, with my father dying that year I didn't have a lot of good advice and I unfortunately listened to this person.

So, at the same time, coincidentally, and I believe everything in life happens not coincidentally, my roommate who was a beauty queen at Duke usually on weekends had three or four dates every Saturday. She had somebody who took her for breakfast, somebody who took her for lunch, somebody went and studied with until dinner and then somebody who took her to dinner and out and in those days of course we were all women in a dorm. It was woman's college and my job was when her night date or afternoon date came and she wasn't back from the previous date was to go down to the parlors, living rooms, meet this guy, and take him into the parlor, living room where I knew he wouldn't see her when she came in.

So, I went down and her date was this improbable guy. I think she never dated him again, by the name of Hal Price who was actually a graduate of North Carolina State and I said, oh, so, what are you studying or what are, I don't know if he'd finished then or not and he said, oh, landscape architecture. So, coincidentally within a month I met somebody who was a student.

So, I decided to go investigate some more and I did and I found that North Carolina had the only degree program, it was a bachelor's and I called over there and they said they were thinking about doing a master's and so, I made an appointment with the dean to go talk about getting into school. And I dressed up and looked presentable and I walked into the Design School office where Kamphoefner's office was and I—and his lead person who was, who later became Dick Moore's wife—said, well, why do you want to see the dean? And I said, I want to get in to landscape architecture. She said, you don't want to talk to the dean. Go in that room and talk to Mr. Moore and I was very insulted, but I thought well, I'm not going to tell her, no. I better just do what she says and I did and what I didn't realize then was that Kamphoefner—there were no other women in school, in landscape architecture. And Kamphoefner believed that design students should be two kinds. They shouldn't be men who joined fraternities or women period. So, there were just a scant few women in the Design School, in architecture, a few, and at that point I believe I was the only woman because I don't remember another woman there in my class or in the class that followed me. So, there may have been one there and I've forgotten her, but that's my story and I'm sticking to it.

YO: That's fascinating. About what year was that?

SS: Hmm, sixty, sixty two. So, Moore said, oh, we are going to get a master's. You can be our first master's program student so come on ahead just don't let the dean see you. And then in about a year—the spring of that year—he came and said, well, we've fouled up. We didn't get the politics right so we are not going to get a master's program approved. And I'll pick up the phone and get you in, try to get you in—and in those days I think he could get me in because it was a close group of small number of schools giving masters and they all knew each other. And I said, well, I can't really leave Raleigh-Durham, my personal life was such that I couldn't break away and go so I said, no, I'll stay. So, I went back and got a five year BLA, but all I did was take the design courses and I worked the whole time I did that so it was an interesting commute back and forth to Durham.

YO: So, you met Lewis as one of your professors?

SS: Yes.

YO: What was he teaching at the time?

SS: The first year in that program was the same for architects and landscape architects and I believe even product designers in those days. It was a design year in which you just worked on design form, line, color, texture. It really didn't specialize in either architecture or landscape architecture. The second year, we had a term of architecture in which I had a true chauvinist as a person teaching that class.

YO: Do you remember who it was?

SS: Yes, it was Boaz. And then Lewis taught the first introduction to landscape architecture as a studio. And so, he was very important in my life because he was really the first introduction to landscape architecture in a studio setting.

YO: Do you recall any of the projects that you worked on as a student?

SS: Well, we worked on realistic projects, but they weren't actual projects. So, I remember we did a site in eastern Raleigh. We did a site somewhere on the coast because Lewis had a cottage at Topsail Island and we went down there for like an extended weekend. Right off, and I do remember we did an interior courtyard and I remember I made the whole thing a swimming pool. It had to be an interior courtyard for a business and so, I made it a swimsuit business and made the interior a place with plants, but the pool had a runway going down for models to show off bathing suits.

YO: Well, that's ingenious.

SS: Well, if you cover half of the site with water that solves half of the problem right there.
[Laughs]

YO: Who were some of your classmates?

