

T U N N E L L & T U N N E L L

L A N D S C A P E A R C H I T E C T U R E

Board of Trustees
American Society of Landscape Architects
ASLA Medal Nominations
C/o Carolyn Mitchell
636 Eye Street, N.W.
Washington, DC 20001-3736

Re: Edward L. Daugherty ASLA Medal Nomination

Dear Members of the Board,

It is my privilege and honor to nominate Edward L. Daugherty, FASLA, for the ASLA Medal. Edward's continuing contributions to the profession span the length of his distinguished and still active professional practice of more than 50 years. His professional training and education were superlative; a graduate of the Harvard Graduate School of Design (1951), and the recipient of a prestigious Fulbright (1952). His longstanding service to the profession has served as an exemplary regional model, serving as a pivotal organizer of the Georgia Chapter of the ASLA in the 1960s, a Trustee for 6 years and a Fellow since 1971. Edward has been devoted to his hometown of Atlanta, Georgia, and served the local community in significant ways always with the concentration on improving the living environment. As an academician, educator, and mentor to architects, landscape architects, and community leaders throughout his professional life, Edward stands as an example of all that is and can be a landscape architect and the contributions our profession can make to the built environment.

Education and Professional Practice

Edward Daugherty's long interest in architecture and the environment led him to begin the study of architecture at Georgia Institute of Technology in 1943. With the closing years of World War II, Edward entered military service and soon thereafter began the study of landscape architecture at the University of Georgia from 1947-48. Ultimately Edward completed his undergraduate training in landscape architecture at the Graduate School of Design at Harvard University in 1950 and followed that with a Master of Landscape Architecture in 1951 from the same institution. At Harvard, Edward was studying contemporaneously with Ian McHarg and Bob Zion in a program energized by Modernism. Edward was awarded a Fulbright in 1952 and spent his year in England studying town planning in a countryside very much still in recovery from the war years.

Unlike many of his Harvard classmates who went north and west, Daugherty returned to his southern roots in Atlanta to begin his private practice, electing not to apprentice in any of the established firms in town all begun by pre-war practitioners. A unique concentration of commercial, institutional, and residential commissions represent his astonishing 55-year legacy of built works, yet within each area of practice, Daugherty sought to solve problems and create spaces oriented for use by people. Like Thomas Church, with whom he would later collaborate on Church's only known institutional project in the south, Edward believes that gardens are for people – maintainable and functional. As with other influential southern practitioners like Robert Marvin, FASLA, and Clermont Lee, ASLA, Edward nurtured a love for native plants and has used them widely in all areas of his practice.

Edward Daugherty's first work of significance was at Eggleston Hospital, a Modern garden characterized by biomorphic flowing lines, asymmetrical balance, and a dynamic response to the fifties aesthetic. The garden survives today though the initial building is being demolished. In 1966, Edward was selected as the landscape architect for the Governor's Mansion for the State of Georgia. This Greek revival structure replaced an early 20th century country estate, and Edward was instrumental in assuring that the core of this significant historic landscape was retained and sympathetically adapted for this new facility. In step with the Historic Preservation Act of 1966, a period when urban renewal was tearing down buildings and replacing them with parking lots in our downtowns, Edward recognized the importance of our landscape heritage as a continuum and how a landscape architect would resolve that interface between historic preservation and design.

Also during this time, Edward worked with Thomas Church on the School for Continuing Education at the University of Georgia. Church's design, though much modified through building additions, exemplified the apotheosis of the Modern movement in landscape architecture and Edward was engaged by Tommy Church as his man on the ground. With Church's practice based in California, it was vital for the accomplishment of his vision for a sympathetic local practitioner to be available to help realize that vision. Daugherty was fully enthusiastic in his role and ably assisted in bringing this seminal work of another Harvard alumnus to Georgia.

By the late 1960s, building forms now familiar were only just coming into prominence. Exemplified by the Avon corporate headquarters, Edward harmoniously inserted a large campus-like facility into a suburban landscape with a solution that is a signature of his work: a prescient eye to the impact on the environment and community, the preservation of large stands of native forest, and an integral solution to stormwater management well in advance of regulatory codes and environmental regulations.

A similar design and ecological ethic is also echoed at Edward's first two townhouse communities built in Atlanta, introducing to the rapidly expanding community the now familiar condominium. Edward's work in these still desirable communities (Westchester Square and Paces Place) showcases the enormously livable environments he has been intent on creating. In an era before the National Trust's Main Street programs were commonplace, Edward's work in preservation and revitalization of the suburban town of Marietta, Georgia, involved expanding the creative team to include an economist, so that Edward's design solutions were not only beautifully designed and constructed, but also assured that the work was built to last. In 1979, Edward received the Georgia Chapter Honor Award for this work.

Edward's professional career has also involved significant campus work for such notable institutions as the Westminster Schools in Atlanta, as a consulting landscape architect for Georgia Tech from 1955-1975, Agnes Scott College and the University of Chattanooga. In all these projects, Edward was instrumental in removing automobiles from sections of the campuses, reclaiming significant visual and spatial relationships for pedestrian zones of clarity and grace.

Edward's longest professional involvement with a client has been All Saints Episcopal Church in Atlanta. This church where he was confirmed and has been a lifelong communicant, also bears the imprint of nearly 40 years of master planning and highly articulated site design. The urban context of the church has changed markedly in the last 40 years and Daugherty has created here a city block precinct that addresses the needs of the congregation as well as the community in providing services to nearby Georgia Tech and Atlanta's homeless population.

Service to the Profession and Community

In the late 1950s and early 1960s, Edward played an instrumental role in the Georgia Chapter of the ASLA. He has been a member of the ASLA since 1954 and was named to the Council of Fellows in 1971. Daugherty served as a Trustee of the ASLA for 6 years and helped the Georgia Chapter host the ASLA convention in Atlanta in the early 1960s. In 1987, the Atlanta Urban Design Commission recognized Daugherty with an Award of Excellence for Lifetime Contributions in Landscape Architecture in Atlanta.

In addition to his built legacy, Edward has made a passionate lifelong commitment to this city he calls home. His non-profit work has included foundational involvement in the Atlanta Arts Festival and the Atlanta Urban Design Commission. He has served on the licensing Board for Landscape Architects in the State of Georgia and was active in the initial movement for state licensure laws. He has a long-term commitment to the Episcopal Church and to All Saints Episcopal Church in particular. Edward continues to serve on the Board of Directors of Trees Atlanta, a non-profit organization principally involved in planting street trees in urban areas.

Edward's commitment to his community has touched each Atlanta neighborhood he has lived in from Ansley Park to Peachtree Heights, both National Register districts. In Peachtree Heights, a Carrere and Hastings designed suburb, high-rise development threatened to place half of the neighborhood in significant shadow for much of winter. In Edward's office, he and his staff worked fast to illustrate the folly of such speculative development. His pioneering shadow studies for the Peachtree corridor resulted in City Hall changing zoning designations in the area to preserve the quality of life for area residents.

Academics and teaching mentoring

From 1963 to 1973, Edward served as lecturer on the subject of landscape architecture in the urban environment at the School of Architecture at Georgia Tech. Here, Edward was addressing not students of landscape architecture but of architecture. For several generations of architects trained at Tech, Edward was the first landscape architect they had ever met and his approach to site design was a part of their training and became part of their tool kit when they entered the professional world.

"My finishing school" is what the late Hubert Owens, FASLA, founder of the School of Environmental Design at the University of Georgia and ASLA Medal winner in 1977 called Edward Daugherty's office as multiple generations of landscape architects went on to complete their professional training in Edward's office. A diverse cadre of impressionable practitioners studied at Edward's elbow, heard the eloquence of his teachings, evidenced his personal commitment to one's community, and have been forever changed. Many have gone on to distinguished academic careers and careers in private practice.

Lasting Legacy

In a practice that spans over a half century, Edward has been a witness and participant to the opportunities that landscape architects have in the south today. He has seen the rise, rule and dénouement of Modernism, as well as a similar fate for other design theories from post-Modernism to New Urbanism. The discussion of the polemics of design theory has held little interest for Daugherty. He often quotes his former professor at Harvard, the late Norman Newton, who maintained, "good design is design that does good." This credo perhaps comes the closest to the spirit of Edward's design ethos – one that he continues to practice and live by daily.

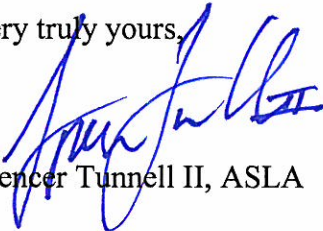
Edward Daugherty represents a vital link in the traditions of landscape architecture. His time at Harvard places him in context with fellow practitioners and peers such as McHarg, Breen, Lester Collins and Hideo Sasaki. While at Harvard, Edward apprenticed in Dan Kiley's office and in the Olmsted office. He was in the generation that inherited the groundbreaking energy of Garrett Eckbo and James Rose and adapted their ideas for a post war community in the south.

As practitioners today have easy access to media and many outlets for the distribution of their ideas, Edward has been fulfilled by a lifetime of doing work of significance and beauty that has enhanced and changed his community, and this has been the focus of his career, service to his clients and his community, not to himself and his legacy. Had Edward chosen to practice in another area of the country, had he remained in the northeast, perhaps then his would be a name that more people would know but that has never been his goal. Edward is a modest man, a gentle man, who has worked with principled deliberation in Georgia and the southeast in a practice that began when segregation was rife. From his initial designs and thesis project at Harvard, Edward saw the landscape as a mediator that could accept and ameliorate the racial divide in the south. He has never seen the landscape as a place of separation and alienation but rather as a calming place of unity and harmony.

Edward Daugherty has sought throughout an exemplary professional career to create landscapes with heart in a truly southern tradition -- one that makes everyone feel comfortable and welcome.

