Swank: Okay. This is Heidi Swank, and we are on day two of interviews with Hugh Taylor and Priscilla Taylor. One thing I wanted to just start, before we start talking about your career in Las Vegas, I just wanted to make sure there wasn’t—if there was anything more you wanted to talk about, about your career before you were in Las Vegas, so when you were in Los Angeles. Is there anything more we needed to cover in that?

Mr. Taylor: Yes. In fact, I have a note here. I wanted to elaborate a little on that. I had mentioned that I had worked for an architect for a while and then went out with another fellow, and went out on my own and was busy doing these apartment buildings that I had mentioned. The contractor on the first one, first large apartment building—

Mrs. Taylor: And this is in Los Angeles.

Mr. Taylor: —was a friend of Wilbur Clark, and talked to him and to me and asked if I was interested. I don’t know whether I mentioned, but he flew his plane down, and we flew back up here and met and talked for three or four days. He put me up at the El Rancho. He owned it at the time. I got to know Wilbur Clark pretty well, and we were friends, and I could go to his house and talk to he and his wife, Toni [phonetic], anytime I
wanted. I knew his sleeping hours, which were odd for most people, but I wouldn’t bother him then. But I was at his house many, many times.

Swank: In one conversation that we’ve had in the past, you mentioned you have a project that still is standing on Wilshire Boulevard, is that right, in L.A.?

Mr. Taylor: Yes.

Swank: I wonder if you can tell me about the buildings you designed in L.A., whatever you remember, just so that we can—

Mr. Taylor: Well, these apartments and houses that I mentioned were before coming to Las Vegas. Since I’ve been here with the company, I designed a tower in Westwood, if you’re familiar with L.A. I don’t know the address, but it’s on Wilshire and it’s a twelve-storey building. I think Chris [phonetic] has—

Mrs. Taylor: The girls threw it all out, Taylor.

Mr. Taylor: They threw it all out?

Mrs. Taylor: They threw it all out. It went out with the menu from the Desert Inn.
Mr. Taylor: But that’s all of my work, and the entirety of it was before I came to Las Vegas and it was scattered, the houses, the apartments, an office, a small hotel I did. I think the plans are in all the other—

Swank: In your archives you have the book that has all of your clients and the drawing numbers.

Mr. Taylor: Mm-hmm.

Swank: So useful. And when we went through the first drawer, we found there were maybe twenty drawings that are earlier than the book.

Mr. Taylor: Yes.

Swank: Can you tell me what you remember about those?

Mr. Taylor: I did not have an office as an architect drawing until I got back from Korea. Now, I don’t think we’ve got that far in my life, but that’s when I opened an office, and it was a one-man office for many years.

Swank: So when you met Wilbur Clark, you’d been designing buildings already, correct, in L.A.?
Mr. Taylor: Yes.

Swank: So that’s how he heard of you?

Mr. Taylor: Well, through this builder that was building this one apartment project. They were acquaintances, and the builder mentioned my name to Wilbur, Wilbur suggested that I come up and talk to him and look at the land and see what the project was, or where. So, of course, that happened. He had his plane come down and pick us up and then take us back when we got through.

I started doing some—I shouldn’t say some, but an outlying building to the Desert Inn. It was on the same land but next door, and it was all rooms like a motel. That’s what I started doing then after my visit with Wilbur.

Swank: So then after you met with Mr. Clark and he flew you here and then back, when did you end up moving to Las Vegas? It was soon after that?

Mr. Taylor: Yes. No, it was probably about, oh, seven, eight months later. The plumbing contractor that I met on one project came up with me in the car and the builder, and we drove up and been here since.

Swank: So when you first arrived in Las Vegas, what was the market for residential architecture like? Was there a lot of building going on at the time? What was kind of the state of building?
Mr. Taylor: Well, I was busy with the Desert Inn, so I didn’t go out and look for any other work. There wasn’t a lot of work. There weren’t a lot of architects. All of the old-timers, of course, were gone that were here then. There wasn’t a lot of work, but I was busy with my project. Besides the Desert Inn, I designed two other buildings on the Desert Inn property. One was for children, small children.

Swank: Sort of like a daycare for them?

Mr. Taylor: Yes.

Swank: Interesting.

Mr. Taylor: It sits at the north end of the pool. It did. It’s all been torn down. And the other building was a utility building for all of its shops, carpenter shop, the plumbing shop, the electric shop, plus storage.

Swank: So when you first arrived in Las Vegas, did you work for other architectural firms? Or once you lived here, you were still the individual—your own shop?

Mr. Taylor: I was my own—just me.
Swank: How long did you work on the Desert Inn? I don’t know how long these buildings take to get—

Mr. Taylor: Well, I came up in July, July 5th, in fact, in the middle of summer. I remember we had to go out in the field and shoot lines for the buildings and so forth. But that’s when we all came up in the car. Then it opened in April of ’50.

Swank: What year was it when you came here?

Mr. Taylor: Forty-nine. I came up in ’48 to see Wilbur and talk to him and get started on this other building, but on the Desert Inn, we came up in July ’49.

Swank: It’s really funny, because my husband and I, we arrived on July 5th, 2005 in Las Vegas. [laughter]

Mr. Taylor: I’ll be darn.

Swank: It was very hot.

Well, do you want to take a little bit and tell me—I have the addresses of the different places that your firm was located. Do you want to tell me about those different locations?

Mr. Taylor: The first, 1414 Industrial Road, was a small office in Tiberti’s building.
Swank: The one that you designed?

Mr. Taylor: No, his first building. Then he sold it, and then we all moved to 1818 Industrial Road. That’s another Tiberti building, and around that I designed his warehouse storage building in the rear and then a new office building, and I don’t know the address of that. You could probably look it up because it’s still there and still Tiberti’s.

Swank: The one next to 1818?

Mr. Taylor: Right next door, right across the parking area.

Swank: It looks exactly the same as when you designed it. They even have the same original curtains are on the windows. It is beautiful. The conference room’s amazing.

Mr. Taylor: Well, it started out as a single storey, and then we added the second storey to that, which was another project for Tiberti. Then 900 West Bonanza is in the hotel down there, the Moulin Rouge.

Swank: Yep.

Mr. Taylor: You’ve heard of that.
Swank: Mm-hmm.

Mr. Taylor: This company that I drew for had bought the Moulin Rouge, and we were in a one-storey section on the east end.

Swank: Were you in the Moulin Rouge? Was that your office when it burned down?

Mr. Taylor: No, I was retired by then.

Swank: So do you remember what dates you were in these various—I mean for how long you were—

Mr. Taylor: Well, let’s see. 1414 was February of ’54, because that’s when I got back from Japan and Korea, and we hadn’t got into that yet. 1818 was, I would guess, three years later. And 900 West Bonanza—can you help me there?

Mrs. Taylor: That was after Charlotte died and just before we were married.

Swank: So about ’71?