SS: Roy Pender, who's in Winston Salem, Michael Fowler who did work for TVA and now has his own firm in Knoxville. Gosh, I should have looked these up. I'll think of the names, but right now—I can see their faces, but I can't put a name on it. The guy we always called, "Shorty." I should have reminded myself, but I can't go fetch that in my head right now.

YO: Was Don Basile one of them?

SS: Oh, yeah, Don Basile was there, yeah. Have you kept up? Have you found him at all?

YO: No, I haven't found him yet. I think he pretty much left the area when he finished.

SS: Yeah, I think so, too. Gosh, who else was in that class?

YO: Well, we'll think of some of them as we go along. So, when did you graduate?

SS: '67.

YO: So, we're looking at members of the class of '67 when we mention these people? The only way that we're able to get a list of the students, a reliable list, are, I won't say reliable but at least an augmented list is to ask the graduates of each class who they were in school with. And the other way we're getting a list of people is by going through—I went through the annuals, but not everybody got their picture taken.

SS: Oh, the design school people didn't get their pictures taken.

YO: No, so especially, it seemed like the landscape architecture students—

SS: Oh, no, there were I mean what, twelve or fifteen in that class?

YO: It was one of the larger ones because the—was LaMarr Bunn in your class?

SS: No, he was a year ahead as was Stresau. Stresau was a year ahead.

YO: Right, right. So, we're asking the graduates.

SS: The school doesn't have a list?

YO: No.

SS: That speaks volumes.

YO: It sure does. By 1967 or '68 you were working Lewis' office. Where was the office located at that time?

SS: Across the street on Hillsborough, one block west of the Tower in what I think is now a motel or an apartment building, and it was a house, and we parked in the back. It was a two story little house with a front porch and we all just went over and hung out there.

YO: Do you remember who was working there then?

SS: Charlie Burkhead was, LaMarr was, Don Basile was there. Ken Sangster—I'm loosing, I can see the faces again but—Nico Young who was after me in school, and then Tom, what's Tom. I see him at ASLA meetings. He went out one day for lunch and got married I remember. He was after us in school. So, that was a crew.

YO: How did you get along with them?

SS: With the—

YO: Well, it's an all guy office.

SS: Oh, well. They were fine. I mean, by then we had all done you know late night charrettes and the guys were just fine. The students were never chauvinistic. The only chauvinist I met, well, I ran into besides Kamphoefner who had other issues was Boaz, Joe Boaz. He would do desk crits and we'd all stay there and then he would call a break right before he got to my desk and when we came back from break, he'd pick up on the desk behind me.

YO: Pretty blatant.

SS: Oh, yeah, he was and you know I was a sophomore and I was older by having had the Duke degree than my classmates, but I still didn't want to take him on. Now I would, but then I couldn't.

YO: Well, back to the office. There was an office airplane at the time, wasn't there?

SS: Yeah, yeah. Well, it came soon after. He bought in partnership with Ezra Meir, the engineer. I'm sure Kit told you that. And none of us—he first came back in—Lewis in his affable English way said, oh, I'm going—I bought this airplane and I can fly us. I have a pilot license, blah, blah, blah. And we all said, we're not going anywhere with you flying this plane. You know we're going to be somewhere and we're just not doing that. You'll be tired, we will have charretted, we're not going with you flying the airplane, thank you very much. And so, I guess he might have gotten his feelings hurt, but he hired Gerry Rooney to fly it.

YO: Well, it was kind of unusual for anybody, for an office to have an airplane wasn't it?

SS: Well, for a landscape office in those days, but Ezra Meir had an all purpose engineering office and it wasn't unusual for him. And it made a lot of sense because we did business in Buncombe County at Asheville. We did business in northern counties of western North Carolina. We didn't do much down around the coast of North Carolina, but we were going all the time down to South Carolina to Hilton Head, and so, it made a heck of a lot of sense to have a plane.

YO: Because when you look at the jobs that you were working on at that time they're so spread out geographically—

SS: Yeah.

YO: —and knowing how the roads were not anywhere close to what they are now, it was like, how did they do that?