In 2008, Edward will be honored with an exhibition of his work at the Atlanta History Center, and a Landscape Legends oral history module by The Cultural Landscape Foundation. With his work and ideas having a renaissance, the perfect capstone on his astonishing and ongoing landscape legacy -- and these fortuitous events -- would be to honor Edward with the ASLA Medal for his myriad contributions. As a landscape architect who worked for Ed from 1980 to 1988, I cherish that experience as much as our continuing friendship and I know that if I am off to a client meeting, visiting a commercial grower, attending a civic presentation, or speaking with a reporter in Atlanta, I know that Ed has shaped the city and the very way we see.

Very truly yours,



Spencer Tunnell II, ASLA



JIMMY CARTER

To the Trustees of the American Society of Landscape Architects

I endorse the nomination of Edward Daugherty for the ASLA Medal. Although I have not met Mr. Daugherty personally, from 1971 to 1975 I lived in a Daugherty designed landscape while I was Governor of the state of Georgia. I was the second Governor to occupy the new Governor's Mansion built in 1967. The mansion was built on the site of an historic Atlanta estate, and Mr. Daugherty met the challenge of accommodating the construction of the new mansion while preserving the beautiful grounds of the original estate.

During my tenure as Governor, my family enjoyed the mature surroundings of the home's gardens. At the same time, Mr. Daugherty's new designs for the grounds met the needs of a busy center for Georgia's formal state functions.

Throughout his career Mr. Daugherty has served the state of Georgia as a talented designer, a champion of landscape preservation, and an active member of our community who has fought to improve the landscape of Georgia. I am pleased to endorse his nomination for this prestigious award.

Sincerely,

Board of Trustees
American Society of Landscape Architects
C/o Ms. Carolyn Mitchell
636 Eye Street, N.W.
Washington, DC 20001-3736



The University of Georgia

College of Environment and Design

Board of Trustees
American Society of Landscape Architects
C/o Carolyn Mitchell
636 Eye Street NW
Washington, DC 20001

Dear Trustees:

It is an honor to write on behalf of Edward L Daugherty, FASLA, for the ASLA Medal. In 1962, following a three year military obligation, Edward hired me for my first landscape architectural position. I was excited about working for this Harvard-educated “man of the South” whose variety of project types and reputation for excellence were already recognized.

In reflecting on my early years under Ed’s guidance and through our ongoing association and friendship, certain important qualities come to mind as beacons that have very positively influenced me in my own career.

Ed’s brilliance and enormous talent were consistently reflected in his commitment to excellence—whether at the scale of a campus, a residential estate, city park or public garden, or in a battle over housing authority regulations to insist on bringing livable outdoor spaces to residents of public housing. He was passionate in his commitment to excellence, and it was revealed in every project I witnessed there.

Among peers and fellow professionals Ed has sustained a strong reputation and is held in high regard. In the architectural community this would include such notables as Dick Aeck, Henri Jova, Jerry Cooper, and Cecil Alexander, among others. Through these collaborations, through his numerous civic involvements, and through his years of lecturing in Georgia Tech’s School of Architecture, Ed was a potent and effective ambassador for the landscape architectural profession in Atlanta and our region.

A great love of the city of Atlanta, his sense of “roots” and “place” are further identifiers of what Ed Daugherty represents. Others who have received this prestigious medal and who have practiced out of their own identity of “place” include Thomas Church in California, Meade Palmer in northern Virginia, Robert Marvin in the Carolina low country, and Rich Haag in the Pacific Northwest. In each of these great individuals resided a quality of mission and focus for their respective regions often overlooked in the corporate rat-race of our time.

Finally, I add the qualities of generosity, loyalty, and support. Beyond his leadership in ASLA, Ed has given generously of his time to such organizations as Atlanta's Urban Design Commission, The High Museum, the Piedmont Park annual art festival, The Atlanta History Center, and to the many student groups who he would welcome to his office or project sites. As an employer he has been a strong mentor who has taken a great interest in the development not only of our skills, but in our sense of ethics and citizenship.

Each year, as we approach March 20th, I think of Ed with his warm smile, seersucker jacket, and trademark bow tie - greeting clients, friends, and fellow professionals into his office for his annual celebration of the vernal equinox with shrimp and sherry. While he may have ceased with the party, he remains in my mind a true "original" and mentor of the first order. It is with great honor and pride that I endorse Ed's nomination for the ASLA Medal in recognition of his lifetime achievements and great contributions to our profession.

Sincerely,

A handwritten signature in blue ink, appearing to read "Allen Stovall". The signature is stylized and cursive, with a large, sweeping flourish at the end.

Allen Stovall, FASLA
Professor Emeritus

ASLA Board of Trustees
c/o Carolyn Mitchell, Honors & Awards Coordinator
American Society of Landscape Architects
636 Eye St., NW
Washington, DC 20001

Re: Nomination of Edward L. Daugherty, FASLA

Dear Board of Trustees:

This letter is in support of the nomination of Edward L. Daugherty for the ASLA Medal. I have known Ed since I was an undergraduate student at the University of Georgia in 1968. As most students did at that time, I looked to him as an example of the kind of landscape architect I aspired to be and to his work as the kind of work I wanted to do. Serious, sincere, funny, and dedicated to improvement of the landscape of everyday life, Ed also produced extraordinary signature projects that stood out among all the rest.

More than a practitioner, Ed also taught at the College (then School) of Architecture at Georgia Tech. Little did I imagine that ten years later I would succeed him in that role. His influence on me has been profound. I literally go to work everyday in the midst of one of his most significant projects.

To many of us, Ed's work defined quality in landscape architecture in the southeastern United States. His work on the Georgia Tech campus alone included a Herculean effort over a fifteen year period between 1955 and 1970 to convert several very large and amorphous tracts of urban renewal land into the main body of the campus today. Working with a number of architects including Paul M. Heffernan, Joseph Amisano, Richard Aeck, and John Portman, Ed served as the guiding hand that allowed noteworthy individual projects to be woven together into a coherent whole. The structure of the landscape that Ed put in place during this period has guided the campus through several subsequent iterations, including master plans by Sasaki Associates, Perkins and Will, and most recently, Wallace, Roberts, and Todd.

In this indirect way, Ed has continued to serve as a mentor to me, and through my own understanding of his work, he continues to serve as a guiding force through my own teaching of architecture students that landscape is more than the vegetation around a building, but could and should be the fundamental organizational structure of our inhabited world. In more direct ways, Ed served as a mentor to me and to dozens of landscape architects entering the profession in the 1960's and 1970's. I was honored that he sponsored my own membership in the ASLA many years ago. I have called upon him from time to time with questions and still value the lessons he has taught both directly and indirectly.

Most of all, I found in him a combination scholar / practitioner with a deep ethical commitment to the improvement of the built environment and I continue to emulate his example. Ed has brought honor, dignity, and even quiet nobility to the architectural community's understanding of landscape architecture. Ed represents, in my mind, the best of our profession and I am honored to recommend him for this award.

Sincerely,

A handwritten signature in black ink, appearing to read "Douglas C. Allen". The signature is fluid and cursive, with a large initial "D" and "A".

Douglas C. Allen, ASLA
Professor and Interim Dean
College of Architecture

Robert and Company

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Board of Trustees
American Society of Landscape Architects
c/o Carolyn Mitchell
636 Eye Street, NW
Washington, DC 20001-3736

Dear Board of Trustees:

It is a distinct pleasure and honor to offer my support and endorsement of Edward L. Daughtery as an outstanding candidate for the ASLA Medal for his lifetime achievements and contributions to the profession of landscape architecture.

Having known Edward Daughtery for over thirty five years I have had first hand experience at observing and admiring his skills both as a talented landscape architect and a lifetime activist for the improvement and enhancement of the physical environment. Throughout his prolific career as one of Atlanta's leading landscape architects, Ed has exhibited a marvelous talent for diversity and imagination in the design and planning of projects ranging from residential commissions to community wide designs. Throughout his career he has served as a model for a younger generation of landscape architects through his practice, civic activities, professional involvement in ASLA, and his commitment to improving the urban fabric of Atlanta.

In addition to his private practice, Ed has served as an adjunct professor in Georgia Institute of Technology's architecture program, where he educated and enlightened literally thousands of young architectural students as to the value and skills offered by landscape architects regarding their contributions to the design profession. Ed has also served as a personal mentor to a vast number of individuals fortunate enough to have worked in his office – many of whom have carried on his legacy of outstanding examples of landscape architecture in Atlanta and beyond.

In respect to his contributions to Atlanta and the community, Ed has generously given of his time and talents by serving on such prestigious organizations and boards as the Atlanta Urban Design Commission, Trees Atlanta, and the Atlanta Arts Festival. To the profession he has been a diligent and consistent player in the success of the Georgia Chapter ASLA serving in numerous capacities including Trustee.

Based on Ed's outstanding and notable contributions to Atlanta, the State, the region, and the American Society of Landscape Architects, I highly recommend and endorse his selection for the ASLA Medal Award.

Sincerely,



Jim Cothran, FASLA
Vice President, Planning and Landscape Architecture

14 Bedford Road
Chiswick
London W4 1JH
United Kingdom

Board of Trustees
American Society of Landscape Architects
c/o Carolyn Mitchell
636 Eye Street, N.W.
Washington, DC 20001-3736
U.S.A.

Re: Edward L. Daugherty nomination for the ASLA Medal 2008

Dear Members of the Board of Trustees,

Edward L. Daugherty embodies the highest ideals of the profession of Landscape Architecture, and is fully deserving of the ASLA Medal. His professional work, public service and human qualities are unequalled in my experience. I worked for him from 1967 to 1977, a period of rapid growth and professional challenges in Atlanta. I had been in the BLA program at the University of Georgia for one year, leaving for lack of money. I wasted nearly two years drawing charts and graphs before approaching Edward for a job as a junior draftsman. He took me on, and 10 years of progressively greater professional opportunities followed. Edward was an excellent role model, although in 1967, the term hardly existed. (I remember convincing him that it was all right for female employees to wear trousers to work.) The education I received working for him has profoundly influenced me. I am one of many who are deeply indebted to him.