Mrs. Taylor: Early seventies.
Mr. Taylor: Well, it was before she died because I would run down to Loma Linda on weekends.

Swank: So, maybe late sixties?

Mr. Taylor: Yeah.

Swank: What was the firm that you were working for at the 900 West Bonanza, at the Moulin Rouge?

Mr. Taylor: Leroy Corporation.

Swank: Somewhere there was a question that my curator had about them. The Leroy Properties shows up frequently in the archives.

Mr. Taylor: Yeah.

Swank: Was that all when you were working for them or—

Mr. Taylor: Well, I was like a hired contractor to do the architectural work for them, and both of the taller buildings, the Country Club Tower was with Leroy and the Westwood Tower in Westwood was with Leroy. But I did other things as well, apartments.
Swank: So you said at first you were a one-man shop. So when did you expand, and who came to work with you?

Mr. Taylor: When I was at 1818, things were good and growing, and I had three different fellows, two at a time, working for me. One was a licensed architect. He was a good draftsman. Fred Perazzo was his name. He passed away.

Mrs. Taylor: His wife lives down on Washington.

Swank: Did you have interns working for you too?

Mr. Taylor: I did, one, but he didn’t work out.

Swank: Interns are difficult. [laughs]

Mr. Taylor: Not his drawings so much as lettering was horrible. Not that you couldn’t read it, but it’s just a different size in one line. He didn’t work. And one other one was a drunk, and I found out that he was sleeping in the office at night because he didn’t have a place, so had to let him go. But Fred Perazzo, he was there quite a while, I’d say.

Mrs. Taylor: He was good and reliable.

Mr. Taylor: Yes.
Mrs. Taylor: Both.

Swank: Things hard to find.

Mr. Taylor: Yes.

Swank: So from about 1965, your drawings have this logo on them.

Mr. Taylor: Mm-hmm.

Swank: What can you tell me about that logo?

Mr. Taylor: Well, it’s just one that I worked up. I wanted to get a logo and something different. All the offices had logos, and I figured I needed one too. So that’s what I came up with for Hugh Taylor.

Swank: It’s quite a nice logo, I have to say. We noticed that it started to appear around 1965, so that was something of that same era. Lots of architectural firms seemed to be coming up with logos.

Mr. Taylor: Yeah.
Swank: Interesting. So maybe if you wanted to talk a little bit about clients.

Mr. Taylor: Okay. I’ve got the list.

Swank: Whoever you want to talk about, additional folk, whatever you want to talk about in there.

Mr. Taylor: Well, [unclear] clients. I don’t remember ever doing any work for Moe Dalitz, although I knew him and had lunch with him and—

Swank: There’s a drawing of a second-floor addition to his house in your archives and that’s all it was, was just the second floor, a second-floor addition, and we don’t know where the house was. We suspect it was the house off of Rancho, but we’re not sure.

Mr. Taylor: I can’t even remember it.

Swank: You’ve done a lot of work. That makes sense. [laughs]

Mr. Taylor: Well, I remember some of them. Now, Louis Prima, no. He was part of the Molasky Development. He developed the houses around the Desert Inn Golf Course, and Louis Prima bought one of them. So he lived in one of mine, but I didn’t design it for him.
Swank: For him you did a garage addition.

Mr. Taylor: I did?

Swank: Mm-hmm.

Mr. Taylor: Well, I don’t remember that. [laughter]

Swank: And that’s fair too. It’s a small project.

Mr. Taylor: Tibertis, oh, probably a half a dozen.

Swank: How did you get to know the Tibertis? Because your office was with them. How did you develop that relationship?

Mr. Taylor: Just my office was in the same building and we’d see each other and—

Swank: So were they in 1414 Industrial? Did they own the building and bring you in, or were you both renting spaces?

Mr. Taylor: No, he owned it and sold it to the telephone company, and that’s why we designed the other one you say is the same.
Swank: Mm-hmm, it’s the same.

Mr. Taylor: I designed a corner for me and then needed more space, both of us, so added a second floor, and that’s when I took on draftsmen. It was in that building.

Molasky Development, oh—

Swank: Did you know Irwin Molasky well?

Mr. Taylor: Yes, quite well. But, like I say, those houses, at least two-thirds of them around the Desert Inn Golf Course I designed for him. He built them and sold them.

Swank: You did two-thirds of the Desert Inn Estates? We find a lot of Desert Inn Estate houses in—beautiful, amazing houses.

Mr. Taylor: Of course, the one that got moved downtown was from that, but that wasn’t a Molasky Development. That was for the owner. And then next door, Wes—I can’t think of his name. He handled Budweiser beer and Pepsi and had a thriving business. Did that one for him.

Swank: So in my neighborhood, Beverly Green—it’s a Molasky Development—you have nine houses in my little neighborhood of maybe—there’s maybe eighty houses, maybe eighty houses, and you’re the most well-represented architect in my neighborhood. You have nine.
Mr. Taylor: Where is that again?

Swank: It’s across Las Vegas Boulevard from the Stratosphere, so off of, like, Okie and Rexford.

Mr. Taylor: Oh, yeah.

Swank: You’re everywhere.

Mr. Taylor: Yeah, everywhere around town, that’s for sure. The Von Tobels, I would say for—

Swank: You have a good memory.

Mr. Taylor: I did Jake’s house, I did Ed Junior’s house, I did the sister’s house, and I know I did some other work more for the Von Tobel Lumber, the company. Mel Schroeder [phonetic], I probably did 100 for him.

Swank: Who is Mel Schroeder? I don’t know that name.

Mr. Taylor: He was a contractor. He’s probably passed on.
Mrs. Taylor: Where was that, Pops?

Mr. Taylor: Where was what?

Mrs. Taylor: The hundred houses or so that you did for—

Mr. Taylor: Well, right across the commercial here, south of Bonanza. There’s a couple of blocks in there that I did.

Mrs. Taylor: Who did you design for south of Charleston and west of Rancho in there? Because you got a couple of letters from people who owned houses in there and wanted to keep them the way that they were originally designed, and they even called you and asked you for a copy of that.

Mr. Taylor: South of Charleston. Charleston runs northeast and west.

Mrs. Taylor: Okay, it can be. It’s over by the hospital and it’s not in the Scotch 80’s.

Mr. Taylor: South of Charleston.

Mrs. Taylor: Mm-hmm.

Swank: Wesley? Is it the Wesley neighborhood?
Mrs. Taylor: I can’t remember. I could take you to the house, but I surely do not know the address. And west of Rancho, who was the developer who developed that? You did a lot of houses in there.

Mr. Taylor: Yeah. I can’t think of that developer’s name either.

Swank: Was it the one that Dr. Kirk from the university came and got his plans from you guys?

Mrs. Taylor: Could well be. Could well be.

Mr. Taylor: It might be.

Swank: Yeah, I know him. He’s a friend, and that’s actually how I found you. Because he lives in one of your houses, as do I, and he told me about you guys, and so I called. But he came over and got his plans.