SS: Well, even so, even if you had I-95, if it had its fatality rate like it does now, most of us wouldn't want to get on it anyhow. I mean I drive to Florida quite a few times a year and I never use I-95. I always go down the back way and it's a four lane road and nobody is on it. So, I just go with my little fuzz buster and I don't have to worry about eighteen wheelers running me off the road.

YO: Well, that's good.

SS: Yeah.

YO: Well, back to the office, do you remember some of the projects that you were working on?

SS: We worked on lots of projects. He did a lot of work for Tommy Hayes, the architect in Southern Pines and so, we had a slew of Tommy Hayes' homes in Southern Pines. And they were all—the ones I worked on or worked with were those that were more involved—I worked on the Nave House, which was actually in, not in Southern Pines but it's the, I'm trying to think of the country club now. It's not Pinehurst, but it's sort of beyond Pinehurst in the Aberdeen area. It was a new country club then and Nave at that point was president of White Motor Company and I remember I did that design.

And then in Southern Pines, we did a lot of designs for the horse set. And Basile worked on one, a man by the name of Moss, Mr. Moss. And the problem was that they took a lot of time to do and they never earned any money. And Lewis did them—I mean, he lost money on them all, but he did them I think because of his friendship with Tommy Hayes or for the naïve hope that he was going to make money and it got exacerbated, I remember in Nave's case, because Nave wanted us to put it out for competitive bids. He was from New York City and we had a couple of landscape contractors who did wonderful work, but they were always going to be a little bit more and Nave, no, no, we had to put it out and of course he wanted to go with the lowest bidder and I don't remember now how that all evolved, but it got to be a big brouhaha. And it was not—it was pleasant work doing designs where people could afford most anything, but it wasn't pleasant work because sometimes the people weren't. Mr. Nave was very pleasant to me and he kept sending me baskets of fruit for several years after that until, I guess, White Motor Company declared bankruptcy and he was out as president. But it wasn't super satisfying work. The work I guess that mostly went on was on Hilton Head and that was quite exciting, I think.

YO: That's Palmetto Dunes?

SS: Yes.

YO: Tell me about that project. That's a gem of a project.

SS: Well, when we worked on it, it was owned a bunch of good old boys in Greenville, South Carolina and I think by the time Lewis got out of the project it had changed hands. But he wanted the clients, and—or he, wanted control over lots of things. For example, he had me research who would be a lighting expert for the street lights in those day not just the fixtures but was there a way to light this dual road that led this dual curvilinear road such that perhaps you could see it from an airplane, but it wasn't as obtrusive on the ground. It wasn't like you were going down an urban boulevard and yet it had an ambient light quality that fit the jungle.

So, I researched that for him. I think I actually went to New Jersey to interview somebody and then the clients—these were guys in Greenville, see they were not—this was their first design venture—and so, Lewis had me go up to New York and interview two firms of architects, young architects who he had read about. So, I went and interviewed these people and talked to them about what they would do on a resort where they were building condominiums,

and etc. And they actually were hired and I forgot their names now, but they did the first set of on the ground condominiums not anything high rise. There was nothing high rise in those days.

And then he got, the beach was eroding and so, how do you stop beach erosion? And he brought in a man named—he was Norwegian or Scandinavian. His first name was Pere, P-E-R, and I can't remember right now what his last name was [Brun] and he came and looked it over and he said that the angle of the beach was—the angle toward the sea of the beach was not shallow enough or too steep and so, his idea was to dredge sand to fill it in.

And so, Lewis got the bright idea that instead of going out and getting sand like they do on the North Carolina coast now, out in the ocean, was to dredge all of these interconnecting waterways onsite. That one could go around within, on a boat or a little you know electric boat and you wouldn't have to necessarily be on a road. And so, I thought it was—we all thought it was—a very brilliant idea. He brought leading golf course architects in. It was an exciting time to be involved.

YO: How long did that project last?