His practice, founded in about 1953, is extraordinarily wide ranging, especially for an intentionally small firm that rarely exceeded six employees. The first job I worked on for him was the new Governor's Mansion of the State of Georgia. I was sent to verify the completion of planting work, and will never forget the striped-suited convict labor working on the site. Other projects included Avon Products, Pabst Breweries, many college campuses, including projects at Emory, Spelman College, and Georgia Tech, lots of multi- and single family residential designs. Edward was a supporter of public housing, and felt that high quality site design was essential. We worked on a landscape renovation of Techwood Homes, one of the earliest housing projects, and on many new publicly funded projects. We also prepared the first master plan for the Atlanta Botanical Garden, then only the hope of a local journalist. His work there continued until 1992.

After Harvard, Edward studied Town Planning in Liverpool on a Fulbright in the early 1950s, and his interest in large projects has continued. He was responsible for the early phases of Executive Park, arguably the first office park in the U.S. We spent a lot of time on Peachtree Corners, a large multiple-use suburban development bringing orderly growth to one of the fastest growing counties in America. I worked on his Master Plan for Marietta Square, and a thousand-acre master planning project that was the first to be submitted in Florida under the new EPA Environmental Impact Statement requirements.

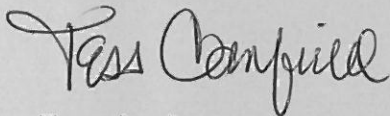
He also gave inspiration as a teacher at Georgia Tech, where for many years each spring he taught the only landscape course in the College of Architecture. The pay was a pittance, and the disruption to the practice was noticeable, but he felt it a responsibility. He also devoted many hours to the work of the then Atlanta Civic Design Commission, an appointed design review commission that also had responsibility for historic preservation. He has been a committed member of ASLA, and was the driving force behind the ASLA's first Chapter Office, the Georgia Chapter office, established in the early 1970s.

Ed's beliefs that landscape architecture is rooted in the environment, and that deep knowledge of the locality is the essential foundation of good design meant that he has confined his practice to what he regards as his area of expertise--the southeastern quarter of the U. S. His reputation is regional, not national or international. Edward's early successful experience of a project in Germany only served to reinforce this view. His humanity and integrity, coupled with modesty and gentlemanly conduct are rare qualities in the modern world.

My personal debt to Edward is huge. I followed him as Vice Chairman and Chairman of the Atlanta Urban Design Commission, successor to the old ACDC. Because of him, I was able to qualify based on experience alone for the Landscape Architects National Registration Examination, and passed it on the first attempt. With no degree, I was admitted with Advanced Standing to the Masters Program at Harvard Graduate School of Design in 1977, and subsequently won a Knox Travelling Fellowship to study in Great Britain and in India.

I have spent most of the past thirty years in the United Kingdom, where I have encountered many outstanding landscape architects from many countries. Edward Daugherty stands very tall among them. The ASLA will find no more deserving candidate for their Medal.

Yours sincerely,

A handwritten signature in cursive script that reads "Tess Canfield". The signature is fluid and elegant, with the first letters of each name being capitalized and prominent.

Tess Canfield MLI

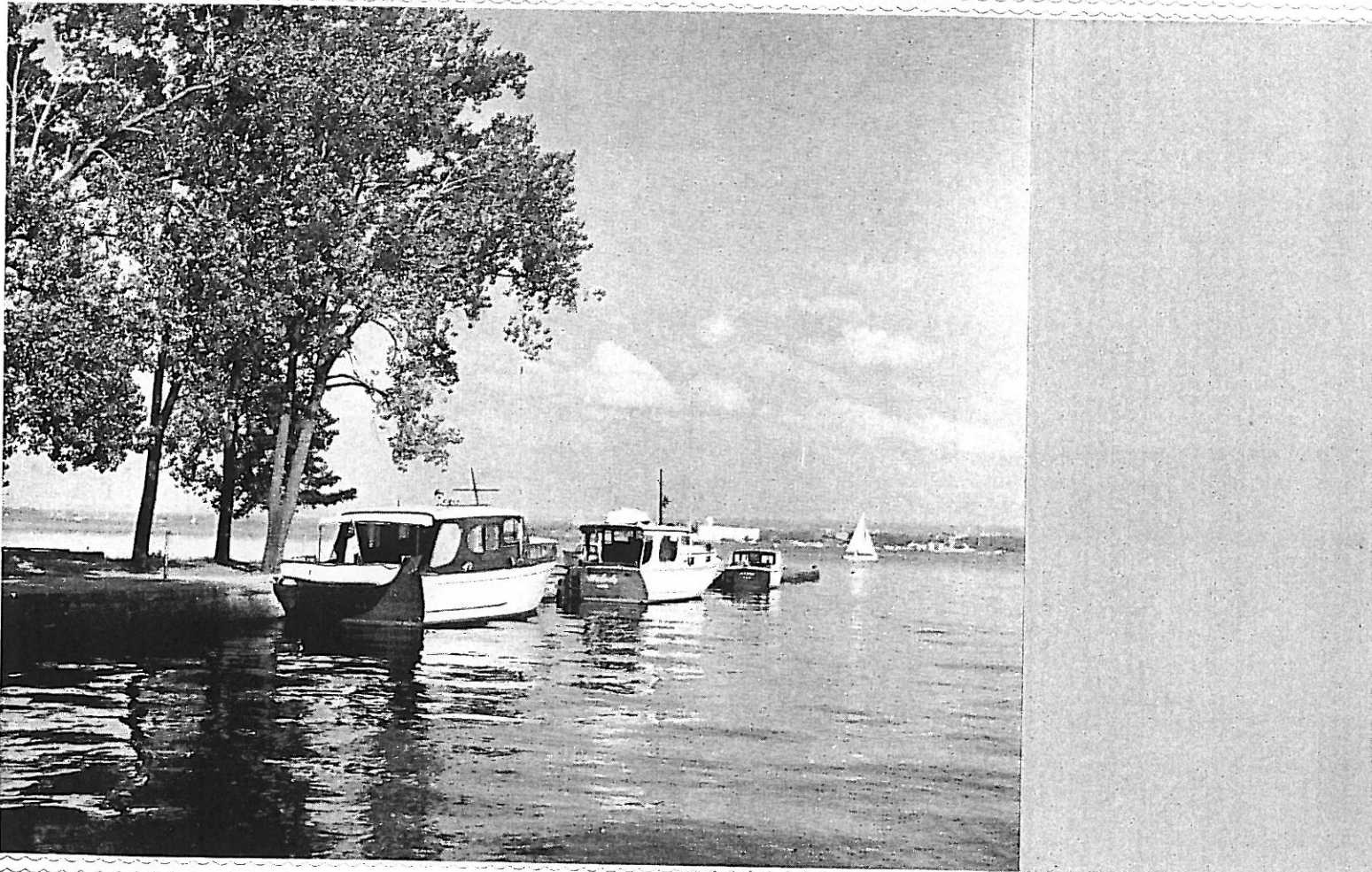
SUMMER 1959

LANDSCAPE ARCHITECTURE

• **beatrix farrand - 1872 - 1959**

• **waterscape**

• **naked nooks vs. leafy bowers**



Waterscape



Kodachrome: R. L. Long, Columbus
Black and white: Ohio State Univ., Dept. of Photography

Barrier between youngsters and hockey players

to be in the wrong location, since it runs east and west, while the prevailing breezes in the area come from the west. We were forced to establish a second bridge, across the "ankle," running north and south, so that fly casters may backcast east and west in the direction of the winds rather than across them. This second bridge is used only during the summer, and is removed for the skating season. The first bridge is now being made permanent, although it had originally been intended to be removed during the winter. Being permanent, it provides the needed barrier between two skating areas, and shortens walking distance for casters during the open season for flies and plugs.

On the south rim of the pool we constructed a shelter with fireplace, primarily for skaters, but of use to casters as a headquarters during tournaments. Included in the plans for the shelter was wood decking, which permits skaters to walk right in, to be near the fire, without damaging their skate blades. The decking is removed for the summer, leaving a permanent concrete floor. Vertically-hung wood shutters permit the shelter to be

enclosed for the winter and yet be open to summer breezes.

Plantings around the pool had to be maintained considerable distances back from the pool edge in order not to interfere with casting, but are in sufficient quantity and variety to enhance the over-all appearance of the area as a park feature as soon as they reach maturity. Presently, as the illustrations indicate, the site still has a somewhat raw, unfinished look, particularly since the permanent surfacing of the parking area has yet to be placed.

Year-round use

Those of us who earlier felt we were being pressured into creating a "private preserve" for a small group have been most pleasantly surprised at the response to the location of this facility in the Olentangy River Park System. Not only is the pool, in the words of one of the members of the Clintonville Conservation Club, "the finest casting facility I've seen anywhere in the country, and I think I've seen them all," but it gets wide use from the general public all year round.

During the summer, as long as there is daylight, there are scores of people of all ages, enjoying this peculiar sport of target shooting with a casting rod. It's also gratifying to come to the pool on winter days, and see the frozen surface literally jammed with skaters, and the banks filled with those who come only to watch. Although Columbus has the dubious distinction of having no constancy in weather so that we can't depend on having ice at any certain time, nor for any certain length of time, somehow the word gets around. As soon as the ice seems thick enough to support skaters, the kids, and many adults, too, are on the scene. And the parents love us, too, since we provide a safe place to skate, in preference to the more treacherous surface of the nearby Olentangy River. Once we find an "angel" to finance the installation of lighting around the pool, the facility will get that much more use, and will be a magnet for all peoples, from dawn to late in the evening, all year.