Mrs. Taylor: Is that where he lives, west?

Swank: About right to me.

Mrs. Taylor: In that area.
Mr. Taylor: I took the tracings out and had them blueprinted and called them, tell them they’re ready, can go out and pick them up anytime.

Swank: They were very appreciative.

Mrs. Taylor: Well, we got two letters, and there was another letter written to Hugh that said—hang in there now—that said they knew the doctor then and they wanted a set of their plans for the same reasoning or reason. And Hugh got that, and we drove by that house to see if anything had been changed on the exterior of the house, which nothing had been changed on the exterior.

Mr. Taylor: I did three or four houses near Okie and 6th Street.

Swank: That’s right by my house. I live right there.

Mr. Taylor: Beverly Way—

Swank: That’s my neighborhood.

Mr. Taylor: —we did one house, another house on 6th Street, another house north of 6th, one on Bracken, cross street north of Okie.
Swank: Now, the house on Beverly Way did not come out very well in the end. It has been changed drastically. However, I did save the toilets. They’re in my backyard. [laughter] They were throwing them—I was driving by and I put them in the back of my car and drove them home.

Mrs. Taylor: And, Pops, what about the house that Peggy Welch lived in for a while?

Mr. Taylor: Well, yeah, that was an individual house for—

Mrs. Taylor: Oh, okay. That was not a developer. I’m trying to trigger your brain as to developers because I can—

Mr. Taylor: For that attorney, I did—

Mrs. Taylor: It’s here. I just can’t bring it up.

Mr. Taylor: —two houses and an office for a group of attorneys. Can’t think of his name, but—

Swank: What about Becker and Casada? They come up all the time. Do you remember them?
Mr. Taylor: Yeah. Becker is the one that developed this whole area up here, I mean as far as roads and utilities, and they didn’t even have water up here. They had wells. It’s over—where is that well?

Mrs. Taylor: Over at the Springs?

Mr. Taylor: No. It’s just right here between Washington and Bonanza. In fact, it’s on Washington.

Mrs. Taylor: You don’t mean the park, Twin Lakes?

Mr. Taylor: No. The well.

Swank: So it was a well that serviced all of the houses here?

Mr. Taylor: Yeah. I think now it’s probably part of the water district and they, in turn, service everyone, but they didn’t have water at the time, and you sure couldn’t sell a house with no water.

Swank: Kind of hard. [laughs]

Mr. Taylor: So he drilled his own wells. And Casada was a—oh, he kind of hung on Becker’s coattails. He didn’t do much.
Swank: Do you remember their first names?

Mr. Taylor: No, but I did a fair amount of work for the two of them.

Swank: Some very cool houses.

Mr. Taylor: I did a tract of homes, those flat-tops up there off of—what’s the street going alongside the old Fletcher Dome [phonetic]?

Mrs. Taylor: Alta.

Mr. Taylor: Alta and some of those up in there. I’d say flat-tops there, that’s what they are. There’s no pitch to them at all. The people that I’ve talked to that have bought them and lived in them love them, Bob and the other architect.

Mrs. Taylor: Bob?

Mr. Taylor: Mm-hmm. She’s an interior designer.


Mr. Taylor: But he’s an architect.
Mrs. Taylor: They live on Westwind, don’t they?

Mr. Taylor: I don’t know where they live now, but they did live up in that area.

Mrs. Taylor: We used to get Christmas cards from them, and I think he built a house for himself on Westwind.

Mr. Taylor: Probably. He was well known in the upper bracket of architects, [unclear] and Bob [unclear].

Swank: Oh, I know him.

Mrs. Taylor: Nice people.

Mr. Taylor: And another Bob, his wife is a member of the church. He died here a while back. These are just people that had been in those homes and had mentioned to me that they like them and they love them.

    Cliff Miller [phonetic], I had different projects for him: store buildings, houses, offices, garages.

Swank: Was he a big developer in town?
Mr. Taylor: No. He and one other person did all the work. He didn’t take on a lot of work at a time. He’d finish one and do another.

[unclear] Verrelli [phonetic], not too much for him, maybe three or four, and I couldn’t even tell you which ones. Anyone else? No. [laughs] I’m sure there are plenty others, but—

Swank: Oh, you have a lot. Yeah.

Mr. Taylor: That book, if I had that, I could go through it and pick out names and projects.

Swank: Well, maybe we should do that at some point too.

Mrs. Taylor: I think I have some names from the Women’s Architectural League. Want me to see if it might jog your memory, a list of the women that belonged to the Women’s Architectural League at one juncture?

Mr. Taylor: Well, no, but it might there. Last name Tate. George Tate. You probably heard that name. He’s getting up in my era. Of course, he’s retired. But I don’t know hardly any of the architects that are listed in the phone book.

Swank: So how did you get clients? Was it because you became so well known in town from the Desert Inn, or how did you build up your clients?
Mr. Taylor: Just word of mouth. “Well, he’s a good man. Go see him.”

Swank: Is that usually how people built up their clients?

Mr. Taylor: Well, like Tate’s office did. They didn’t do houses much. They did large work: schools, a courthouse. I didn’t go after that work. I let them have it. I was busy, usually, and, of course, that’s the architects, you are busy, and the first thing you know, there’s no work and you’re sitting there twiddling your thumbs and hoping someone would call or do something. So you have your ups and downs.

Leo Borns is still active and has an office.

Mrs. Taylor: Did you do any part of the First Presbyterian Church early on?

Mr. Taylor: Well, just interior work. We did put a ceiling in and an office door.

Mrs. Taylor: And all this is before you were recalled to the service, is that correct?

Mr. Taylor: All of what?

Mrs. Taylor: What we’re talking about here. It was before you were recalled?

Swank: Before the Korean War.
Mr. Taylor:  What are we talking about other than projects?  No, I didn’t—they’re all after—

Mrs. Taylor:  So after the war.

Mr. Taylor:  —because I didn’t have an office before I went in.

Mrs. Taylor:  To the service?  No, no, no, not—

Mr. Taylor:  Before I was recalled.

Mrs. Taylor:  Before you were recalled.  You were recalled and came back from the recall.  Let’s see.  You were in what?  Vietnam?  No, no, no.

Mr. Taylor:  Korea and Japan.

Mrs. Taylor:  Right.  And then when you came back—

Mr. Taylor:  Then I opened my office, and that’s the date you have.

Swank:  Do you want to talk about when you got recalled and what happened with all of that?  Do you want to talk about that now or do you want to wait?  It’s up to you.
Mr. Taylor: No, that’s fine. I was in the reserves. I think I mentioned when I got out I signed up for reserve, hoping there’d be no more wars. And along came the Korean situation, and they called up our whole reserve unit out at Nellis, so there were quite a few of us.

Swank: What year was that that you got recalled?

Mr. Taylor: Fifty-one.

Swank: So, right after the Desert Inn.