SS: I don't know. I can't tell you. I mean, I worked for Lewis from '67 until '70 so that was three years and we were sliding into a recession around '70 and he had golf course plan unit developments in Sanford, and some in Southern Pines on the drawing boards, and Palmetto Dunes. But I think Palmetto Dunes either halted then or was very slow.

When I left, we were all working and he hadn't paid us for I don't know how many weeks or months and at that point I had been working seventy hours a week and all I had was money. You know I hadn't a social life, a personal life or anything and my mother came up from Florida and she said why don't you spend that money and buy a fun car? I have just the one picked out for you. So, she convinced me to use this money that I hadn't spent to buy a Mercedes 280 SL. So, I went from being a scholarship student working in Lewis' office to owning a 280 SL and I loved the car and I kept it until I moved to Seattle. Seattle is not a place to have a convertible and I sold it actually for twice what I paid for it to somebody who collected—one of the Microsoft millionaires who collects Mercedes. And he said, I don't have your model.

Any rate, here we were working in the summer of '70 and not being paid and so, we all climbed into my Mercedes with the top down and went downtown Raleigh and went around the corner from the Unemployment Office, got out of my Mercedes, and went in and filed for unemployment and went right back to the office and worked. But he couldn't pay us. So, one by one everybody bailed out of that situation because you can't just live on nothing.

YO: Right, right. Well, what kind of a boss was Lewis?

SS: In what respect?

YO: Well, was he like the captain of the ship or was he the Cub Scout leader or—

SS: No, he wasn't a Cub Scout leader and he wasn't the captain of the ship. He was—he's peripatetic. He was a better teacher than a principal in the office, and he really had all these ideas and threw them out for people to take them and run with them. But he would come by and critique and we'd hold critique sessions and we'd think we all understood what he wanted, and

then we usually found out that either we didn't understand what he wanted or he didn't know what he wanted until he saw what he didn't want.

So, his ideas and his design sense in my opinion are far greater than his ability to communicate those in an office setting. In school, it was different and I don't know why, but it was different for me. He was not a chauvinist at all to work for. I mean he used to drive me nuts. I'd hear him on the phone saying, [with accent] oh, yes, well, I know she's a woman, but you know she thinks like a man. And I'd just want to go in and just hit him, just hit him [Laughs]

YO: [Laughs]

SS: But I knew he felt like he had to do that with some clients. And so, it was that era of the world. I mean, it was a time in which even ten years later when I went to University of Washington to be chair and I would shake hands with people in a business setting, a lot of business men would never look me in their eye. They'd just look down at their shoes you know and shake hands. So, it was a transition time that is hard to envision that now, but—so, the office colleagues in the office were not, they were just wonderful to work with and Lewis was never a blatant chauvinist, but he found ways to place me as a woman. For example, does anyone discuss Willie York's projects with you?

YO: Some of them. Have you got one in mind?

SS: Oh, yes. My very first day in the office, he put me in his Porsche and we drove out and he said, [in accent] I want you to supervise the construction of Mr. York's garden. So, we're driving and I said, so where are the plans? He said, in the back and so, in the back was this roll of yellow trash with bold strokes of what he wanted this series of cascading pools, no base data, no working drawings, no construction drawings.

And so, we got out there and he introduced me to Mr. York and standing by was Jessie Mazingo who was York's construction manager, his own construction manager, and then this whole crew of African Americans. And this one man whose name is, we all called him "Mister," he was an African American, but he was a stone mason and he cut all the grooves in the stones and made the stones fit. And Lewis talked to Willie about what they were going to do then he just drove off and Willie drove off, and I didn't have any place to begin. There was no datum point, there was nothing that says do anything here.

So, I said, well, let's dig here and we went down and came up with all of the irrigation pipes and they all blew off in all directions.

YO: [Laughs] Oh, no.