A MARINA ON RED CLAY AND GRANITE HILLS

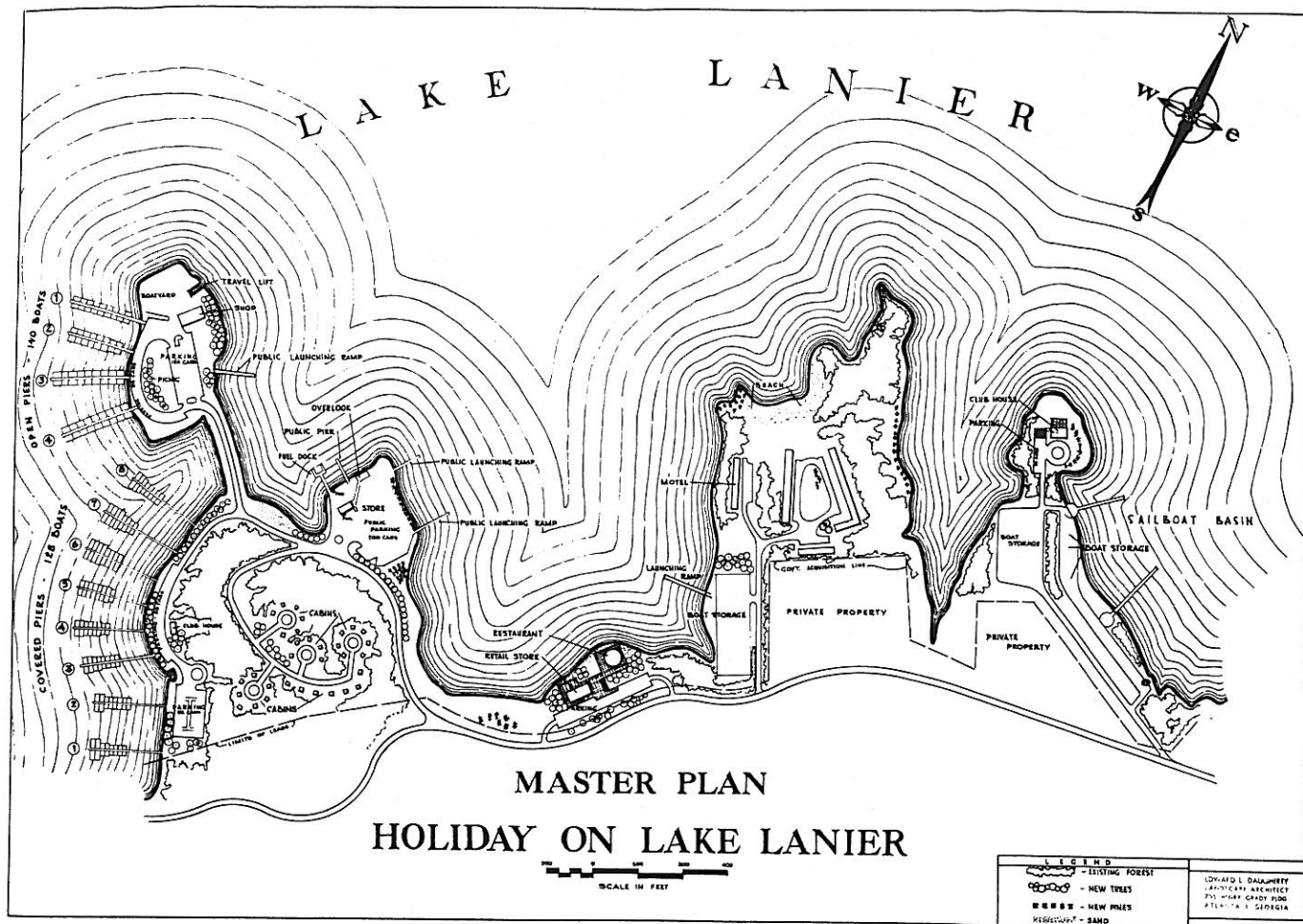
By EDWARD L. DAUGHERTY

Landscape Architect, Atlanta, Georgia

Member, American Society of Landscape Architects

INLAND boating has come to Georgia. Three major lakes fed from waters impounded by the U. S. Army Corps of Engineers for flood control offer many square miles of water and shore line for recreation. All three reservoirs have been constructed since 1950. Two are within an hour's drive of Atlanta.

The largest entirely within the state boundaries is Lake Lanier, formed by damming the muddy but lovely Chattahoochee River. The lake is 60 miles long, has 540 miles of shore line, and covers 38,900 acres. It is just 30 miles from Atlanta with a metropolitan population of 1,000,000, and is within two hours' drive of ap-



Edward L. Daugherty, Landscape Architect

proximately one half the state's population. Result: Atlanta and the North Georgia lakes have produced one of the biggest inland boat markets in the country.

"Holiday on Lake Lanier" was undertaken as a private development under a ninety-nine-year land lease from the U. S. Army Corps of Engineers with some additional aid from the local county government. The site is 130 acres of red clay and granite hills with three miles of shore line projecting into the broadest expanse of Lake Lanier. The State of Georgia is holding for development as a lake-side park a tract of 1,000 acres immediately adjoining this site on the west.

More rock, a different site

Charles A. Chaney, of Washington, D. C., was consultant for "Holiday on Lake Lanier" in establishing the original concept for the marina. Our office was then employed to make further studies and to develop working drawings. As more accurate topographical information became available and as test borings revealed more and more rock, we discovered that there was considerably less usable land than initially thought. It was

evident that the original plan would have to be modified extensively. We played musical chairs rearranging basic elements so that all could be accommodated on the constricted site.

On the peninsula a hilltop site designated for the restaurant, commanding a view of five miles of open water, was abandoned; similarly the retail store with its parking requirements was separated from the repair shop and placed elsewhere. The boat yard was further restricted to provide boat storage and temporary sailing dock facilities.

Launching ramps popular

This consolidation had the happy result of forcing the relocation of all of the major parking and public access areas away from the shore-line water activity. The restaurant and retail store together with their related parking lots were located adjacent to the major approach road within view of the lake. The two buildings will form a major spectator vantage point; and when the development is complete, a paved plaza, shaded by trees, will provide a broad overlook and outdoor restaurant.

Waterscape

Probably the most popular development so far has been the public launching ramps, where free public access is assured under an agreement with Hall County's Recreation Authority. (A portion of the grading and paving within the project was undertaken by the county in exchange for designating the launching ramps a public facility.) Here a retail store is temporarily in operation, but its primary and continuing function is the sales, renting, and servicing of boats and outboard motors. Fish bait and fishing supplies are also available. Gasoline and oil are sold from floating docks.

Floating piers and slips, both covered and open, were kept in the cove on the west shore of the project. The piers are of steel construction, covered with Quonset hut-like corrugated aluminum roofs, floating on casks of Styrofoam, and projecting 250 feet into the lake. Each slip, varying in length from 18 to 40 feet, is designed to store a single boat. A total of 340 slips will be available on an annual lease basis. Club house facilities to be provided for the exclusive use of permanent leaseholders will include a large meeting room, showers, and toilets. A parking lot has been constructed immediately adjacent to the piers.

Cabins on the knoll

The remainder of the marina will be developed in stages: (1) a motel and beach, designed to entice tourists and short-stay guests; (2) cabins, situated on the highest knoll overlooking the entire operation, to attract vacationers and long-stay visitors; (3) sailboat basin, docks, club house, and related facilities to sustain a

growing interest in sailing, and to separate them from the powered craft at the other end of the development

Each of these basic elements—the permanent dock and power craft, public launching ramps and retail operation, motel, cabins and sailboat basin—by nature the site is located on its own separate peninsula, all related as fingers to the main stream of traffic on the approach road. This basic scheme permits each peninsula to function independently without confusion of traffic or service.

That "Holiday on Lake Lanier" is successful financially is declared by the fact that it has made money from the first day of its operations. That "Holiday on Lake Lanier" will continue to thrive and provide needed recreation facility is indicated in the official attendance records for Lake Lanier. The U. S. Army Corps of Engineers estimated 2,262,000 visitors in the summer of 1958, with a peak day of 51,900, and anticipates that there will be in excess of four million visitors in the summer of 1959. This phenomenal growth is even more significant when one considers the simultaneous attendance in 1958 of 2,375,000 visitors at the older, established Allatoona Reservoir, only thirty miles away. That a continued growth and use of planned recreational facilities is expected is shown by the six other marina sites either in the planning stages or actually under construction. That this recreation need is considered a permanent need is also attested by the estimate of the reservoir manager that there will be 50,000 lots for cottage sites subdivided and built upon within the next ten years.

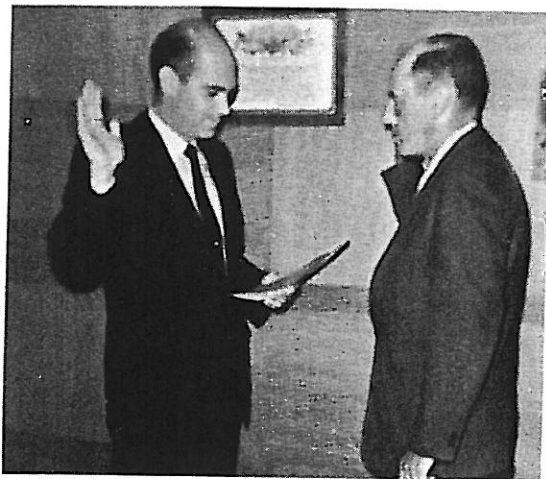
Georgia is in a liquid condition.

FRANK'S TRACT: NEW CALIFORNIA STATE PARK

By THOMAS G. HEATON

Director of Planning, Contra Costa County, California

Member, American Society of Landscape Architects



THE year the levees broke, flooding Frank's Tract with the waters of the Sacramento River, was a fortunate one for California. For it created in the center of a watery paradise a 3,500-acre lake which is about to be developed as a new state park for the increasing population of California.