Mr. Taylor: Yeah. And then they kept me here for about six months and then shipped me to Korea, and I was there fourteen months. They were going to ship me back to Japan, and I asked if I could bring my family, and they said, “Well, yes. You have three kids. You can go home and help get things in order and then all come back together.” And we did, except my wife was seasick the whole time we were coming back. She stayed in bed and ate crackers and celery, and that’s about all she ate.

Swank: I was assuming you were flying, and so when you said “on the boat,” can you tell me about the transportation between Korea, Japan, and the United States? How did you get back and forth, and how long did that take?
Mr. Taylor: I was able to fly a transport back to the U.S. up to Travis Air Force Base and then get another flight and get down to San Francisco and get a flight from there to L.A., where my wife was and family.

Then when we went back, we took a car. We had a Buick Roadmaster, the one with the wood on the side. Remember those? [laughs] And we drove back to San Francisco and left the car at the pier, where they put them and they’d bring them as they have room.

When we got to Japan, it was May, first of May, which is a day of celebration for Communists, and so they were worried about us. They didn’t know whether we could get on the base. It was blocked, but we did, we got on the base, all of our stuff.

Mrs. Taylor: Tell her what job you had that the government had you doing.

Swank: Where was your base in Japan?

Mr. Taylor: By Tokyo. Tachikawa is the name, if you heard that.

Swank: I used to live in Tokyo.

Mr. Taylor: Oh. Well, then you’ve heard of Tachikawa and [unclear] were two separate units of the Air Force. Tachikawa was transport and [unclear], which was on the other side of the runway, was major maintenance and storage, and that’s where I was assigned to [unclear], but lived on Tachikawa. What did you—
Mrs. Taylor: Well, what you did. What did the government have you do? What did they have you doing there?

Mr. Taylor: Mainly reading different—

Mrs. Taylor: Maintenance, wasn’t it? Maintenance of the base?

Mr. Taylor: No. That was in Korea.

Mrs. Taylor: Oh, okay.

Mr. Taylor: In Korea. Back to flying, I was a pilot, of course, when the war ended, and I flew a little bit after the war, in private planes.

Mrs. Taylor: Well, you owned your own plane, right?

Mr. Taylor: Well, no, that was after Japan.

Mrs. Taylor: Oh, okay.

Mr. Taylor: This architect I worked for had a plane, and I’d go up with him or he’d let me take it and fly somewhere with it, but I didn’t have enough activity in flying in that
period from ’45 to ’51 to—I was still on flying status, but I had to prove it, and I had other work to do at Nellis, so I was always out at the line asking someone if I could go up with them.

Our neighbor where we lived on Paradise Road, just north of Sahara—those are all three-plexes on the east side—one of the families that lived there, he was an instructor pilot out at Nellis in jets, and I asked him if I could get a flight with him and go up. So I did get to fly jets, but that was the only flight in jets there. Everything else was prop planes.

Where are we now?

Swank: So thinking about when we were in Korea and what you were doing.

Mr. Taylor: Like the Corps of Engineers, we maintained all of the water systems, drainage systems, the runways. The base was a P-51 base, which I had flown in Florida before I got out. I didn’t get to fly in the 51s, but it was wartime and you’d see flights go out with so many, and they’d count them when they came back and say there’s one or two missing, you’d know they went down.

The restrooms and toilet facilities were all in one building with tents around it for sleeping, and we got our water out of a river. But the Koreans are like the Japanese; they used human waste for fertilizer, and so they’d dump any extra in the river, and that’s what we were drinking. But it all went through filters, so it was clean, but it would overload the filters sometimes and then we’d be short of water.
So I took it on myself to—the washbasins were—I mean, where you washed was one long bench and cutouts, like so, and everybody had their own wash pan, enameled washbasin. We’d bring them and set them in the hole, and they had the faucets right over the top of them. Well, then they would leave the faucet on while they brushed their teeth or while they shaved, and, of course, there was a lot of wasted water going. So I took it upon myself, I shifted the holes. I shifted—I don’t know which I shifted, the water or the hole, but anyway, they didn’t line up when I got through, and they’d get a pan of water and go back, get more, and pour it down the drain. But the commanding officer didn’t like that. Well, it was very inconvenient for him, so I caught hell for that and had to put it all back where it was.

Swank: So how long were you in the Korea, Japanese area during the Korean War?

Mr. Taylor: I was in Korea fourteen months and in Japan about two years.

Swank: Did you learn to speak any of the languages?

Mr. Taylor: Oh, words which I’ve lost long ago. But we worked with the Japanese workmen and we’d have to tell them what to do and make them understand what you were saying, or if they would come with a problem, we did have to understand what they were saying. And then certain words were simple.

Swank: So your family was in Japan?
Mr. Taylor: Yes.

Swank: Did your wife and kids like living there, and how was life with the family there?

Mr. Taylor: Well, let’s see. First off, on the way over, our son had a birthday on the ship, which was something for him. But they were, I think, too young to know. Now, Chris, the oldest, she went to school over there, and they had English teachers in the school, the grammar school. The others really don’t remember much of it, even Chris, the oldest. We bought her one of those kimonos, the whole set, the wooden shoes. But I don’t think my wife enjoyed it. She had Japanese help all the time, and we found that when—we had two generals on the base, a two-star on our side and a one-star on the housing side. But when one of them sends out an invitation to attend a function, a party or dinner, whatever it is, that invitation is an order. We found that out because—

Mrs. Taylor: The hard way. [laughs]

Mr. Taylor: —my wife didn’t go to one function, and a few days later she saw the general’s wife in the commissary shopping and she asked why she wasn’t there.

But I didn’t mind my time in Japan. In Korea, no. When I say tents, they had the boards inside and then the canvas top, and a potbelly stove that sat in the middle of the tent was to heat the tent. Well, if you happened to have a cot close to it, you got too hot, and if you were towards the end of the tent, either end, you’d freeze to death.
Swank: Was this outside of Seoul?

Mr. Taylor: No, this was up—well, the first part was—when I first landed in Korea, I was at a base forward, and we could hear the thunder of the shells when they were shelling or when the planes were dive-bombing. Then I wasn’t there very long, maybe a month, about that, three weeks, and then I moved back to this base that flew 51s, and I was there, oh, maybe eight months. They had a rear base, this same outfit, which was 18th Fighter-Bomber Wing, and it was down south, not near Seoul, but down in that area. The Korean officer training was close by us, and the Catholic monasteries were around and they would ask for help with machinery, moving dirt or some wood or something like that, as would the Koreans.

Swank: So you were in Korea, then you were in Japan. When did you and your family move back to Las Vegas or back to the United States?

Mr. Taylor: We crossed under the San Francisco-Oakland Bay Bridge on December 7, 1954.

Swank: Three years. That would be quite the sight. Now, did you come back to Las Vegas then, your family did, or did you live in L.A. for a little while again?
Mr. Taylor: Well, I had to go to a base to get discharged, which didn’t take long, and her car was waiting for us on the dock when we landed. So we had taken it down early so it could get going, so we had the car and went to this other base. So we were by Livermore, if you know where that is.