SS: So, every morning I would go and Lewis would come and we'd talk about what we were going to do that day. And what I didn't know then, that first couple of days, but I learned soon after is that Mr. York, Willie York, had a short fuse and a terrible temper. And one day—if Lewis had put one of the young men on that job, Willie would have just blasted them all over and just run rough shot over them. But Willie, no matter what he was, he was a gentleman, a Southern gentleman, and he wasn't going to do that to me. And on the third pool down it called for a big wide pool and we had poured the slab that the pool was going to go on and the plan was to put two courses of concrete block around and then waterproof the block. And Willie came out

that morning and said, we're not going to do the concrete block. We're going to just form soil and drape tar paper over it.

Well, that structurally—there was no way to secure the seams. I mean it structurally was a silly idea. But you know he had a degree in engineering from North Carolina State and I said, well, that's not what I understood Lewis to say, Willie—Mr. York. And he said, well, that's what we're going to do and you just go ahead and do that. And I said, no, sir, I can't do that. That's not what my boss told me to do and I think it would be wiser to have something very sound and structural. And his neck just blew out and you could see him about to blow up. And I turned and the whole crew had turned and walked away because they knew he was about to blow his top.

And he didn't, he just went grumble and got in his white Cadillac and scratched off and went off and so, I just sat down. The crew was gone. There was nothing to do and about thirty minutes later, out from the house comes Mrs. York. I guess this was the second Mrs. York.

YO: This is their private garden that you're working on?

SS: Yes, their private garden. There are pictures of Burle Marx and Lewis in that private garden, which Willie tore up totally when he sold the property to somebody else. But it was a series of cascading pools made out of stone from a house that Willie had torn down in downtown Raleigh when they were demolishing some of those final homes. And then it finally ended in the pond in front of his house, but on the way to the pond it ended in a brick grotto. It was, except for the brick grotto, quite lovely.

But so, out comes Mrs. York with this tray of ice tea and cookies and she said, [in accent] oh, my dear, Willie can be so trying at times. [Laughs] But you know it was fun, it was great, it was a wonderful learning experience, but Lewis did that with great cunning.

YO: [Laughs]

SS: He knew that Willie would not—he knew that I was smart enough to not say anything totally stupid and he knew that Willie was chivalrous—at least at some point—to not cuss at me.

YO: But it was close?

SS: It was close. [Laughs] It was close that morning. I tell you, it was close.

YO: The designs that came out of the office, what made them different from other landscape architects at the time?

SS: Well, I don't know. I mean, I do know in that Lewis was always trying to have something better happen and that made every project go over budget. And so, he was not content—he was not content to do repeated designs. I mean, he had sort of a standard design for a residence where you'd drive up a circular thing and park off to the side and a three car park and there would be some sort of feature as you walked in. So, in some ways they were predictable, but they were all a little different. And I think he really tried his best to reach and have something that was different.

Now this is all before the environment came into being. I mean, when we did Palmetto Dunes we had Art Cooper who was the only quote, unquote, ecologist on North Carolina State

campus and I flew down with him one time and he was collecting mosquitoes on his arm and my arm in test tubes to figure out what kind of mosquitoes there were. And except for I think the Norwegians name was Pere Brun, except for Brun who came from Norway who was supposed to be a coastal expert, shoreline expert, there were no ecologist anywhere to pull. I mean, we probably shouldn't have done some of the things we did, but we didn't know any better.

YO: So, the difference was just you think trying to make every design an individual design?

SS: Well, I think Lewis has got a wonderful ego. I don't mean that in a negative way. I think all designers have an ego, but Lewis would like to think out of the box. And I learned a tremendous amount from him about thinking out of the box and about design in terms of form and form giving design. I didn't learn a heck of a lot from him about functional design except circulation. And I didn't learn anything from him about how to run a business. Not that I ever would, but it did go through my mind at one time when we didn't have any money.

YO: What did you do after you left Lewis Clarke Associates?

SS: Well, I went down and I said, you know I've got to leave. I've got to do something and he said, well, [in accent] what would you like do? And I said, well, I don't want to go to another office because all of the offices are hurting everywhere in the country. I guess I can teach, I know how to teach because I taught all the time I was going to Design School. I taught at Durham Tech. And he said, well, [in accent] where would you like to go, and I said, I don't know. He said, [in accent] well, how about Michigan?