This is where the Sacramento and San Joaquin rivers come together in the heart of Central California to form a great delta—25 by 40 square miles of tidal rivers, marshes, reclaimed farm land, peat bogs, and watery

The author (right) being sworn in on May 4 for a second term as member of the California State Board of Landscape Architects by Vincent S. Dalsimer, Director of Professional and Vocational Standards

LANDSCAPE ARCHITECTURE

MARCH
1980



Home Landscape — 1980

Backyard Winery • Florida 'Treehouse' •
Working with a Landscape Architect •
Making Entrances Work • Woodland Living •
Courtyard Elegance in the City • Country Places •

New Road, New House Transform a Country Property

By STEVEN L. CANTOR

Photos by Bruce W. Taylor



House nestles at edge of southern wooded slope, while new drive provides guest parking space at right.

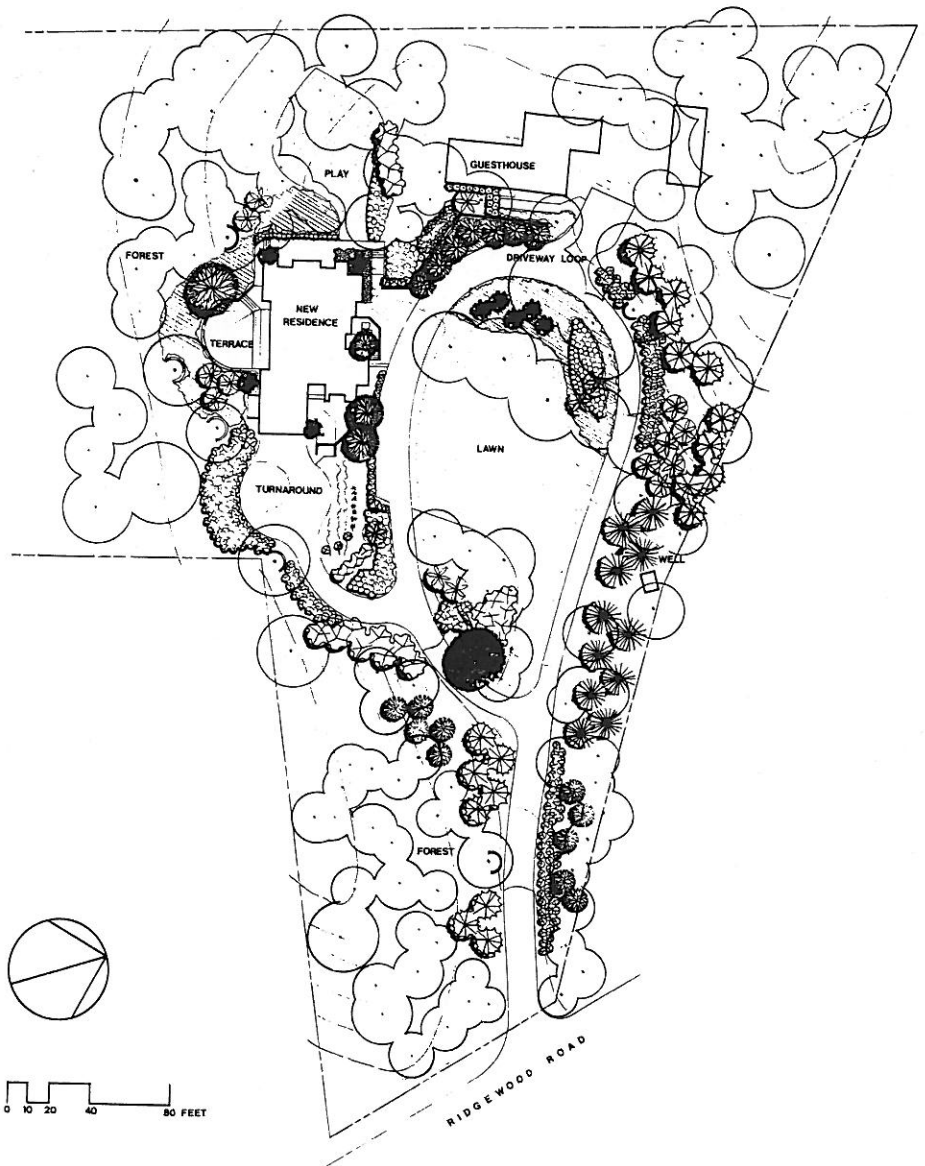
The call came from Donald and Mary Comstock back in 1969, just after they had bought a four-acre wooded hilltop some nine miles north of Atlanta, Georgia. Would we advise on their plan?

This was a welcome new dimension to our work, for landscape architects are so often called in to help locate new residences on more-or-less undisturbed sites. Here was something else: how to fit a new dwelling onto an existing country hilltop property.

On first inspection, we found it a dry, wooded ridge or dome on which was located a small brick house, built in the late 19th century and used as a country residence. We were impressed by the simple, straightforward gravel drive, running the ridge to a dead-end at the house. Nearby was a small frame shed and a pump house: simple architecture in a clearing. This was a climax forest of north Georgia hardwoods, white oak, hickory and tulip poplar, on ground that sloped away steeply in all directions. The long south slope, particularly welcome in winter in this part of Georgia, offered the widest and longest view into the forest. The site was well-screened from neighbors by the forest, so that a sense of privacy was assured.

The Comstocks wanted to move from their in-town, 1950s Atlanta subdivision, Sherwood Forest, to this more expansive property, five miles farther north. They proposed to build a large contemporary house on the property while retaining the small brick house for guests. Don and Mary had two active children and wanted them to be able to explore the woods and have enough open space for play, "to kick football and play baseball." They also wanted an area, manageable in size, for vegetables and flowers. The Comstocks sought to make their new place a "natural feast."

This was a case in which the owner, the architect and the landscape architect all recognized the natural beauty and dramatic quality of the site. The Comstocks wanted a



Original drive to old house (now guesthouse) once cut straight across hilltop, but has now been rerouted to follow wooded edges around the lawn.

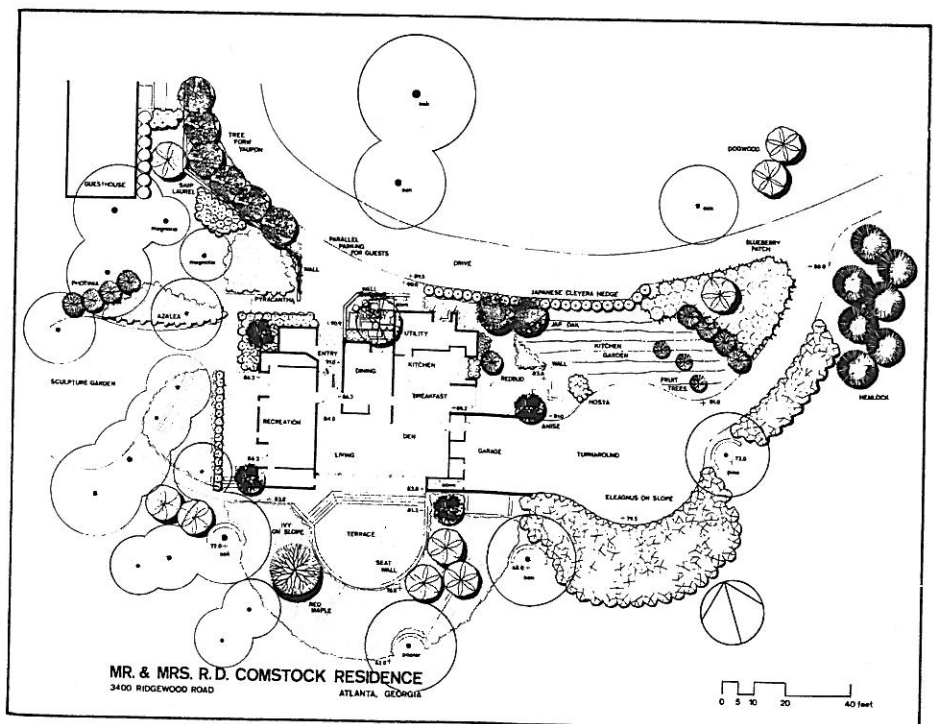


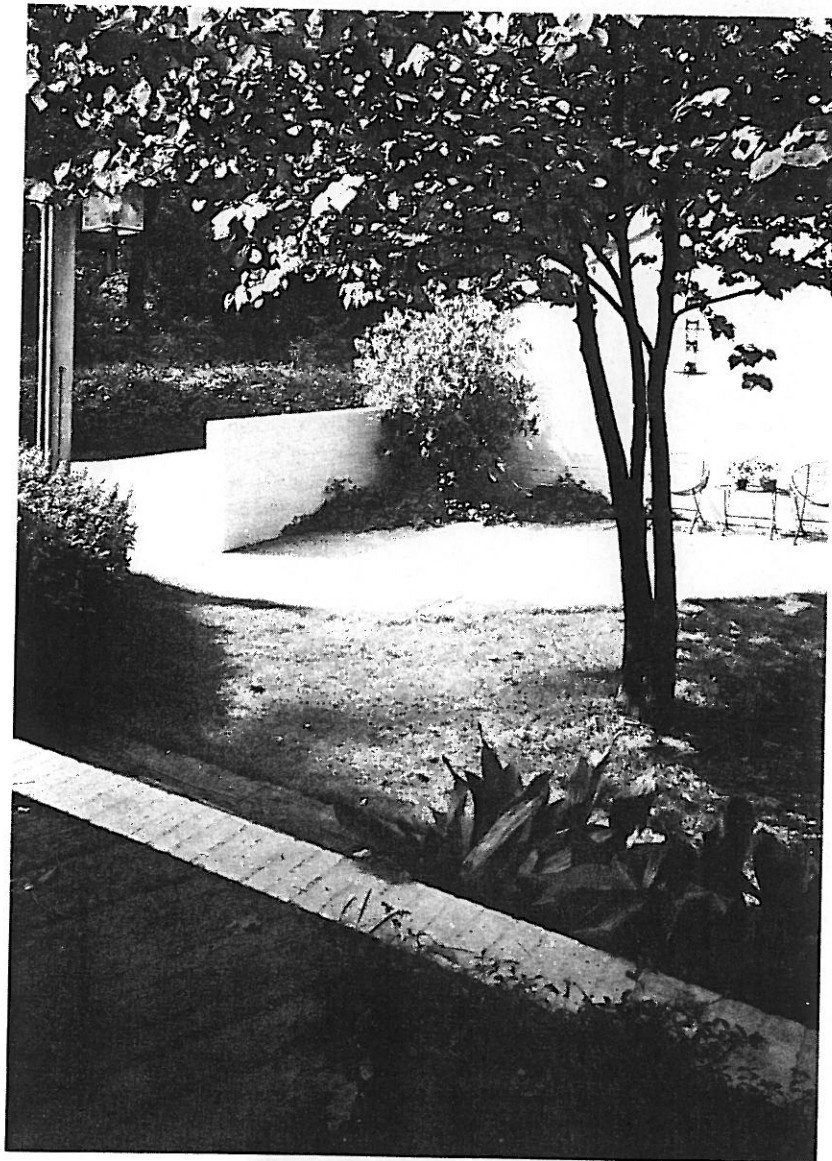
house, not a tour-de-force, and the architect was anxious to evolve a plan which seemed to "belong"; the landscape architect was a happy catalyst. We agreed on the south slope below the ridge as the location for the house. The architect, Clyde Pearson of Atlanta, conceived an arrangement of levels stepping down the slope, enclosed by simple forms executed in white brick and covered by a broad, massive roof of cedar shakes. The white walls catch light in winter and lend a feeling of coolness in summer.