Swank: Kind of.

Mr. Taylor: Yeah, just east of San Francisco. Then we stopped at my uncle’s place, up in Sonora, California, and saw them and spent a couple of days and then headed right back to Las Vegas and been here since.

Mrs. Taylor: Then didn’t you buy the house on Washington, 2820? Isn’t that when you bought it?

Mr. Taylor: Yeah, shortly after that, yeah. We rented an apartment first.

Swank: Is that the apartment that looked on the Huntridge? You told me once you had an apartment near the Huntridge.

Mr. Taylor: Well, twice we did. One was a whole group of apartments, two-storey. That was the first one we lived in when I—well, that’s all I could find for the family. Then I brought the family up and we lived in that. But this other one was about a block away and was a single storey, on 12th Street.
Swank: You know, my office is right there. We’re next to where the two-storey apartment building used to be. We’re across the street. My office is on 11th Street, yeah, the 600 block of 11th Street. Yeah, one of those one-storeys.

Mr. Taylor: And then after about a month, we saw these houses for sale and bought it, and the Harris [phonetic] Brothers was the builder. You might hear that name around.

Swank: Mm-hmm, I do. We drove by your house Monday and just now. It needs some love.

Mr. Taylor: Yeah.

Swank: Yes.

Mrs. Taylor: Would you like to see what it looked like when we lived there?

Swank: Sure, yeah.

Mrs. Taylor: It was really a nice place. Well, of course we made it nice, didn’t we, Pop?

Swank: So I’m wondering if we could talk about some specific projects that you worked on. Would that be okay at this point?
Mr. Taylor: Yes.

Swank: I’m wondering. I have a few questions about the Desert Inn. So I’ve always read that Wayne McAllister started the project.

Mr. Taylor: That’s correct.

Swank: Can you tell me that story of how you ended up on there and how all of that came about?

Mr. Taylor: I had never met Wayne McAllister, but Wilbur had some plans, and Wayne McAllister’s name was on the plan, but they were just foundation plans so they could start the building, and they did. Are you familiar with the Desert Inn at all?

Swank: A little bit.

Mr. Taylor: Have you been out there? Well, I meant before they tore it down.

Swank: I didn’t live here then. I missed it by four years.

Mr. Taylor: Okay. They had the main building, which had the casino and the dining room and the kitchen and all the main facilities and the entry and check-in and so forth.
Then off to the left was a two-storey wing of rooms. Then behind the main building there was a building that was kind of round—with rooms, one-storey, and that’s where we set up office. Actually, until we got—Marvin [phonetic] slept there. But then just to the south of the main building and back from it is a two-storey U-shaped building that’s apartment—I mean rooms.

Swank: So the project was just—so when Wayne McAllister left, it was just the foundations plans, that was all?

Mr. Taylor: And just for that one wing. It wasn’t for the main building or this U-shaped building. The rounded one-storey wing that we used as offices and slept in, that was built but not completed. No finish.

Swank: So why did Wayne McAllister leave the project?

Mr. Taylor: I don’t know. Like I say, I’ve never seen or spoken to him.

Swank: And Wilbur Clark never said anything?

Mr. Taylor: No.

Swank: I also had read there was a lot of travel involved in designing the Desert Inn.
Mr. Taylor: Well, for me there was only one—well, two. One was back to Cincinnati.

We flew back. This was to see the group—

Swank: This is you and [unclear]?

Mr. Taylor: Dalitz and group. They had a—I guess you call it a roadhouse—I don’t know another name—across the river. That’s the Ohio River that runs there. And over in Kentucky, across the river was the Beverly Hills Club, and it had a beautiful dining room and shows and all, and then upstairs they had gaming. And when they would hear that the sheriff was coming out, they would shut down the gaming completely and then go on with the show and the dining and so forth. [laughs]

Swank: So you and Wilbur Clark went to Cincinnati, right?

Mr. Taylor: That’s correct.

Swank: What did you guys do?

Mr. Taylor: Well, they wanted me to see their casino and dining room and all. The dealers all wore black shades, like this, you know, like you’d see in a western movie or something, and just bright lights in the ceiling.

Swank: Did you use a lot of ideas from there or not things that you—
Mr. Taylor: No, I didn’t use much from there.

Swank: And there was a second trip also?

Mr. Taylor: Well, we made a trip down to Palm Springs. They had a casino down there and they wanted me to see it.

Swank: So can you tell me the story about drawing up the plans for the Desert Inn?

Mr. Taylor: Well, I think I mentioned this before, but there are no plans for the Desert Inn. As we were building, I might sketch out something, and then they’d take it in the field and use it and throw it away, but frequently it would just be on a board, a sketch of what that particular problem was that they needed an answer for. So I was more of a working architect, you might say. I worked with the foremen, different ones, and did it, but there’s no plans of the Desert Inn.

Swank: Was that kind of process at all common at that time?

Mr. Taylor: No, I don’t think it was.

Mrs. Taylor: Did you not have a building department at that time here in Las Vegas?
Mr. Taylor: That’s what I was going to say. They had a building inspector, one man that covered Clark County, and he would come by every so often, every other week or something, and the builder would take him out and have a cup of coffee and probably slip him a little money. But you couldn’t expect him to inspect properly with the work he had to do, and then other projects would start and he’d have to look at the plans and approve them.

Swank: But it was no problem that you had no plans for this? That worked out?

Mr. Taylor: It worked out.

Swank: Why did you decide to not make plans?

Mr. Taylor: Didn’t have time. It takes time to draw up those plans. Take any of the large buildings that you have [unclear], it might involve a couple of weeks, three weeks, and like I say, there just wasn’t time to stop and do that when they needed answers for this problem or that problem or a roof problem.

Mrs. Taylor: Pops, tell Heidi how Wilbur Clark would pay you, weekly or monthly or however it was.

Mr. Taylor: Well, they’d just pay me weekly. No, it’s daily. I mean weekly, just weekly.
Mrs. Taylor: But how?

Mr. Taylor: Cash.

Mrs. Taylor: No, no. A napkin?

Mr. Taylor: No, that was another project I did for Wilbur, and I had finished it and I had it printed and went out to see Wilbur, which I knew in the morning I’d never get him. He’d be sleeping. So it was afternoon, three, four, and he’s sitting at a table with a bunch of other men and they’re all talking, and he turned and he says, “What can I do for you?”

I said, “Well, here are the plans for the—.” I can’t think of the name of the apartment group. “They’re all ready, and here’s the bill, $10,000.”

So he says, “Okay,” and he takes a cocktail napkin and writes on there, “Pay Taylor $10,000,” and signs it “Wilbur Clark.” And he says, “Take this to the cashier’s window.”

So I go to the cashier window and hand them the napkin, and there are no questions asked; used to it. They paid me $10,000.