So, he picked up the phone, this was August—like August the first—it was right around my birthday, which is the end of July. He said [in accent] let me call them up in Michigan. So, he picked up the phone and he called and he talked to the then chair, Charles “Chuck” Cares, and Cares said, well, if you had called yesterday I'd say I didn't have any positions, but he said, today somebody just walked in and quit and our school starts in two weeks. Send her up.

YO: Wow.

SS: So, I went up and he interviewed me. He took me over to Bill Johnson's office—Johnson, Johnson, and Roy [landscape architecture firm] in those days—and Johnson interviewed me and they blessed me and they hired me as an instructor. And in the mean time, I started taking—now see, I had two bachelors—I had the professional five year bachelor's and the bachelor's from Duke.

YO: And the bachelor's from Duke was in what area?

SS: Science Education. So, I thought, well, I'll take classes and get a master's while I'm here, which I did, but the fine print of the University of Michigan handbook said as an instructor I could take classes and apply them to a degree. As an associate assistant prof, I could take classes, but I couldn't apply them to a degree. So, at the end of that year they said, well, you've done fine. We're going to give you a raise and make you an assistant prof and I said, no, you keep the assistant prof, give me the money and because I was halfway to getting a masters across the way in resource conservation. And afterwards they teased me about being their most well paid

graduate student. I said, well, I wouldn't have been if you guys hadn't been chauvinist because if I was a young man who showed up at your doorstep after three years of practice, after Lewis gave me a recommendation, you would have hired me as an assistant prof. You wouldn't have put me as an instructor.

So, I was the second woman they hired and the first one didn't pan out and they weren't going to gamble on me see. So, I'm friends with those guys. I mean, I still correspond with Chuck. He's a wonderful man, but that's what happened.

YO: After you left Michigan where did you go?

SS: I went to work for the Federal Government for what was then the Soil Conservation Service now the Natural Resource Conservation Service.

YO: Were you the only woman there as well?

SS: I was the only landscape architect. [Laughs]

YO: Oh, the only landscape, complete, it didn't matter...

SS: Complete, they didn't have any and NEPA had just been passed and their engineering division wanted to do better and so, I didn't apply for the job. Somebody called me and said, you know come, they need a landscape architect and the situation was that they needed a landscape architect, but they had had a hiring freeze. And I said to the man, you just want to hire a woman. He said, no, I'll back you up on anything you want to do to change policy, to change the way we're doing business, but if I go up the hall and say I've got a landscape architect they're just going to go, booboo. If I go up the hall and say I have a woman landscape architect, I'll get approval. So, I worked for them for eight years. It was a wonderful experience.

YO: And after you left there where did you go?

SS: I went to the University of Washington.

YO: And that's where you, that's where you had most of your career right?

SS: Yes.

YO: What was your role there?

SS: Chair for ten years and regular faculty for another eight.

YO: How did landscape architecture change over that period of time, or did it?

SS: Well, that's four books. [Laughs] You know the whole environmental thing came into being and so, we were on—I was on the cusp of it in the federal agency seeing how things were about to change and landscape architecture changed. And just as I was leaving Seattle what the change, which was then coming online, was the whole computer—our ability to use the computer in new

and different ways. So, that's way off of Lewis Clarke. It was a very good experience at the University of Washington. We had a graduate and an undergraduate program and they were distinctly different and it was good.

YO: How did your experience with Clarke affect your own career, or did it?

SS: Well, he got me the second job. And in many ways North Carolina State, the group I finished school with, remained a touchstone for a nice time of my life, and when I was teaching I thought about how I was taught and I think we had very good teachers, a very good faculty at North Carolina State. So, I value that as a solid piece of my life to touch on and go further with, but directly it doesn't have—that I can think of—I can't say that fifteen years later I was sitting in a studio with a student and thought ah, ha, Lewis would have done thus and so, I can't remember thinking that.

YO: What's the one important thing to know about Lewis Clarke?

SS: Well, he's a visionary and superb designer. Those are two things.

YO: Two good things.