We shifted the drive to the north side of the ridge, creating an open dome with lawn for play and isolating huge oak trees at one edge of the space. We sought to create the atmosphere of a country lane, a circuitous route in which the site is discovered in sequence. From the street, one arrives into this grassy open space, like a meadow in the country. As the driveway parallels the ridge and then begins to loop around it, one first glimpses the new house, receding below the ridge, and then arrives at the guest house, secluded behind large oaks.

A 50 ft. brick wall unites, like an umbilical cord, the guest house and the new house. This unity is reinforced by the materials we selected: the wall and new house were built of white brick and the guest house was painted to match. Planted between the wall and curving driveway, a row of seven tree yaupon hollies, one of Georgia's best native evergreen trees with multiple trunks and fine-textured

Viewed from deep summer shade of large oak, the entry to house gets added emphasis by retaining wall, above. Plan shows patio north of garage (as does photo, opposite above). View at bottom, opposite, is from dining room looking across patio.





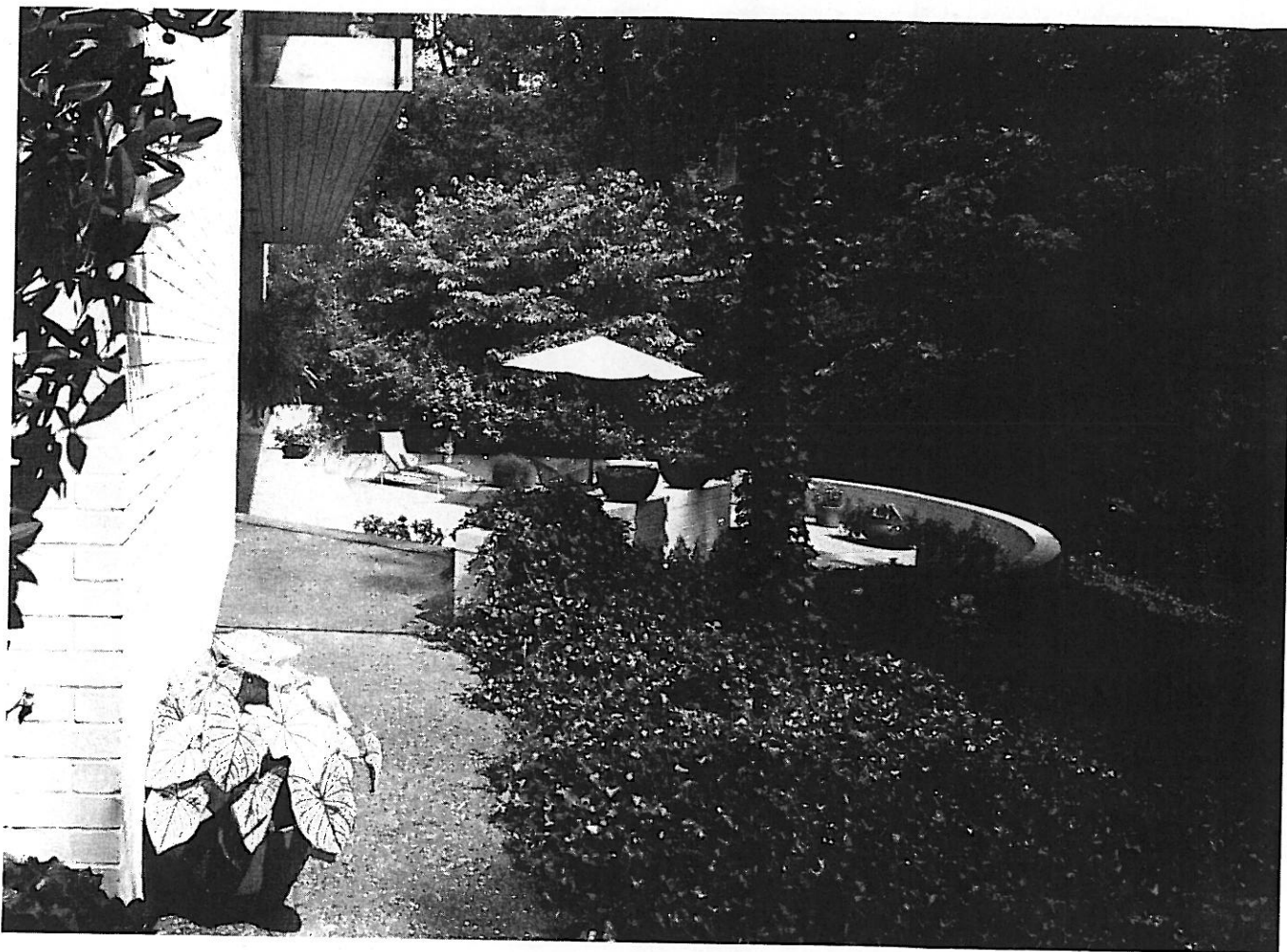
foliage, screens the view to the guest house. The wall, rising as it nears the new house, pushes toward the entry, which is boldly announced by a large bronze door. A mass of pyracantha, draping over the top of the wall, accentuates the entry. The thorny branches with their splendid display of orange berries push down on the wall, holding its energy in check. The driveway continues, moving by the north side of the new house, until a complete loop is made. A secondary driveway, concealed below the south side of the ridge and screened by planting, leads to the garage and parking area on the east side of the house.

Every side of the new house opens toward a different outdoor space. From each major space of the house, our design provides a short view into an intimate courtyard or terrace, which in turn frames a long view into the surrounding woods. The south-facing living room opens onto a terrace, built on 12 ft. of fill. The fill slope is masked with English ivy, whose vigorous growth cascades downward. This "treehouse" provides the family a glorious view into deep woods at treetop level.

To the east is a tightly-knit kitchen garden for vegetables and flowers. Hybrid blueberry bushes with abundant fruit and brilliant red fall color screen the driveway and form a backdrop for other planting. From the kitchen, the Comstocks' view of the parking area is screened by a series of wall which form one edge of the garden and subdivide the space into several levels. Two evergreen Japanese oaks, underplanted with cleyera, frame the kitchen garden on the north and screen the driveway.

To the west of the recreation room is a grassed clearing of approximately 2800 sq. ft. for exhibiting the Comstocks' sculpture and for entertainment. A portable trampoline is set in one side of this clearing, but hedges of Chinese holly and zabel laurel and the existing forest trees around the edges of the space deflect one's view into the woods.

From the dining room on the north side of the house, the family sees a white brick wall, which reflects light into the house and forms the backdrop of a small sunken garden. The lacy foliage of a honey locust lightens the mass of the wall and contrasts to beds of dark green aucubas and groundcover mats of Japanese pachy-



sandra. A mass of Lady Banks climbing roses, planted along the wall, envelops, overtops and crests the wall, and trails outside. Beds of azaleas add additional color and contrast in texture.

Our planting concept stresses the use of mostly native plant material to wed the house to the site and enhance the character of the woods. Native trees, sourwood, dogwood, Virginia pine and hemlock strengthen the edges of the woods. Hedges of cleyera, eleagnus and Chinese holly reinforce the strong architectural forms of the new house and the fluid form of the driveway. Spilling masses of forsythia and irregular groupings of native azalea contrast to the regular rhythm of the hedges.

As the landscape matures, the Comstocks use it flexibly. They have personalized the landscape. Hanging baskets adorn the south terrace. The grassy dome is ideal for frisbee; the Comstock's son, a skilled thrower, can maneuver his frisbee through the stand of large oaks at one edge of the

ridge. The Comstock's favorite perennial in the kitchen garden is a clump of calla lilies. They have just added a few fruit trees. In 1978, eight years after they occupied their house in its wooded setting, they continue to enjoy their "natural feast."

South-facing terrace off the living room is also connected to sculpture garden by walk in foreground.