I’m going home and worried it was Friday, so the banks were closed, and I’m carrying this money and thinking, “Oh, somebody’s going to knock me up the side of the head and steal this bag from me.” [laughs]

Mrs. Taylor: But they didn’t.
Mr. Taylor: They didn’t. That was quite a deal, just on a—

Mrs. Taylor: Cocktail napkin.

Mr. Taylor: —little cocktail napkin, you know, a little square like that.

Swank: So how was it to work with Wilbur Clark? What was he like to work with?

Mr. Taylor: He was very nice to work with.

Swank: Was he friendly?

Mr. Taylor: Yes, friendly.

Swank: You said he kept kind of strange hours.

Mr. Taylor: Well, at this time I’m mentioning this money, he would be around the hotel from about two till four in the morning. Then he’d go home, which was right next to the hotel, and sleep and then come back next day, same thing. But it was similar in earlier days, except he didn’t necessarily stay up till two or four in the morning unless he was out gambling. He liked to gamble, himself, and he’d go to one of the hotels and gamble until all hours. So I never knew for sure, but the afternoon was the time to catch him.
Swank: So you mentioned that you designed about two-thirds of the homes in the Desert Inn Estates. Are there any of these houses that stood out particularly for you, that you thought were some really excellent work you had done, or anything you want to tell me about those homes that you designed?

Mr. Taylor: Well, they’re all pretty good-sized buildings. On the northeast corner of the golf course, there’s one house that faces north, and then around the corner one house that faces east. I did those two houses. Callahan was the name for the one that faced north, and I can’t remember the one that faced east. Callahan was in the gaming business. The other man was not. He was a businessman that had retired, and he and his wife lived there.

Swank: Were there other architects, named architects like yourself, who designed houses in the Desert Inn Estates?

Mr. Taylor: I’m sure.

Swank: You don’t know who they were?

Mr. Taylor: No.
Swank: What can you tell me about the demolition of the Desert Inn and the Desert Inn Estates? I’ve read a little bit about it, but this was your baby. What can you tell me about it?

Mr. Taylor: When you say the Desert Inn, the Desert Inn Estates, what is the Desert Inn Estates?

Swank: The houses associated—that were behind the Desert Inn.

Mrs. Taylor: The golf course houses.

Swank: Yeah, the golf course houses.

Mr. Taylor: Well, George Wynn [phonetic] bought out all of that, and there was no tall structures that you would have an implosion. They just, with big equipment, came in and started tearing it down.

Swank: So for you, what was your experience? I mean, was that hard for you to see? Because I hear many architects have different ideas. They think, “Oh, my building stays for a while and then it goes away,” other architects think their buildings should stay forever, and some people in between.
Mr. Taylor: No, I was glad to be part of their fiftieth anniversary, Chris and I, and also having that menu made quite a stir in the one room. [laughs] But as far as demolition, I don’t know. I knew it was coming, and I didn’t go out and watch them tear it down.

Mrs. Taylor: You were sad that it happened. Were you not sad to see it go?

Mr. Taylor: I wish it was retained.

Mrs. Taylor: But he wasn’t devastated.

Mr. Taylor: And the same with all the houses. He went in there and bought out the people and tore the houses down.

Swank: People in Las Vegas see the loss of the golf course houses as the biggest preservation loss in our history, you should know, something that people really regret, people who are in the preservation community.

Mr. Taylor: That’s the thing here in Las Vegas. We don’t have anything that’s really old. If we get back even to the turn of the century, they’ll tear it down.

Swank: That’s what we’re hoping will change. Can we talk a little bit about Paradise Palms?
Mr. Taylor: That’s an apartment project that I did for Wilbur Clark.

Swank: No, the one by the National Golf Course, the homes off of Desert Inn, south of Desert Inn.

Mr. Taylor: Oh, yeah.


Mr. Taylor: That was a Molasky project, and I designed, like, three or four homes for him, models, and he built them, sold them, and then he got another architect to do the rest of the project around the golf course and so forth, so I only did the beginning.

Swank: So you did three or four plans. In your archive we found plans for about four different houses, Paradise Palms I, Paradise Palms II, those, and then we found a street-level plan for about eighty houses.

Mr. Taylor: The house is a block, detailed house plans.

Swank: Right. The big one, for eighty houses. Are those eighty houses your houses that are the four houses just kind of scattered around, or are there only four houses in Paradise Palms that are yours?
Mr. Taylor: I don’t know that I can answer that. I know the four that I drew. The big one with all the houses on it, does it have my name on it?

Swank: It did, mm-hmm.

Mr. Taylor: Well, evidently I did that. I don’t remember it, but it would be more of just a tract layout.

Swank: And that’s what we were wondering. The four model houses you built, were those then repeated all within that area? But you’re not sure?

Mr. Taylor: Well, he got another architect to do the rest of the houses.

Swank: Palmer and Krisel. So you didn’t meet Palmer and Krisel?

Mr. Taylor: No.

Swank: Do you know of any other architects who designed homes in Paradise Palms?

Mr. Taylor: No.
Swank: It’s a big development. So the Masonic Temple, there’s a lot on the Masonic Temple. We’ve read through the paper trail. Could you tell me a bit about that project? You have that beautiful rendering.

Mr. Taylor: I drew plans for the east half. In other words, in the final there, as you drive by, there are, like, two buildings with connecting forces here or something of that nature. The east building was the Masonic Building, and I drew those plans, and was built with volunteer labor mainly, and I worked on it myself.

The west building was the Shrine Building. They have since moved out of it and are down on Eastern and Sahara. I drew those plans as well, so there are little plaques by the entrance in bronze, and my name happens to be on both of them. [laughs]

Swank: Where is that building located, do you remember?

Mr. Taylor: Yes. If you go back down [unclear], go out the gate and go down Washington, when you hit Rancho, turn south, and when you pass under the freeway, the first street to the left, and you’ll see the building there and you can go drive down the street and into the parking lot, around it, if you want.

Swank: Because I’ve been asking everyone, and nobody knows where the building is, which I find surprising.

Mr. Taylor: It’s close by.
Mrs. Taylor: It backs up to the freeway. So Mesquite—after you cross under the freeway, Mesquite is the first cross street. So you turn east, and it’s just a short distance from the corner. Actually, there’s a vacant area, then the Shrine Building, and then there are arbors between them, and then the Masonic is on the east perimeter of that very large piece of property there.

Mr. Taylor: No, there is more open land east of the—

Mrs. Taylor: Well, it’s on the perimeter, though. Isn’t it? There’s a house that starts a housing project on the east border of the property. Yeah, there’s a small, narrow part, an open part, isn’t it? Undeveloped property, but not very much.

Mr. Taylor: Right.

Swank: So you’ve told me that you see your biggest contribution to architecture being residential.

Mr. Taylor: Yes.