SS: Yeah.

YO: What's the one important thing to know about Sally Schauman?

SS: [pause] She's not stupid. [Laughs] I don't know. I care about a lot of things. I care about too many things to do anything super well sometimes, but I hope I do them well enough. I don't know. I know I'm not stupid and that's all I know for sure.

YO: What do you feel like has been your greatest contribution to the field?

SS: [pause] Well, as a faculty person, I really pushed on landscape architects being able to back their ideas with scholarship. I think we have been a weak profession because we haven't. Now Lewis could site all kinds of poetry and books, but students today are all on, even my Duke students, are all on the Internet and they grab an answer, grab an answer, grab an answer and they don't take time. I gave somebody Simon's book the other day in class just for them to read the residential part and it was way more than this Duke student even wanted to read.

But I think the profession has done some wonderful things and spent too long—too much time whining about nobody understanding us and yet we haven't done—I mean, Anne Spirn [Anne Whiston Spirn] has, Beth Meyers at University of Virginia has, other people have done some really good writing, but across the board we haven't. I don't know that writing is the way to do it anymore. I don't think we've shared enough of our thinking and our ability. Landscape architects really are the best synthetic thinkers around, and we haven't found a way to brag on that enough on my judgment.

YO: So, how do you think landscape architecture will look in the future?

SS: Good, because the environmental problems are not going to go away. And they're not going to be solved by solely engineering solutions, and they can't be solved by just building green buildings. My students at Duke now are involved with the sustainable site initiative, which will be a landscape versions of the LEEDs for the land outside of buildings, so you know there are a lot of wonderful, exciting things on the horizon.

YO: Well, that's all the questions I have for today.

SS: Well, good, good.

YO: Do you have anything you'd like to add?

SS: No, I think it's a wonderful thing North Carolina State is doing this. I really wish you had got—captured Gil Thurlow. He was colorful you know, and I wish some of the others had been captured—even Kamphoefner. I will tell you this one story about Kamphoefner to give you some idea.

After I got this Mercedes, Lewis was on the phone one day and he beckoned me into his office and he was talking to Henry and he said, [in accent] Henry, I'm sure it wasn't Sally. No, no, no, Henry, I have never seen Sally on a motorcycle. No, no, no, Henry, she would not be on a motorcycle. Henry, as a matter of fact, she has a Mercedes 280 SL, which is much nicer looking than yours.

YO: Oh, no. [Laughs]

SS: Henry had this thought that if you were a woman in design and finished design school you ought to be almost in a convent. I mean, he wanted to control your image from there on out so you didn't bring disgrace to the School. Now you know there were a lot of drunken grad, male graduates, of the school [Laughs] I'm sure, but he saw somebody on a motorcycle that was a woman that resembled me and he wanted to put a stop to that if it was me.

YO: Right, but it wasn't you?

SS: Oh, of course not. I wasn't on any motorcycle. [Laughs] Don't be silly, but you know I just found it so fascinating. I remember that, I remember it and I can hear Lewis saying it right now. [in accent] Oh, Henry. Don't, no, of course not, Henry. She's not on the motorcycle. She just wouldn't do that, Henry.

YO: Well, when you say Thurlow was colorful what do you mean by that?

SS: Well, he was just you know he was forever saying things like, [in accent] Geez, lads, this is a tossed salad. You can't do that design. It's a tossed salad. And he had sayings for—

YO: Tossed salad?

SS: —a tossed salad, if you had a planting design that had too much variety in it and no semblance of organization he'd call it a tossed salad. He just had a lot of you know fun, but

sometimes brutal critiques that were just blunt, but he was beloved. He didn't have the finesse of language or the finesse of—Lewis has a lot of finesse. And he's read a lot and that's what always made him intriguing.

YO: That was quite a faculty then, wasn't it?

SS: Yes, it was. It was.

YO: Well, that really is all the questions I have.

SS: Well, thank you for coming and asking me.

YO: Thank you for being here.

Transcriber: Jennifer Curasi

Date: August 6, 2009