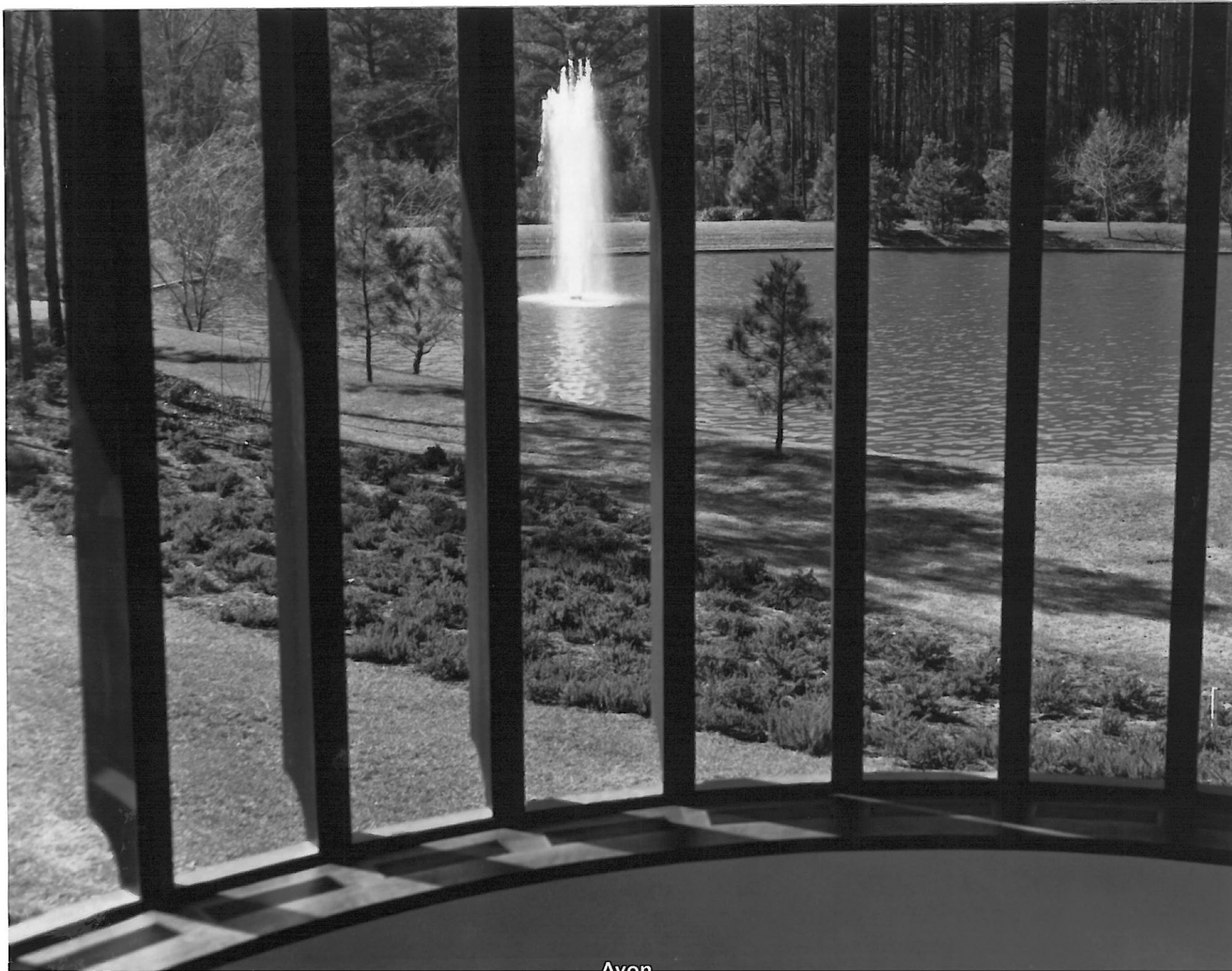
CREDITS

Location
Atlanta, Georgia

Owners
Donald and Mary Comstock

Landscape Architect
Edward L. Daugherty

Architect
Clyde Pearson

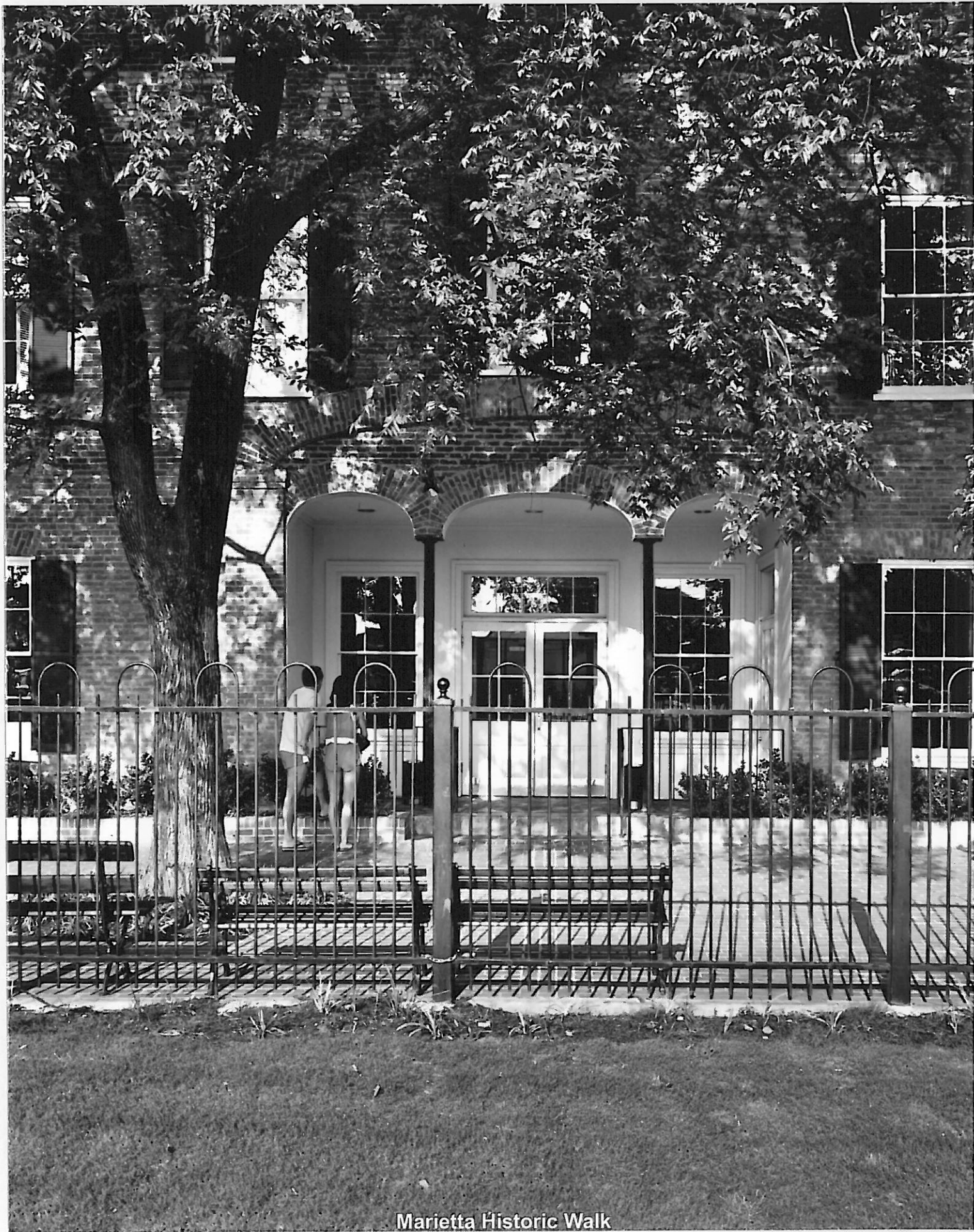




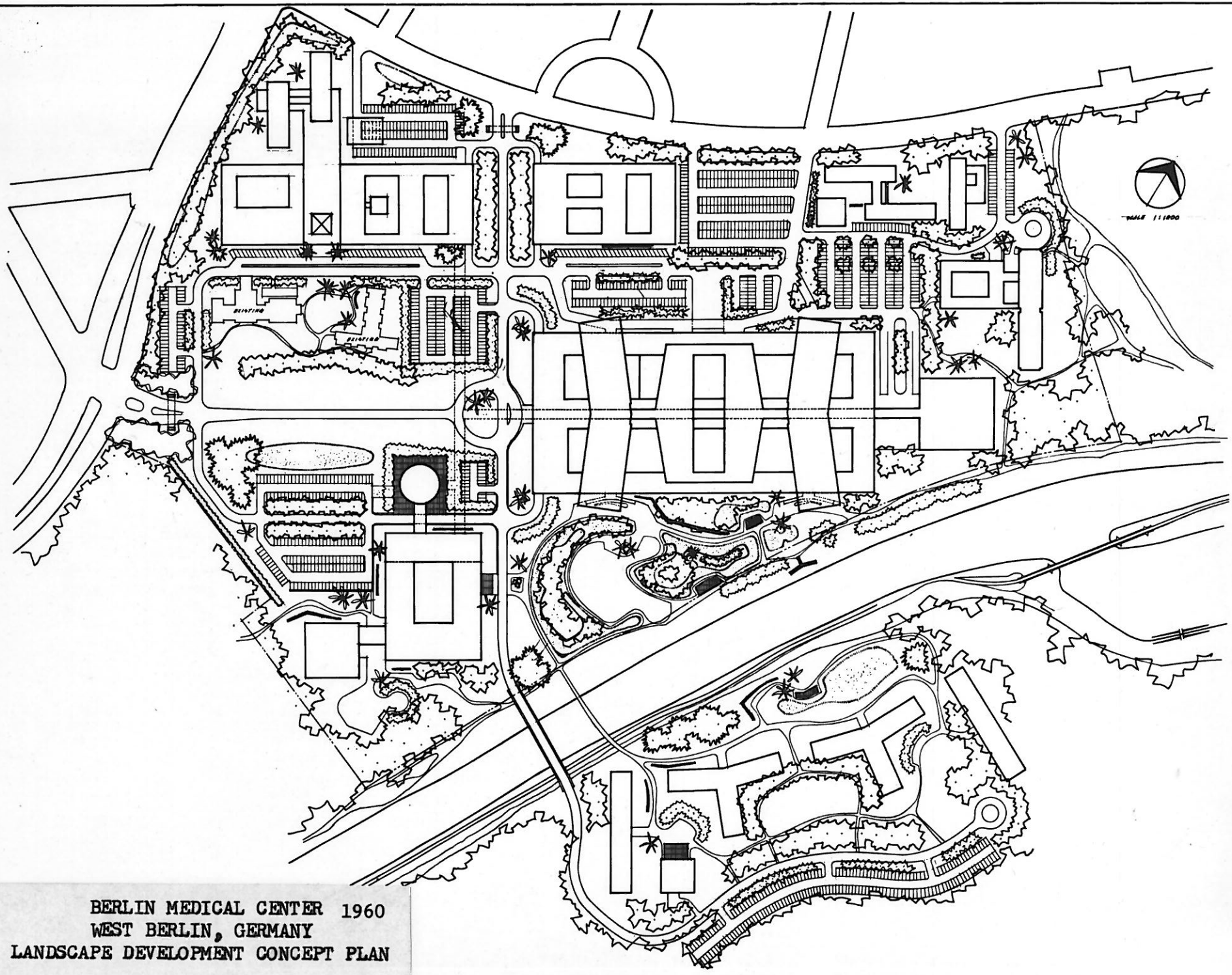
Avon



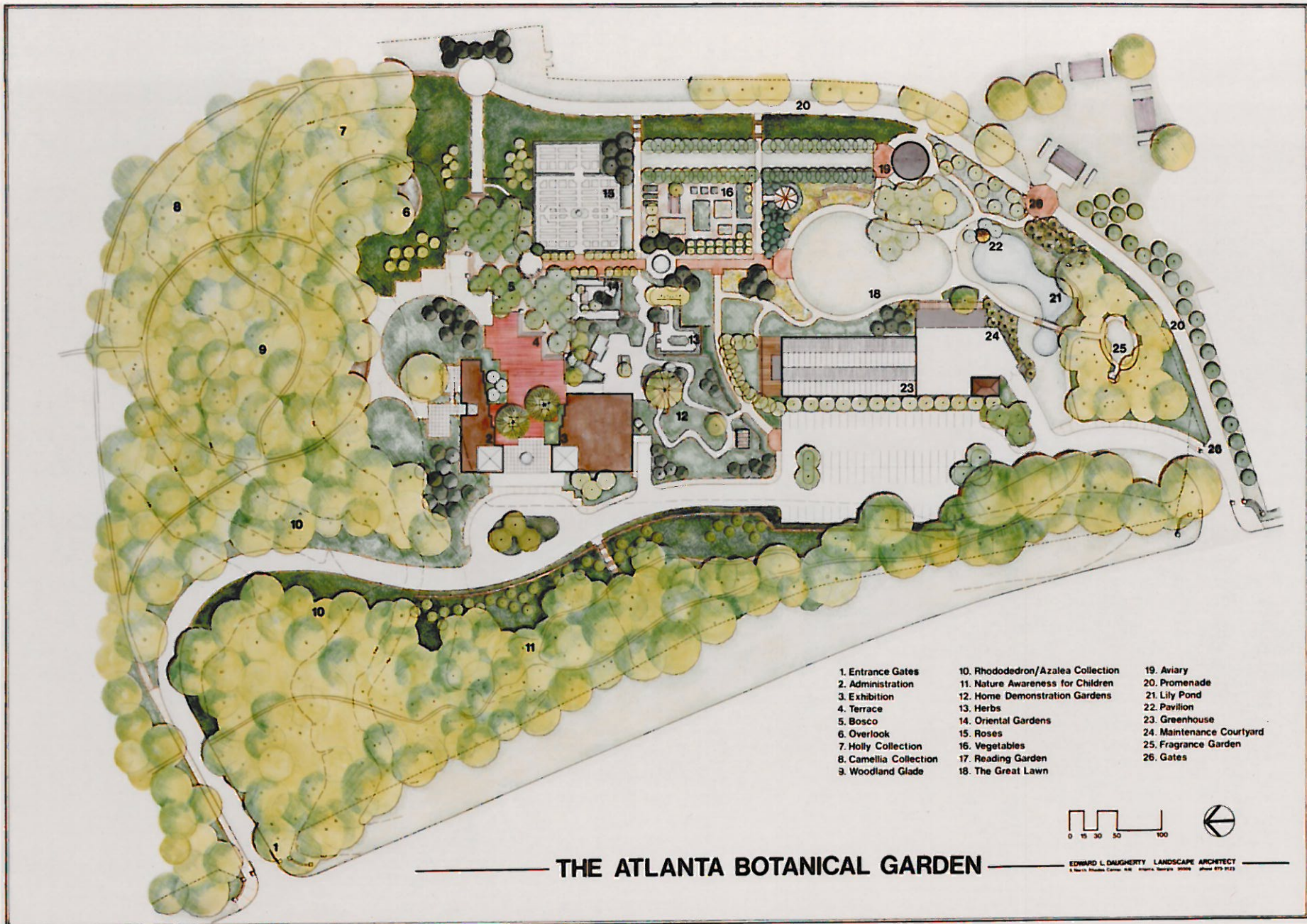
Marietta Historic Walk



Marietta Historic Walk



BERLIN MEDICAL CENTER 1960
WEST BERLIN, GERMANY
LANDSCAPE DEVELOPMENT CONCEPT PLAN



- | | | |
|------------------------|------------------------------------|---------------------------|
| 1. Entrance Gates | 10. Rhododendron/Azalea Collection | 19. Aviary |
| 2. Administration | 11. Nature Awareness for Children | 20. Promenade |
| 3. Exhibition | 12. Home Demonstration Gardens | 21. Lily Pond |