Swank: So I’m wondering what you think are the defining characteristics of your work. I’ve looked at a lot of your houses, so I’m wondering what your ideas are about your—what defines Hugh Taylor architecture.
Mr. Taylor: I don’t know whether I would have such a thing, but, like, I would do tract homes in North Las Vegas and very small homes. They wanted to sell them at a relatively low price, and I’d draw the plans and then the plot plan, and then they’d come back for the second plot plan or phase, and then another phase, and I’d keep doing that until it was finished. But you couldn’t compare those with, like, the homes that are over here, the other side of Charleston. Those are fairly large homes.

Swank: You’ve done a wide range.

Mr. Taylor: Yes, that’s the thing. That’s why I can’t name one style or one feature that I used all the time.

Swank: Our curator seems to think that it’s planters, indoor planters. She said that many of your houses have indoor planters.

Mr. Taylor: Yes.

Swank: My house had three indoor planters. In 1800 square feet, had three indoor planters. They’re all gone. That’s why she wanted me to ask that question.

Are there other projects that you wanted to tell us about, anything else that we’ve missed that is important to you?
Mr. Taylor: Well, another project that took quite a time to develop was the Sunrise Hospital. You’re dealing with so many specialists with a hospital, but you have to get it all down there so they can build it. When they built that, there was nothing south of Sahara. They had to run all the utilities from Sahara down there to that building: electric, water, gas, sewer. And the street wasn’t that good either. It was [unclear] for finishing.

Swank: And that was with Molasky Development, right, the Sunrise Hospital project?

Mr. Taylor: Molasky, Adelson.

Swank: So we saw in your archives that you were the secretary/treasurer of the local AIA.

Mr. Taylor: Yes, I’ve been on the board and—

Swank: Can you tell me what your involvement was like and who else you worked with in that?

Mr. Taylor: It was a matter of keeping minutes and writing any letters that needed written. But this was way back.

Swank: Was it a pretty small group back then?
Mr. Taylor: Yes, fairly small.

Swank: And was it growing by the time—I would imagine at some point it grew pretty quickly.

Mr. Taylor: It grew gradually as students graduated from college and would take the exam. The exam to pass the state board is a three-day exam, and you don’t have to pass it all in one taking. You could pass one and take the rest on the next year, or pass two, or do all but one. That was mine, was all but one. The history of architecture took me probably four or five years to pass and get my license. The design part, the mechanical part, I had all that, but that history of architecture is something that is a class that’s taken in college, so you have that information. I didn’t go to college. I mean I didn’t go that far in college—I think I mentioned that to you—so I didn’t have any of that, and it’s quite severe. It covers way back to the Greeks.

Swank: Wow.

I have just a couple final questions, just small things. In your notebook that you have all of your clients, our curator was wondering who wrote those projects in the notebook, because it looks like there’s different handwriting on some of the projects.

Mr. Taylor: Well, it was usually the person that was drawing them. He’d have to get a number, so he’d go to the book and write the project and take that number to put on the drawing.
Swank: There’s also a drawing for Mr. Schroeder and it’s labeled Scotch Number 3. Do you by any chance remember, is that a Scotch 80’s house? Is that from the Scotch 80’s? We don’t find a Scotch Number 1 or a Scotch Number 2. It’s right in the corner. It says “Scotch Number 3.”

Mr. Taylor: I don’t remember him doing anything over there. I did some houses in the Scotch 80’s, but I don’t remember Mel Schroeder doing anything in there. Those were larger houses. They were more elaborate. He stuck to more tract houses.

Swank: When you worked on a commercial project, did you ever help design any signage or was that done by a different company?

Mr. Taylor: Usually that was by Young Electric.

Swank: So they would design the sign too?

Mr. Taylor: Yeah.

Swank: I don’t know if you’ve seen—we have a new logo. We have a logo, too, now. This is our logo. It was designed by young Andrew, who you met when we picked up—

Mrs. Taylor: Right.
Swank: —the archives, and Andrew found where the NPF is. It was the front of a bowling alley that you designed. Do you remember this bowling alley?

Mr. Taylor: Yeah, that was before, back during Casada.

Swank: Right.

Mr. Taylor: It was where the hotel there on Charleston—what’s the hotel there?

Mrs. Taylor: Hotel on Charleston? Oh, Arizona Charlie’s?

Mr. Taylor: Yeah.

Swank: Oh, it was where Arizona Charlie’s is now?

Mr. Taylor: Yeah.

Swank: So it’s not there anymore. He won our contest.

Mrs. Taylor: We have that letter. Terry [phonetic] copied it and sent us several copies.

Swank: Oh, good.
Mrs. Taylor: And I started looking for the letter that the Foundation had sent, and I don’t know where I filed that crazy thing. It’s here.

Swank: I’ll get you another one. I just have to get the signatures.

Mrs. Taylor: Because I was going to take a copy of the letter and a copy of—what’s the young man’s name?

Swank: Andrew.

Mrs. Taylor: Andrew. Andrew’s letter, and send a little note to the AIA here in town.

Swank: Well, that would be nice.

Mrs. Taylor: Because I think it’s worthy of letting people know what is happening with some of their members.

Swank: I think so too.

Mrs. Taylor: So when I get that, I’ll copy it and send the two of them with a little note to the AIA here in town.
Swank: That would be nice.

Mr. Taylor: You haven’t contacted AIA at all or any of the people?

Swank: I know Randy Lavigne. She’s the ED, the executive director, there. We serve on some committees together.

Mr. Taylor: Oh, okay.

Swank: I know her. She knows about us and she should know that we have your archive. I told her, so if she remembers—can I ask you a few last questions?

Mr. Taylor: You may.

Swank: So what do you think of the different styles of architecture that have been prominent and popular throughout your arc of being an architect? We have mid-century, we have postmodernism, we have all these different—

Mr. Taylor: Well, usually the style and the changes are in large quantity in tracts.
Design one house with a steeple on it, it’s not going to do anything to change architecture as a whole, but down on the east side, before you get to Eastern and south of Charleston, there are houses that have steeples that swoop down almost to the ground, and a whole
tract of them in there. That started a trend, and others started doing that and they seemed to like it.

Swank: Are those your houses?

Mr. Taylor: No.

Swank: I love those houses. Those are great houses.

Mr. Taylor: Mm-hmm. But mine were more common, nothing that stands out that I can see. They’re just good houses and comfortable.

Swank: I have to say the interiors of your homes are very comfortable. They are. They’re amazingly comfortable. People come into my house and they automatically feel at home there.

Mrs. Taylor: One building that I think, though, that you designed, Hugh, is the Country Club Towers. I think that is an outstanding building. I love it. I just love it because of its curvature. It’s not ordinary.

Mr. Taylor: Like the wings on a butterfly.

Mrs. Taylor: Yeah.
Swank: Was that your inspiration for that building?

Mr. Taylor: No, but the style, I just wanted—mainly I wanted the people to see the golf course behind it and I didn’t want to just [unclear] and then nothing except desert and roads and traffic, so I designed it that way. But even these up in the end have windows in the end so they get views of the golf course as well as everyone.