| 4. Terrace | 13. Herbs | 22. Pavilion |
| 5. Bosco | 14. Oriental Gardens | 23. Greenhouse |
| 6. Overlook | 15. Roses | 24. Maintenance Courtyard |
| 7. Holly Collection | 16. Vegetables | 25. Fragrance Garden |
| 8. Camellia Collection | 17. Reading Garden | 26. Gates |
| 9. Woodland Glade | 18. The Great Lawn | |



THE ATLANTA BOTANICAL GARDEN

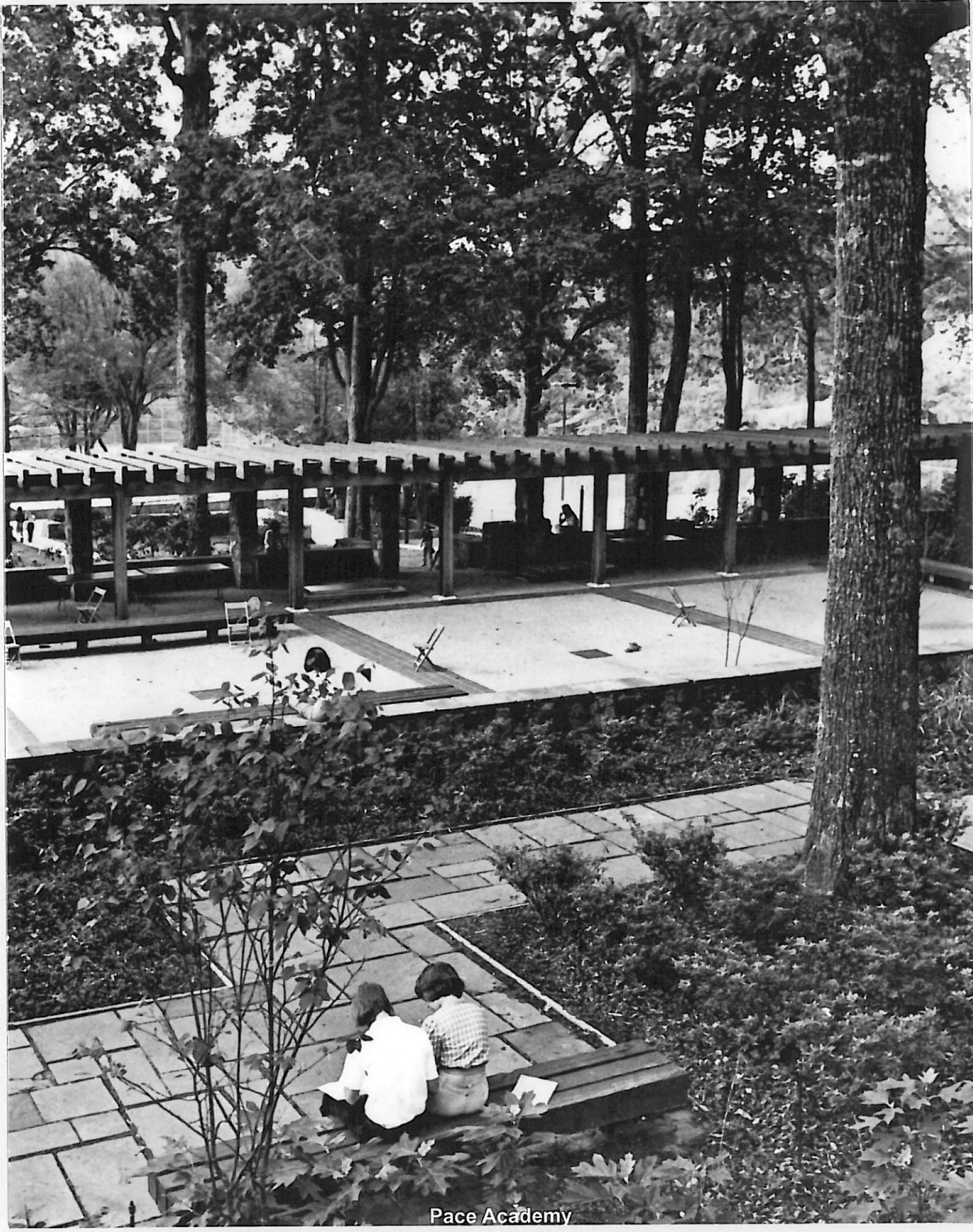
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1 North Peachtree Center Ave. Atlanta, Georgia 30308 Phone 478-2123



Jacksonville Southside Park



Georgia Tech Student Center



Pace Academy



All Saints Episcopal Church



Brannon Residence



Georgia Governor's Mansion



Canterbury Court



Canterbury Court



Canterbury Court