Swank: It’s a beautiful building.

Mrs. Taylor: I love it. We were going to move in there. When it was being built after Hugh had designed it, he came to me and said, “Would you like to live there?” I said, “I’d love to live there.” Because at that juncture we had been doing a lot of travel, and I thought, “Oh, goodie! No lawn to mow, none of those types of things.” [laughs] So we chose one, one of the units, and then it did not sell as quickly as they thought, so it went to a—like an apartment house, didn’t it?

Mr. Taylor: Yeah. It’s an apartment house now—

Mrs. Taylor: I did not want to live in an apartment.

Mr. Taylor: —not a condominium.
Mrs. Taylor: Right.

Mr. Taylor: And I wouldn’t want to live there in an apartment.

Swank: So are there any architects that you would say have influenced your work at any point in your career?

Mr. Taylor: Well, it’s hard to remember the architects that were around.

Swank: Did you feel like kind of California modernism was a big impact, like all of the Neutras and Freys?

Mr. Taylor: Well, California didn’t affect anything that I was designing.

Swank: Is there anything else that you think we need to—and we can always come back if you think of something, too, but if there’s anything else right now that we’ve been talking about that you want to say more about—

Mr. Taylor: No. Let’s see. You’ve got the date I retire?

Swank: It was, like, late eighties, wasn’t it?

Mr. Taylor: No. Early eighties.
Mrs. Taylor: Eighty-one, wasn’t it?

Mr. Taylor: Yeah.

Mrs. Taylor: Eighty-one. Was it the spring of ’81 or summer? It was when we moved in here.

Swank: Have you enjoyed your retirement?

Mr. Taylor: Very much. Well, as first mentioned, we have a motorhome and we traveled a lot.

Mrs. Taylor: My goodness, we traveled.

Mr. Taylor: Enjoyed it. We’ve been to Alaska twice and up to Nova Scotia and—

Mrs. Taylor: Caspian Peninsula.

Mr. Taylor: —that part of Canada as well as up through Vancouver to get to Alaska.

Mrs. Taylor: Down to Baja.
Mr. Taylor: And down to Baja and back to Miami.

Swank: All in your motorhome?

Mr. Taylor: Mm-hmm.

Swank: That’s great.

Mrs. Taylor: Then when the motorhome burned up, then he said, “Well, let’s just take a cruise.” So we have cruised. We’ve done quite a number of cruises, haven’t we? We started with—

Mr. Taylor: Panama.

Mrs. Taylor: Who?

Mr. Taylor: The Panama Canal.

Mrs. Taylor: Yeah, the Panama Canal, and then after the Panama—and it went down to Cartagena and Aruba and over to, what, Puerto Rico?

Mr. Taylor: Right.
Mrs. Taylor: And then home from Miami, and then we did the Baltic countries.

Mr. Taylor: That was real interesting, all those capitals.

Swank: I bet.

Mrs. Taylor: And Norway, Sweden.

Mr. Taylor: Finland.

Mrs. Taylor: Finland and—

Mr. Taylor: Russia.

Mrs. Taylor: St. Petersburg, Russia, and Estonia and Denmark.

Mr. Taylor: And back to England.

Mrs. Taylor: Back to England. And then we did the ultimate cruise, and that was our last cruise because we were both getting to the point where it was hard for us to keep up with the crowd, walking. We get tired easily. A month and, what, a month, about five weeks, we flew to Australia to Sydney. Then we were there several days and then we boarded the ship, a cruise ship that was repositioning itself from, what, the—
Mr. Taylor: [unclear].

Mrs. Taylor: Barrier Reef up to Japan, wasn’t it? It was repositioning itself, so it picked up all of its passengers at Sydney, and we went down to Tasmania and over to—

Mr. Taylor: New Zealand.

Mrs. Taylor: —New Zealand. Beautiful country. Have you ever been there?

Swank: I have a dear friend who lives there and I have not been. We were in graduate school together.

Mrs. Taylor: Oh, you must go. It’s absolutely wonderful. I would go back there in a heartbeat. At any rate, New Zealand, and then we did a tremendous number of islands in the South Seas. So we just kind of wove our way through the islands in the South Seas and ended up about, what, Fiji? And then from Fiji we went back to Hawaii, in Hawaii, San Francisco.

Mr. Taylor: Well, from—what’s the popular island there?

Mrs. Taylor: Oahu?
Mr. Taylor: No.

Mrs. Taylor: Where?

Mr. Taylor: In the South Pacific.

Mrs. Taylor: Bora Bora or Pago Pago?

Mr. Taylor: Tahiti.

Mrs. Taylor: Tahiti. We went there and then—

Mr. Taylor: Up to Hawaii.

Mrs. Taylor: —Hawaii and then from Hawaii home. We were gone five weeks, and I did not see the inside of a kitchen, other than the ship’s kitchen, and I didn’t do anything in it. I just looked at it. It was great. [laughs]

Swank: I bet.

Mrs. Taylor: It was wonderful. I would do that one again in a heartbeat. Oh, and we did some of the Bahamas. We were planning, or hoping, that our legs and everything would last to go on one of the river trips in—
Mr. Taylor: Europe.

Mrs. Taylor: —Europe. Yeah, that would have been wonderful.

Swank: Yeah, you guys are well traveled.

Mrs. Taylor: Yes, we have been. I don’t think there’s hardly two states that we have not traveled in the United States. Iowa is one, and what was—

Mr. Taylor: No.

Mrs. Taylor: Ohio?

Mr. Taylor: Ohio and North Dakota. We traveled in South Dakota and, of course, seeing the—the heads.

Swank: Mount Rushmore?

Mrs. Taylor: Mm-hmm. When we did Alaska the first time, we drove up to Alaska and drove every inch of the Alcan Highway and then came back down through—what’s the—

Mr. Taylor: Alaska.
Mrs. Taylor: Well, down through—it’s right on the border.

Swank: Vancouver?

Mrs. Taylor: Vancouver, yes. Came down through Vancouver and then down the California Coast, Highway 1, which was wonderful. But the next time we drove up, we put the motorhome in the hull of the cruise ship and took our stateroom upstairs and tooled home to—which was a great, fun trip as well. [laughs]

Swank: Wow.

Mrs. Taylor: We have traveled a lot.

Swank: Your house looks great.

Mrs. Taylor: Did I give you two? I meant to have given you—

Swank: That’s okay. It looks very different now.

Mrs. Taylor: Yes, it does, doesn’t it?

Swank: The Tropi-Cool roof, that’s nice.
Mr. Taylor: Oh, that’s our house on Washington.

Mrs. Taylor: I wanted her to see it when we lived there.

Swank: It looked great.

Mr. Taylor: It looked better with leaves on that tree.

Mrs. Taylor: Well, that’s all [unclear]. Another—

Swank: So I think we can probably wrap up the recording.

[End of January 8, 2015 interview]